



GCE A LEVEL MARKING SCHEME

SUMMER 2023

**A LEVEL
ENGLISH LITERATURE – COMPONENT 1
A720U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL ENGLISH LITERATURE

COMPONENT 1: POETRY

SUMMER 2023 MARK SCHEME

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g.?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. There is a two-part question in Section A. Part (i) is to be marked out of **20 marks** and Part (ii) is to be marked out of **40 marks**, giving a total of **60 marks** for Section A. Section B is to be marked out of **60 marks**.
- A total of **120 marks** is the maximum possible for this component.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80–100 scripts is maintained. The final date for dispatch of scripts is **Monday 19 June**.

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Component 1: Poetry Mark Scheme Summer 2023

Section A: Poetry Pre-1900

Marks	AO1	AO2	AO3	AO5
Task (i)	10	10	-	-
Task (ii)	10	10	10	10

Note

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach. Look for and reward all valid approaches.

In the rubric for this section, in part (i) tasks candidates are required to analyse extracts from poetry or whole poems in depth. In part (ii) responses, candidates are informed that they will need to take account of relevant contexts and other readings. The following guidelines indicate where rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

SECTION A: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

For part (i) questions, AO1 (10 marks) and AO2 (10 marks) are assessed.

For part (ii) questions, AO1 (10 marks), AO2 (10 marks), AO3 (10 marks), and AO5 (10 marks), are assessed.

AO1
<p><u>Informed</u> responses will demonstrate clear knowledge and we will reward <u>creatively engaged writing</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of different kinds of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1, responses are likely to describe with broad and probably asserted ideas.</p> <p>By Band 2 responses should demonstrate some accurate use of terminology and an increasing awareness of techniques.</p> <p>In Band 3 we should see the beginning of creative engagement with a broad range of techniques.</p> <p>By Band 4 there should be increasingly sound creative engagement with relevant techniques combined with fluent, accurate and appropriate expression with some evidence of an academic style and register</p> <p>In Band 5 we should see clear evidence of confidence, sophistication and perceptiveness in the ways candidates engage, and there should be a consistent use of academic style and register.</p>
AO2
<p>In Band 1, responses are likely to offer descriptive sketches and/or broad and superficial assertions about features of the poems.</p> <p>By Band 2 we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used.</p> <p>In Band 3 we should see increasingly purposeful discussion of language and technique, and evidence of detailed analysis</p> <p>By Band 4 we should expect to see sound and accurate analysis of the techniques used by the poet</p> <p>In Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>

AO3

In **Band 1**, responses are likely to feature broad and asserted points

By **Band 2** we should see more awareness of the importance of contexts and, increasingly, these will be used relevantly to support discussion

In **Band 3** we are likely to see a grasp of the significance of a range of contexts (which are successfully integrated into detailed discussion) with an understanding of how these connect with the texts

By **Band 4**, with a sound and secure understanding, candidates should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text

In **Band 5** we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.

AO5

Candidates must engage with the view stated in the question. We will reward sensible and supported different interpretations which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways:

- by debating different ideas and multiple readings (including relevant theory- based approaches such as feminism)
- by engaging with critical material including specific references to and quotations from other readers.
- a combination of both of the above.

In **Band 1** views will tend to be only loosely associated with task/text; asserted and/or described.

By **Band 2** views should be more valid and clearly expressed

In **Band 3** and above, interpretations will be relevant, clear and appropriate, and related sensibly to relevant aspects of the text(s)

By **Bands 4 and 5** candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poems.

Section A: Poetry pre-1900

Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)

Q1 (i)	Re-read lines 33–54 from “Whilom ther was dwelling...” to “...that was so wis.” Analyse the ways in which Chaucer suggests the Merchant’s attitudes in these lines. [20]
AO2	<p>Some of the techniques in the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> the contradictions seen between “worthy” and “bodily delit” / “appetit” suggesting confused values “fooles that been seculee” demonstrates the Merchant’s bitter attitude towards sexual / romantic relationships use of “dotage” links to “fooles” and suggest that marriage is for idiots irony / sarcasm detectable in “thilke blissful life” which contrasts with earlier comments on marriage Merchant’s apparently ironic/sarcastic comment on Januarie’s view of marriage as “paradis” – “Thus seyde this olde knight, that was so wis”.
Q1 (ii)	“Chaucer points the finger critically but always humorously at a full range of human failings.” In the light of this comment and with close reference to relevant contexts, show how far you agree that <i>The Merchant’s Prologue and Tale</i> is fundamentally comic. [40]
Overview	The invitation in the task is to agree/disagree with the assertion and there are clear opportunities to go in either direction. Candidates might look closely at the ways in which Chaucer offers implicit criticism but also dark comedy in the presentation of foolish old men or treacherous young men; the dishonesty of young females combined with outrageous farcical comedy as Januarie is deceived; the hang-dog self-pity of the Merchant himself or the Host who have made poor decisions and suffer for it or the comic absurdity but dangerous influence of court flatterers such as Placebo.
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> the potentially comic vehemence of the Merchant’s and Host’s complaints against women’s evil in the Prologue and at the conclusion the comic absurdity and foolishness of Januarie’s plans, desires and behaviour the implicit satire in Placebo’s fawning disservice to his friend May’s cold distaste for her husband and later outrageous deceit the hyperbolic presentation of Damyan’s treacherous desires the farcical scenes in the pear tree.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• rise of merchant class• courtly love traditions• ideas about the social status of older men• privileges of rank• domestic service and the role of advisors• duties and obligations in marriage• religious rules and obligations• the literary background especially fabliaux and other continental poetic traditions.
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John Donne: *Selected Poems* (Penguin Classics)

Q2 (i)	Re-read ‘Twickenham Garden’ on pages 20–21. Analyse Donne’s use of imagery in this poem. [20]
AO2	<p>Some of the techniques which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • a fruitless search for healing “balms” leading to • images of disgust “spider” / “serpent” with the ideas of poisoning and changing that which is sweet and life-sustaining (“manna”) into bitterness (“gall”) • water images recur (“tears”; “fountain”; “tears” again) to develop ideas of weeping and grieving • fanciful images of nature “frost did forbid / These trees to laugh and mock” suggest self-accusation and the depth and scope of the lover’s grief • images of light and shadow which explore ideas of fidelity, truth and transparency.
Q2 (ii)	“As Donne explores his passions, both sacred and secular, we are always made aware of his disappointment and frustration.” With close reference to relevant contexts, explore Donne’s presentation of passionate feelings in the light of this comment. [40]
Overview	<p>Passionate feelings inspired by lust, idealised (platonic) love or the poet’s relationship with God should provide plenty of scope to examine disappointment and frustration from a number of angles. The semi-comic or raucous accounts of passion denied or delayed as in ‘The Flea’ or ‘Elegy XIX’; the vitriolic complaints in ‘Love’s Alchemy’; the semi-serious frustrations in ‘The Sun Rising’ or the sense of disappointment and dissatisfaction with himself and his circumstances in any of the Holy Sonnets all provide good material. However, there is room for disagreement and candidates might point to poems such as ‘A Valediction Forbidding Mourning’ or ‘The Ecstasy’ as poems which show a different set of attitudes and prove that we are not “always” made aware of disappointment and frustrations.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • <i>Air and Angels</i>; <i>Love’s Alchemy</i> and <i>Twickenham Garden</i> clearly provide imagery; tone and atmosphere which suggests disappointment and frustration with romantic love • arguments might be balanced by reference to the sincerely celebratory, triumphant tone and imagery of poems such as <i>The Good Morrow</i> or <i>The Relic</i> • more nuanced approaches and ideas might be discovered in <i>Love’s Deity</i> • <i>The Flea</i> and <i>Elegy XIX</i> might be treated as less serious examples of frustrated love and desire

	<ul style="list-style-type: none"> • plenty of frustration might be found in the Holy sonnets such as in XIX “O, to vex me...” where elaborate imagery is employed to demonstrate human imperfections, yearning for grace/forgiveness or consciousness of inadequacy • arguments might be balanced by reference to other sonnets such as X “Death be not proud” where the tone is celebratory and triumphant or other poems which are full of hope and conviction as in <i>Hymn to God, My God in My Sickness</i>.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • scientific, mathematical and philosophical knowledge from the ancient and contemporary worlds • Christian religious traditions and beliefs • Donne as wit, ladies’ man and priest • discovery, dawning colonialism and trade • warfare • different kinds of love – platonic, passionate, religious • literary tradition.

John Milton: *Paradise Lost* Book IX (Oxford)

Q3 (i)	Re-read lines 1017–1045 from “‘Eve, now I see thou art exact...”” to “...wearied with their amorous play.” Examine Milton’s presentation of sensuality in these lines. [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • at the start the emphasis falls on “pleasure” newly discovered • followed by unambiguous invitation to “play” after “delicious fare” • focus shifts from Eve’s “sapience” to her “beauty” • sensuous language patterns and images now developing i.e “inflame”; “ardour”; “glance or toy / Of amorous intent”; “contagious fire”; “seized” • luxurious, sensuous setting now established through flower imagery • “softest lap”; “love’s disport”; “dewy sleep” and “amorous play” conclude the extract which, although, sensual are qualified by the reminder of their fall “solace of their sin” adding an air of forbidden pleasure.
Q3 (ii)	“Adam and Eve are skilfully reduced from idealised figures to recognisable humans.” With close reference to relevant contexts and in this light of this comment, explore the ways in which Milton develops the characters of Adam and Eve in <i>Paradise Lost</i> Book IX. [40]
Overview	Candidates have an opportunity to consider the sweep of the whole of <i>Book IX</i> and to look at the ways in which the characters develop in terms of their language and tone as well as their change in circumstances – the movement is from an apparently perfectly balanced partnership and elegant, respectful language through deceit and guilt to bickering and mutual blame which some might see as more typical of “recognisable humans”. However, some might argue that even in the early stages of the relationship there is division and disagreement which is only partially concealed by gentle, respectful words and reciprocal devotion.
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • in the early section, the epic speeches and godlike qualities of Adam and Eve: “Offspring of Heaven and Earth and all earth’s Lord” or “Daughter of God and Man, immortal Eve” are set against the more recognisably human determination of Eve’s to have her own way albeit in an “accent sweet” and “domestic” Adam’s “care” and “matrimonial love” are qualified by his desire not to risk alienating Eve: “Go, for thy stay, not free, absents thee more.” Responses might note that in the terms of address and some of the sentiments expressed at this early stage there are clear signs of latent, but recognisable, flawed human traits • Eve’s susceptibility to the Serpent’s deceit and flattery underlines her becoming more recognisably human

	<ul style="list-style-type: none"> • Eve's guilty and sheepish return "Hast thou not wondered Adam, at my stay? Might demonstrate recognisably human wiles and weakness • Adam's first response is compassionate, "How thou art lost" and leads him to a lapse of "godlike" reason as, in very human fashion, he puts love for Eve above duty to God • the intense physicality of the union which follows marks the couple's steep descent from the dignity and grandeur of the opening section • the bickering and blame which concludes Book IX completes the process of Adam and Eve being reduced to the same human level as a reader.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the different status of men and women in religious traditions and C17th society • tradition of misogyny • ideas about the rebellion in heaven against God's authority and the changed status of Lucifer/Satan • the Book of Genesis and Judeo-Christian traditions • religious/secular laws and mankind's duties of obedience • key legal, political and philosophical issues of Milton's day – divorce/kingship/failure of ideals (e.g. the Commonwealth).

William Blake: *Poems Selected by Patti Smith* (Vintage)

Q4 (i)	Re-read ‘A Poison Tree’ on page 122. Analyse Blake’s use of imagery in this poem. [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • “grow” in stanza 1 introduces metaphor of plant’s development • “water’d it in fears” suggests careful nurture • “night and morning” plus “tears” suggests unrelenting anger and meticulous plan of revenge • “sunned”; “smiles” and “deceitful wiles” suggests the careful strategy employed • growing “day and night” emphasises the continuous development of the speaker’s hatred/malice • “apple bright” demonstrates the tempting trap which has been set for the victim • last stanza uses “stole” to suggest both subterfuge and theft • “glad” reinforces a celebration of malicious intent • “outstretch’d beneath the tree” completes the allegory and demonstrates and signals victory of one malicious intention over another.
Q4 (ii)	“The natural world provides the key to Blake’s view of life.” In the light of this comment and with close reference to relevant contexts, explore the ways in which Blake makes use of nature. [40]
Overview	<p>In the chosen selection of poems there is a wide choice of imagery based in nature – ranging from the apparently inanimate clod and pebble, through to the majesty of wild beasts and the dangers of deserts or, by contrast, the comfort and protection of village greens. Flowers and creatures, roses and lambs for instance, or lions and tigers are used as touchstones for the exploration of human attitudes and states of mind or as ways to imagine divinity. Candidates might feel that the treatment of other subjects such as youths and virgins; priests and kings; lost children or parents might provide equally valid “keys” to Blake’s philosophy but they must deal fully with the assertion in the task before offering an alternative view. Some responses might note the seamless blending of humans and nature in the state of innocence while those from the world of experience (Lyca’s parents for instance) do not live in harmony with the natural world.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • “Introduction” to <i>Songs of Innocence</i> “Nurse’s Song”, “The Blossom” and “The Echoing Green” are good examples of poems which demonstrate clearly Blake’s use of landscape and creatures to reinforce ideas of innocence and simplicity

	<ul style="list-style-type: none"> • by contrast poems such as “My Pretty Rose Tree”, “The Garden of Love” or “the Sick Rose” make use of nature in different ways to explore repression, threat and danger • in “Ah Sunflower”, “The Lilly” and “the Clod and The Pebble” there are, arguably, more nuanced uses of nature which might reveal Blake’s complex views of life • “The Tyger”; “The Little Girl Lost”; “The Little Girl Found” and perhaps “The Little Black Boy” explore through the symbolism of wild creatures and landscapes mankind’s values relationship with the divine • “Earth’s Answer” makes use of natural imagery to express dismay at attitudes towards love and freedom.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • 18th/19th charity / attitudes to poverty/education • ideas about exotic wild animals and dramatic landscapes • developing interest in horticulture • moral values / attitudes towards personal relationships • the values of Enlightenment philosophy/science • developments in graphic arts • influence of European theologians and philosophers e.g. Rousseau, Voltaire, Swedenborg.

Christina Rossetti: *Selected Poems* (Penguin Classics)

Q5 (i)	Re-Read ‘Sweet Death’ on page 14. Analyse Rossetti’s use of imagery in this poem. [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • “Blossoms” in context of the churchyard instantly relatable to human lives and a reminder of transitory nature of beauty / life • their “perfume” rising to the sky reminiscent of incense • “youngest” changes the tone a little but resists the idea of grief as dead “blossoms” nourish the earth and sustain life – like human remains perhaps? • “youth and beauty die” make ideas explicit and introduce idea of “full harvest” – a time of rejoicing rather than grief based upon the faith expressed just previously in “God of truth” and the “glad company” of “Saints and Angels” • “glean with Ruth” why pick up poor remains when we can rejoice in heaven after death?
Q5 (ii)	“Her deeply spiritual perspective is often achieved through a sensitive engagement with the physical world.” With close reference to relevant contexts, show how far you agree with this comment on Rossetti’s poetry. [40]
Overview	Rossetti’s imagery ranges widely across the natural world: fruit, blossoms, harvests, weather and seasons all of which serve a symbolic purpose in elaborating a moral message or in providing a key to addressing her relationship with God. Candidates will have seen in analysing ‘Sweet Death’ how Rossetti’s thought moves from a contemplation of death and decay in the physical world to a contrasting engagement with the eternal “glad company” of heaven and how our human lives will be glorified in the spiritual realm at “full harvest”. They should be able to identify similar approaches in a variety of other poems.
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • “Up-Hill” with its imagery of difficult journeys, inns and resting places as representations of the trials of life and the peace and fulfilment to follow in death “...beds for all who come” • “A Daughter of Eve” uses imagery of climate, season, gardens and flowers as touchstones for a consideration of moral / spiritual failure • “Twice” draws upon vivid imagery of broken hearts; birds; flowers; fire and gold to measure the journey to God and spiritual fulfilment • “Goblin Market” with its equally vivid use of tempting fruits to explore temptation and moral shortcomings • similarly, “Amor Mundi” offers rich opportunities for the analysis of Rossetti’s engagement with the physical world of seasons, weathers, flowers, journeys and the “scaled and hooded worm” of temptation as she explores the spiritual journey towards salvation or damnation.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• religious belief / the Christian life• gender politics• scholarship• folklore• social conditions• C19th moral values• personal / romantic relationships.
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Assessment Grid for Component 1 Section A part (i)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	9-10 marks <ul style="list-style-type: none"> sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	9-10 marks <ul style="list-style-type: none"> perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning confident and apt textual support confident discussion of implicit meaning
4	7-8 marks <ul style="list-style-type: none"> clearly informed, engaged and well-structured response with clear knowledge of the poem/extract sound and apt application of literary concepts and terminology expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	7-8 marks <ul style="list-style-type: none"> sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning secure, apt textual support sound, secure grasp of implicit meaning
3	5-6 marks <ul style="list-style-type: none"> clearly engages with poem/extract; and response is mostly relevant some sensible use of key concepts and generally accurate use and application of terminology reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses 	5-6 marks <ul style="list-style-type: none"> purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning generally clear and accurate textual support grasps some implicit meanings
2	3-4 marks <ul style="list-style-type: none"> attempts to engage with poem/extract; and structure response, though may not always be relevant to the question; response may be restricted to a literal reading some, though may not always be relevant, use of terminology expression may feature some inaccuracies 	3-4 marks <ul style="list-style-type: none"> makes some valid points about use of writer's use of language and poetic techniques to create meaning supports points by some appropriate reference to poems/extract shows some grasp of implicit meaning
1	1-2 marks <ul style="list-style-type: none"> superficial approach to poem/extract; that may show only partial/simple understanding some grasp of basic terminology, though this may be uneven errors in expression and lapses in clarity 	1-2 marks <ul style="list-style-type: none"> identifies basic language and stylistic features discussion tends to be narrative/descriptive in nature offers some support in the form of quotations or references to poem/extract which may not always be relevant
0	0 marks: Response not credit-worthy or not attempted.	

Assessment Grid for Component 1 Section A part (ii)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 10 marks
5	9-10 marks <ul style="list-style-type: none"> sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	9-10 marks <ul style="list-style-type: none"> perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning confident and apt textual support confident discussion of implicit meaning 	9-10 marks <ul style="list-style-type: none"> perceptive, productive discussion of significance and influence of contexts confident analysis of connections between texts and contexts 	9-10 marks <ul style="list-style-type: none"> mature and confident discussion of other relevant interpretations of set text poems autonomous, independent reader.
4	7-8 marks <ul style="list-style-type: none"> clearly informed, engaged and well-structured response with clear knowledge of the poems sound and apt application of literary concepts and terminology expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	7-8 marks <ul style="list-style-type: none"> sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning secure, apt textual support sound, secure grasp of implicit meaning 	7-8 marks <ul style="list-style-type: none"> sound, secure appreciation and understanding of the significance and influence of contexts sound, secure understanding of connections between texts and contexts 	7-8 marks <ul style="list-style-type: none"> makes sound and purposeful use of other relevant interpretations of set text poems

3	5-6 marks <ul style="list-style-type: none"> clearly engages with poems and response is mostly relevant some sensible use of key concepts and generally accurate use and application of terminology reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses. 	5-6 marks <ul style="list-style-type: none"> purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning generally clear and accurate textual support grasps some implicit meanings 	5-6 marks <ul style="list-style-type: none"> clear grasp of significance and influence of contexts clear understanding of connections between texts and contexts 	5-6 marks <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks <ul style="list-style-type: none"> attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading some, though may not always be relevant, use of terminology expression may feature some inaccuracies 	3-4 marks <ul style="list-style-type: none"> makes some valid points about writer's use of language and poetic techniques to create meaning supports points by some appropriate reference to poems shows some grasp of implicit meaning 	3-4 marks <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between texts and contexts 	3-4 marks <ul style="list-style-type: none"> acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks <ul style="list-style-type: none"> superficial approach to poems that may show only partial/simple understanding some grasp of basic terminology, though this may be uneven errors in expression and lapses in clarity 	1-2 marks <ul style="list-style-type: none"> identifies basic language and stylistic features discussion tends to be narrative/descriptive in nature offers some support in the form of quotations or references to poems which may not always be relevant 	1-2 marks <ul style="list-style-type: none"> describes wider contexts in which poems are written and received attempts to make superficial connections between texts and contexts 	1-2 marks <ul style="list-style-type: none"> describes others' views of set text poems with partial understanding
0	0 marks: Response not credit-worthy or not attempted.			

Section B: Poetry Post-1900

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and to take account of relevant contexts, connections between the work of both poets and different interpretations which have informed their reading of their set poetry texts **even though this is not re-stated in each question**. We should expect to see significant reference to contextual materials, but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of critical views will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches which candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a **best fit** which will then dictate a numerical mark.

It is important to note that the indicative content and references to poetic techniques (AO2), context (AO3), connections (AO4) are not intended to be exhaustive: these are suggested approaches only. Candidates are free to choose any approach that can be backed up with evidence, and they should be rewarded for all valid interpretations. Candidates can (and most likely will) discuss poems other than those mentioned in the mark scheme.

Mark allocation

Marks	AO1	AO2	AO3	AO4	AO5
60	10	20	10	10	10

The general guidance offered at the top of Section A applies to Section B. In addition, responses to questions in Section B must address AO4 which requires candidates to **explore connections across literary texts**.

SECTION B: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

For questions in this section, AO1 (10 marks), AO2 (20 marks), AO3 (10 marks), AO4 (10 marks) and AO5 (10 marks), are assessed.

AO1
<p><u>Informed responses</u> will demonstrate clear knowledge of the text. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1, responses are likely to describe with broad and probably asserted ideas.</p> <p>By Band 2 responses would use some accurate use of terminology and an increasing awareness of techniques.</p> <p>In Band 3 we should see the beginning of creative engagement with a broad range of techniques.</p> <p>By Band 4 there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression.</p> <p>In Band 5 we should see clear evidence of sophistication in the ways in which candidates engage and consistent use of an academic register.</p>
AO2
<p>In Band 1 descriptive responses are likely to offer character sketches and/or broad and superficial assertions about features of the poems.</p> <p>By Band 2 we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used.</p> <p>In Band 3 we should see increasingly purposeful discussion of language and technique.</p> <p>By Band 4 we should expect to see an analysis of the techniques used by the poet.</p> <p>In Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>

AO3
<p>In Band 1, responses are likely to feature broad and asserted points.</p> <p>By Band 2 we should see more accurate and detailed knowledge of the sorts of contexts mentioned above and, increasingly, they will be used relevantly to support discussion.</p> <p>In Band 3 we are likely to see a wider range of contexts which are successfully integrated into detailed discussion.</p> <p>By Band 4, work should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text.</p> <p>In Band 5 we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.</p>
AO4
<p>We will reward valid connections and comparisons between poems and poets which are relevant to specific tasks.</p> <p>Band 1, responses are likely to assert superficial connections.</p> <p>In Band 2, connections should be valid but will still lack detail and precision</p> <p>By Band 3, connections will be clear, appropriate and supported with some textual reference</p> <p>In Bands 4 and 5 we should see increasingly purposeful and secure connections which at the top of the sample should show how the work of one poet can be illuminated by reference to another.</p>
AO5
<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings (including relevant theory- based approaches such as feminism) • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>In Band 1, views will tend to be only loosely associated with task/text; asserted and/or described.</p> <p>By Band 2, views should be more valid and clearly expressed.</p> <p>In Band 3 and above, interpretations will be relevant and related to appropriate parts of the text(s).</p> <p>By Bands 4 and 5, candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poem.</p>

Section B: Poetry post-1900

Thomas Hardy: *Poems selected by Tom Paulin (Faber)*
(Poems of the Past and Present, Poems of 1912-13, Moments of Vision)

T S Eliot: *Selected Poems (Faber)*
(Prufrock and Other Observations, The Waste Land, The Hollow Men, Ariel Poems)

Q6	<p>“Above all else, poets understand the power and importance of detailed observation.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Hardy and Eliot make use of detail. You must analyse in detail <u>at least two poems from each</u> of your set texts. [60]</p>
Overview	<p>“A silk hat on a Bradford Millionaire”; “smell of steaks in passageways”; “The yellow smoke that rubs its muzzle on the window-panes” for Eliot and in Hardy “Wind oozing thin through the thorn from norward,”; “..the original air-blue gown”; “The waterfall above which the mist-bow shone” are some examples among very many of both poets’ observation of minute detail which fixes a moment or scene with absolute clarity; colours an emotion; creates a shift in mood or expresses an implicit attitude and it is in these matters (central to the art of poetry) that candidates might find the significance and importance of fine detail. There might be some disagreement with “Above all else” as responses test out the idea but due attention must be paid to the ways in which Hardy and Eliot make use of fine detail before other factors are suggested as being of equal or greater importance.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Eliot:</p> <p>In <i>Prufrock and Other Observations</i>,</p> <ul style="list-style-type: none"> • minute observations: • of dress and physical appearance; • of weathers and seasons; • of social conventions and pretensions; • of topographical details <p>In <i>The Waste Land</i></p> <ul style="list-style-type: none"> • the effects of recorded snatches of speech and conversation • the references to mythology, ritual and historical figures • echoes of other literary texts <p>In <i>The Hollow Men</i></p> <ul style="list-style-type: none"> • the use of religious references • images of death, decay and horror • the significance of reference to <i>Heart of Darkness</i>

	<p>In <i>Ariel</i></p> <ul style="list-style-type: none"> the use of human perspectives “liquor and women”; “night-fires going out”; “Sleeping in snatches” in <i>Journey of The Magi</i> to lend immediacy and relevance to a biblical story <p>For Hardy:</p> <p>In <i>Poems of the Past and the Present</i></p> <ul style="list-style-type: none"> evocations of seasons, landscapes, nature and details of common life might be seen as effectively grounding the poetry in experience easily shared with readers <p>In <i>Poems of 1912-13</i></p> <ul style="list-style-type: none"> romance, grief, loneliness are presented through observation of the minute details of shared lives <p>In <i>Moments of Vision</i></p> <ul style="list-style-type: none"> memories and powerful feelings are evoked through the detailed contemplation of common objects – a mirror, a parsley stalk, a violin or a “portion of this yew”.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> the destructive effects of World War 1 contemporary urban life the cultural/social world of London, Boston and Paris classical and Christian mythology/theology the central role of the church in early 20th century society key texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures. <p>For Hardy:</p> <ul style="list-style-type: none"> contemporary urban and rural life the influence of different poetic forms/traditions the power and influence of the Victorian church atheism/pessimism religious ritual and folkloric superstition Victorian/Edwardian morality.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> the effects of poetic form and structure aural features such as rhyme, metre, assonance and onomatopoeia choice of subject matter different poets’ attitudes to similar circumstances use of imagery choice of language to create tone and mood presentations of abstract ideas and beliefs the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.

A05	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.
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Q7	<p>“Both poets seem preoccupied by the challenges of change.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Hardy and Eliot present change. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts.</p> <p style="text-align: right;">[60]</p>
Overview	<p>In both poets' work, change is seen to be taking place at a personal level (ageing; failed relationships; bereavement for instance) and at a cultural level with the disappearance of customs and traditions of the past and a movement from country to town seen in poems such as Hardy's 'During Wind and Rain' or 'The Ruined Maid'; the momentous changes in post-war civilisation seen in "The Waste Land" or apocalyptic visions in 'The Hollow Men'. Equally, the great transitions of history viewed through 'Journey of The Magi' and 'A Song for Simeon' may be seen as very challenging changes.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Eliot:</p> <p>In <i>Prufrock and Other Observations</i>,</p> <ul style="list-style-type: none"> • mortality, changing relationships and ageing presented through vivid imagery e.g "pinned and wriggling on a wall"; "a pair of ragged claws"; "bald spot in the middle of my hair"; • similarly in "Portrait of a Lady" – mortality; developing / failing relationships <p>In <i>The Waste Land</i></p> <ul style="list-style-type: none"> • cultural changes; reflections on the death of civilisation • changes brought about by conflict <p>In <i>The Hollow Men</i></p> <ul style="list-style-type: none"> • meditations on changes brought about by death and loss <p>In <i>Ariel</i></p> <ul style="list-style-type: none"> • change to culture and religion in "Journey of the Magi" – "no longer at ease here in the old dispensation" • death and resignation in "A Song for Simeon" and "Marina". <p>For Hardy:</p> <p>In <i>Poems of the Past and the Present</i></p> <ul style="list-style-type: none"> • changes as in the death of relationships • transformation as shown in "The Ruined Maid" • life changed though loss and betrayal in "Tess' Lament". <p>In <i>Poems of 1912-13</i></p> <ul style="list-style-type: none"> • changes brought about through bereavement and grief • changes to feelings / states of mind evoked through memories and presentation of landscapes <p>In <i>Moments of Vision</i></p> <ul style="list-style-type: none"> • meditations on what has been lost in "The Change" • "Transformations" looks closely at the changes after death where humans and nature blend.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> • the destructive effects of World War 1 • contemporary urban life • the cultural/social world of London, Boston and Paris • classical and Christian mythology/theology • the central role of the church in early 20th century society • key texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures. <p>For Hardy:</p> <ul style="list-style-type: none"> • contemporary urban and rural life • the influence of different poetic forms/traditions • the power and influence of the Victorian church • atheism/pessimism • religious ritual and folkloric superstition • Victorian/Edwardian morality.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

W.B. Yeats: *Poems Selected by Seamus Heaney (Faber)*
(In the Seven Woods, The Green Helmet and Other Poems, Responsibilities, The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower)

Dannie Abse: *Welsh Retrospective (Seren)*

Q8	<p>“Loss of one kind or another is so often at the core of poetry.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Yeats and Abse present ideas about loss. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts.</p> <p style="text-align: right;">[60]</p>
Overview	<p>Loss might be seen at a personal level in the work of both poets in works such as Yeats’ ‘Broken Dreams’; ‘Sailing to Byzantium’; ‘The Wild Swans at Coole’ or ‘Among School Children’ where the passing of youth and beauty is lamented or in Abse’s ‘Cousin Sidney’; ‘Cricket Ball’; ‘A Winter Visit’ or ‘The Death of Aunt Alice’ or ‘In Llandough Hospital’ where loss is presented in a variety of ways and tones of voice. In a broader sense, ideas about loss are embedded in Yeats’ writing on cultural change and political upheaval while in Abse’s poems such as ‘Outside a Graveyard’ or ‘A Letter from Ogmore’ and many others there is sense of loss embedded in considerations of changes in personal circumstances and the larger movements in history both recent and very distant.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Yeats:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to • the presentation of the loss of beauty and grandeur in “Fallen Majesty”; • the loss of vigour, beauty and idealised love in “Among School Children” or “Broken Dreams” • or the loss of “old Ireland” and the culture associated with it expressed in so many places through imagery of destruction and decay. <p>For Abse:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to • the loss of inspiring voices from the past in “A Seashell for Vernon Watkins” • loss of illusions in poems such as “Return to Cardiff” • some humour might be detected in poems such as “The Death of Aunt Alice” where loss is treated robustly rather than in an elegiac mood.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Yeats:</p> <ul style="list-style-type: none"> • Irish Politics / nationalism / Civil War • Irish Myth and folklore • Irish cultural life / theatre /music/ visual arts • Classical literature / civilisation • Eastern philosophy • Occultism • the church in Ireland • Irish landscapes • Social Class. <p>For Abse:</p> <ul style="list-style-type: none"> • Jewish heritage • Welsh Literature • Welsh folklore • landscapes/ settings in Wales • scientific / medical training • social class • sport • music.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q9	<p>“Patriots though they are, neither Yeats nor Abse is blind to the faults in their respective cultures.” In the light of this comment and with reference to relevant contexts, explore connections between the ways in which Yeats and Abse present their national cultures. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts. [60]</p>
Overview	<p>While both poets are alike in expressing or implying a deep affection for and loyalty to their countries and cultures neither poet shrinks from the weaknesses or limitations of their subjects. Observations are expressed with different levels of seriousness and emotion in both cases and there are excellent opportunities for candidates to point out contrasts between Abse’s semi-humorous, implicit criticisms of his countrymen in poems as diverse as ‘Altercation in Splott’; ‘Iolo Morganwg’ and ‘At Caerleon’ with Yeats’ dark and ominous observations in poems such as ‘Easter 1916’; ‘Meditations in Time of Civil War’ or ‘Nineteen Hundred and Nineteen’.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Yeats:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to: • romantic celebration of Ireland in “Red Hanrahan’s Song About Ireland” • celebration of historical as well as mythological Irish figures as in “In Memory of Major Robert Gregory” • the recognition of weaknesses as well as strengths in poems such as “The Fisherman”. <p>For Abse:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to: • the grim portrait of Wales and Welsh life in “Welsh Valley Cinema 1930s” • prejudice and discrimination presented in “Red Balloon” • the failures and ugliness embodied in “A Heritage” • the realistic approach to Welsh icons as in “Elegy For Dylan Thomas”.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Yeats:</p> <ul style="list-style-type: none"> • Irish Politics / nationalism / Civil War • Irish Myth and folklore • Irish cultural life / theatre /music/ visual arts • Classical literature / civilisation • Eastern philosophy • Occultism • the church in Ireland • Irish landscapes • social class.

	For Abse: <ul style="list-style-type: none"> • Jewish heritage • Welsh Literature • Welsh folklore • landscapes/ settings in Wales • scientific / medical training • social Class • sport • music.
AO4	Valid, relevant connections might include comparisons and contrasts of: <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
AO5	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Ted Hughes: *Poems selected by Simon Armitage* (Faber)
(Prescribed section: all poems up to and including 'Rain' on pages 68–69)

Sylvia Plath: *Poems selected by Ted Hughes* (Faber)

Q10	<p>In both poets' work the forces of nature seem hostile and comfortless." In the light of this view and with close reference to relevant contexts, examine connections between the ways in which Hughes and Plath present the natural world. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts. [60]</p>
Overview	<p>In a poem such as 'Elm', Plath's presentation of nature is nightmarish and compares directly with a similar sense of horror in poems by Hughes such as 'Hawk Roosting' or the Crow poems all of which are packed with hostility and malice. At another level, the presentation of real or imagined animals, weathers and seasons or even plants, e.g. 'Thistles', in Hughes is often through imagery of violence and harsh cadences. Similarly, in Plath, poems as diverse as 'Full Fathom Five' or 'Finisterre', 'Poppies in October' or 'Tulips' are at once comfortless and packed with hostility. Candidates have rich opportunities to connect imagery, attitudes and tone in their consideration of this issue across the work of both poets.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to: • the bleak, threatening presentation of nature in "Wind" • the cruelty of weather and the harsh imagery connected with the tramp and dead vermin in "November" • the threat and lurking horror in poems such as "Pike". <p>For Plath:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to • "Crossing the Water" and "Among Narcissi" with dark imagery and "the terrible wind" in the face of the "octogenarian" present hostility and comfortlessness in unexpected ways • "Poppies in July" where the flowers are presented as exhausting and their effects "colorless" • In "The Manor Garden" "The fountains are dry and the roses over" presenting a bleak and comfortless scene.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • relationship with Plath • Yorkshire landscape / rural life • animals in the wild and captivity • literary / academic influences – European and American writing • prehistory and the supernatural. <p>For Plath:</p> <ul style="list-style-type: none"> • relationship with Hughes • experience of life in UK, Europe and USA • childhood loss/trauma • influence of other writers such as Lowell • the medical world – especially treatment for mental illness • experience of motherhood • landscapes and the natural world.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q11	<p>“Whatever the choice of subject matter, poets themselves are the primary focus of their own work.” In the light of this comment and with reference to relevant contexts, examine connections between the ways in which Hughes and Plath explore themselves through their poetry. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts. [60]</p>
Overview	<p>It might be easier for candidates to see that the assertion in the title applies without question to Plath as so many of her poems seem overtly biographical and even when a title suggests objective observation such as ‘Finisterre’, the focus returns to a study of the observer as much as of what is observed. While more confident responses might give close consideration to the ways in which autobiography seems embedded in this way, there is a wide choice of other poems such as ‘Daddy’ where self-study is more evident. Connections could be made with Hughes’ poems where titles such as ‘The Horses’ suggest objective observation but reveal themselves to be about the poet’s state of mind other poems such as ‘Lovesong’ or ‘The Lovepet’ seem to be metaphorical explorations of the poet’s lived experience and there are the more overt presentations of the self in poems such as ‘The Bull Moses’, ‘Wind’ or ‘View of A Pig’. We would hope to see candidates illuminating each poet’s work through contrasting techniques especially when dealing with similar subject matter.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to • the ways in which Hughes presents different aspects of himself and his feelings - such as the mixtures of nostalgia, curiosity, fear and alarm in poems such as “The Bull Moses”, “View of A Pig” and “Pike” • or frustration, fascination and obsession in poems such as “Bride and Groom Lie Hidden for Three Dyas” or “The Lovepet” or “Lovesong” which might almost be seen as glosses on some of Plath’s work in the imagery of “His whispers were whips and jackboots” or “He gave it the blood of his face it grew eager” or, echoing Plath’s language, “They bring each other to perfection”. <p>For Plath:</p> <ul style="list-style-type: none"> • the autobiographical elements in Plath’s work are so strong and ubiquitous that there is a very wide choice of material which appears to chronicle her childhood; illness; marriage and motherhood as well as what appear to be objective observations of the world which might be seen to carry an implicit examination of herself or her desires such as “Suicide off Egg Rock”. Candidates will be able to choose freely but will need to focus upon HOW autobiographical elements are expressed, taking account of implicit as well as explicit self-examination.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • relationship with Plath • Yorkshire landscape / rural life • literary / academic influences – European and American writing • outdoor/sporting life • prehistory and the supernatural • legacy of 2 World Wars. <p>For Plath:</p> <ul style="list-style-type: none"> • relationship with Hughes • experience of life in UK, Europe and USA • childhood loss/trauma • influence of other writers such as Lowell • the medical world – especially treatment for mental illness • experience of motherhood • attitudes towards women writers and intellectuals in '50s and 60s society.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Philip Larkin: *The Whitsun Weddings* (Faber)

Carol Ann Duffy: *Mean Time* (Picador)

Q12	<p>“Exploration of the past shapes our understanding of the present.” In the light of this comment and with reference to relevant contexts, examine connections between the ways in which Larkin and Duffy make use of the past. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts. [60]</p>
Overview	<p>Candidates might want to draw contrasts between the two poets and claim that, while the critical quotation concerns memories informing the present, the command line asks for the ways in which Larkin and Duffy present ideas about the past. While it would be reasonable to expect candidates to consider poems such as ‘Love Songs in Age’; ‘Home is so Sad’; ‘A Study of Reading Habits’; ‘Reference Back’; ‘Wild Oats’ and ‘Dockery and Son’, they could also consider presentations of the past through ‘An Arundel Tomb’ or ‘MCMXIV’. Similarly in Duffy’s work, poems such as ‘Litany’; ‘Stafford Afternoons’; ‘The Good Teachers’; ‘Welltread’ or ‘First Love’ would be obvious choices for a consideration of the presentation of the past through memories ‘Captain of the 1964 <i>Top of The Form</i> Team’ has always been a very popular choice and would be relevant here as well as other poems involving speculation or abstract ideas about the relationship of past and present such as ‘Before You Were Mine’ or ‘Never Go back’ or ‘Nostalgia’ would also be valid choices.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below, but these are only examples and other valid/relevant materials could be used which will deserve equal reward:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • texts noted in “overview” above give an adequate sense of the range of material available but in addition to identifying examples of Larkin’s references to the past, responses will need to show how those references shape attitudes and ideas in the poet’s present. • E.G. the sense of astonishment at others’ life choices and self-analysis in “Dockery and Son” • unconvinced reflections on love in “Love Songs in Age” and “An Arundel Tomb” • cynical reflections on how passions of the past cool into dull routine in “Afternoons” • the pessimistic state of mind in “Reference Back”. <p>For Duffy:</p> <ul style="list-style-type: none"> • in “Captain of the 1964 top of the form...” Duffy shows how the promising past turns into the disappointing present • “Stafford Afternoons” presents a transition between an innocent, carefree past and a present flawed by human ugliness • In “Litany” we see a vividly recalled past and its social mores which can be held-up implicitly against our own more liberal and sophisticated times • similarly in “Welltread” the values and behaviour of the past are held up implicitly against a changed and possibly improved present • the tender surprise of intense recollection of emotions of the past is vividly presented in “First Love”.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • pre and post WW2 UK: class structures/suburban life/industry/consumerism • mid-century courtship rituals / conventions • academic life • liberal attitudes / ending of censorship • literary developments and influence of Amis, Gunn, Wain etc. (The Movement) • life in a port city (Hull). <p>For Duffy:</p> <ul style="list-style-type: none"> • working class/suburban/Catholic upbringing • background in philosophy • consumerism in the 60s and 70s • feminism / gender issues • permissive society • C20th education.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs <p>the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.</p>
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q13	“Rigorously honest but lacking compassion.” In the light of this comment, and with close reference to relevant contexts, examine connections between the ways in which Larkin and Duffy present their fellow humans. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts. [60]
Overview	<p>Candidates might argue that while Larkin appears to be brutally honest in his depiction of people and situations in poems such as ‘Toads Revisited’; ‘Afternoons’; ‘Faith Healing’ ‘Talking in Bed’; ‘Essential Beauty’; ‘Self’s The man’; ‘The Large Cool Store’ or ‘The Whitsun Weddings’, a lack of compassion, which amounts to cynicism in many cases, narrows his view and therefore compromises the “honesty” or validity of his observations. Candidates might see clear connections with poems such as ‘Litany’; ‘Like Earning A Living’; ‘Adultery’; ‘The Biographer’ or ‘Room’ which share a raw, judgemental or dismissive tone with Larkin but, by contrast, some might argue, demonstrate a little more empathy or sympathy than is to be found in Larkin.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • in the poems mentioned above in “overview” candidates might find evidence of: <ul style="list-style-type: none"> ○ misogyny ○ lack of respect for others’ faith ○ contempt for other social classes and human gullibility ○ a cynical view of married love and family life ○ all these, it might be argued, add-up to a lack of compassion. • honesty might be seen in Larkin’s preparedness to reject illusions • or it might be argued that the poems present such skewed views of life that “honesty” is better seen as prejudice dressed-up as straight-talking. <p>For Duffy:</p> <ul style="list-style-type: none"> • in the poems mentioned in the “overview above” candidates might find evidence of • accurate (“honest”) presentation of working-class lives tinged with amused contempt • sarcasm in expressions of disappointment or contempt for the lack of ambition in young people • shockingly explicit material in poems such as “The Suicide” without a balancing sense of sympathy • similarly, in “Adultery” there is an unflinching gaze at the complex emotions and circumstances with an apparent objectivity which might be seen as honest but lacking compassion.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • pre and post WW2 UK: class structures/suburban life/industry/consumerism • academic/work life • literary developments and influence of Amis, Gunn, Wain etc (The Movement) • other literary influences such as Hardy on the control and structure of verse and pessimistic voice • life in a port city (Hull) • bachelorhood • consumerism. <p>For Duffy:</p> <ul style="list-style-type: none"> • working class/suburban/Catholic upbringing • background in philosophy • Liverpool culture in the 60s and 70s – performance poetry and popular culture • feminism / gender issues • permissive society • legacy of the holocaust • C20th education.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Seamus Heaney: *Field Work* (Faber)
Owen Sheers: *Skirrid Hill* (Seren)

Q14	<p>“An honest observation and celebration of real life.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Heaney and Sheers present human experience. You must analyse in detail <u>at least two poems from each of your set texts</u>. [60]</p>
Overview	<p>The task revolves around the idea of authenticity in both poets' work: the precision of their observations; the presentation of complex but clearly identifiable feelings; the ways in which they face up to challenges, failures and personal tragedy as well as the ways in which they record moments of joy, fulfilment and triumph. Candidates have an open opportunity to choose their own routes through the task and they might wish to focus on the precise and effective presentation of the natural world and its additional significance as metaphor which is a thread running through both poets as in 'Winter Swans' or 'The Otter'; the "honest", unflinching recording of reactions to conflict and pain as in 'Mametz Wood' and 'After a Killing'; 'The Strand at Lough Beg'; memories of people and their influences upon the poets' lives; family and the intimacies of domestic life or the celebration of physical passion in works such as 'Glanmore Sonnet X' or 'Valentine'. Responses will need to be coherently organised, focused on language/technique and well supported.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to • in "The Guttural Muse" the observation of the gulf between youth and age presented through the metaphor of the tench • "gargling Tractors" and "the lathe/ Of ploughs" in "Glanmore Sonnets 1" captures a blend of observation and imagination which is typical of the close observation and celebration of ordinary life • In "A Drink of Water" the woman "Like an old bat staggering up the field" presents an honest and unsentimental portrait • the "The Harvest Bow" is a touchstone for memories and a celebration of a relationship which lives on in the imagination. <p>For Sheers:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to • "Intermission" explores the ways in which an interruption to normal life promotes an honest re-evaluation • "Late Spring" observes unflinchingly the routines of agricultural life • similarly in "The Farrier" farming life is honestly observed but celebrated through images such as "a romantic lead dropping to the lips of his lover" • the "real life" circumstances of passionate encounters in poems such as "Marking Time" or "Night Windows" • and the equally frank and honest presentation of loss or impending change in poems such as "On Going" or "Farther".

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • friendships • the influence of political events/social circumstances (The Troubles) • Irish history and folklore • marriage and family • travel • the influence of other writers from Dante to Lowell and Irish cultural circles • the influence of life in southern Ireland. <p>For Sheers:</p> <ul style="list-style-type: none"> • childhood in the agricultural community of the Marches • family / illness / bereavement / education • local characters / role models (e.g. teachers) • late C20th youth culture • travel in France, Africa and USA / foreign cultures / urban life • literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin) • legacy of WW1 and WW2.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q15	<p>“Rather than nature, the exploration of relationships is at the heart of their poetry.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Heaney and Sheers present different kinds of relationships. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts. [60]</p>
Overview	<p>There is an opportunity here to make connections between the ways in which the poets present a wide spectrum of relationships: familial, romantic and professional friendships which have shaped ideas and generated strong responses in both Heaney and Sheers. ‘Song’ and ‘Marking Time’ in <i>Skirrid Hill</i> are powerful statements of passionate love and commitment which would connect well with some of the ‘Glanmore Sonnets’. Relationships with family and friends in poems such as ‘Farther’ in Sheers’ collection and ‘The Harvest Bow’ in <i>Field Work</i>. Poems in memoriam such as ‘On Going’ by Sheers and ‘A Drink of Water’ provide further possibilities.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to: • “An Afterwards” explores conflict in a relationship making use of nature as a vehicle for recalling past happiness – “one evening of elder bloom” • while “The Skunk” blends a close observation of nature – creature and landscape – with a celebration of a passionate relationship • “In Memoriam Sean O’ Riada” explores a character and friendship through the natural imagery of birds, fish and water • “September Song” would appear to be using the metaphor of “between the tree in leaf and the bare tree” to express instability in a relationship. <p>For Sheers:</p> <ul style="list-style-type: none"> • in addition to works mentioned in the overview above, useful reference could be made to • “Trees”, ostensibly about fields and saplings captures ideas about relationships between generations • “Landmark”, rich in imagery taken from nature, suggests the waning of a relationship as the lovers leave imprinted in the grass “A Sarcophagus, shallow among the long stems” • how in “Song” the brutalities of nature / country life are made to serve as touchstones for exploring ideas of devotion and loyalty.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • Northern Irish Catholic origins • the influence of political events/social circumstances (The Troubles) • Irish history and folklore • marriage and family • travel • the influence of other writers from Dante to Lowell and Irish cultural circles • the influence of life in the Republic of Ireland. <p>For Sheers:</p> <ul style="list-style-type: none"> • childhood in the agricultural community of the Marches • family / illness / bereavement / education • local characters / role models (e.g. teachers) • late C20th youth culture • travel in France, Africa and USA / foreign cultures / urban life • literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin) • legacy of WW1 and WW2.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Assessment Grid for Component 1 Section B

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 20 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO4 <i>Explore connections across literary texts</i> 10 marks	AO5 <i>Explore how literary texts are informed by different interpretations</i> 10 marks
5	9-10 marks <ul style="list-style-type: none"> sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	17-20 marks <ul style="list-style-type: none"> perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning confident and apt textual support confident discussion of implicit meaning 	9-10 marks <ul style="list-style-type: none"> perceptive, productive discussion of significance and influence of contexts confident analysis of connections between texts and contexts 	9-10 marks <ul style="list-style-type: none"> productive and illuminating connections/ comparisons between poems and poets 	9-10 marks <ul style="list-style-type: none"> mature and confident discussion of other relevant interpretations of set text poems autonomous, independent reader
4	7-8 marks <ul style="list-style-type: none"> clearly informed, engaged and well-structured response with clear knowledge of the poems sound and apt application of literary concepts and terminology expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	13-16 marks <ul style="list-style-type: none"> sound, accurate analysis and evaluation of writers' use of language and poetic techniques to create meaning secure, apt textual support sound, secure grasp of implicit meaning 	7-8 marks <ul style="list-style-type: none"> sound, secure appreciation and understanding of significance and influence of contexts sound, secure understanding of connections between texts and contexts 	7-8 marks <ul style="list-style-type: none"> sound, secure and purposeful connections and comparisons between poems and poets 	7-8 marks <ul style="list-style-type: none"> makes sound and purposeful use of other relevant interpretations of set text poems

3	5-6 marks <ul style="list-style-type: none"> clearly engages with poems and response is mostly relevant some sensible use of key concepts and generally accurate use and application of terminology reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses. 	9-12 marks <ul style="list-style-type: none"> purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning generally clear and accurate textual support grasps some implicit meanings 	5-6 marks <ul style="list-style-type: none"> clear grasp of significance and influence of contexts clear understanding of connections between texts and contexts 	5-6 marks <ul style="list-style-type: none"> makes generally clear and appropriate connections/ comparisons between poems and poets. 	5-6 marks <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks <ul style="list-style-type: none"> attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading some, though may not always be relevant, use of terminology expression may feature some inaccuracies 	5-8 marks <ul style="list-style-type: none"> makes some valid points about writers' use of language and poetic techniques to create meaning supports points by some appropriate reference to poems shows some grasp of implicit meaning 	3-4 marks <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between texts and contexts 	3-4 marks <ul style="list-style-type: none"> makes some superficial, usually valid connections/ comparisons between poems and poets 	3-4 marks <ul style="list-style-type: none"> acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks <ul style="list-style-type: none"> superficial approach to poems that may show only partial/simple understanding some grasp of basic terminology, though this may be uneven errors in expression and lapses in clarity 	1-4 marks <ul style="list-style-type: none"> identifies basic language and stylistic features discussion tends to be narrative/ descriptive in nature offers some support in the form of quotations or references to poems which may not always be relevant 	1-2 marks <ul style="list-style-type: none"> describes wider contexts in which poems are written and received attempts to make superficial connections between texts and contexts 	1-2 marks <ul style="list-style-type: none"> identifies superficial connections/ comparisons between poems/poets 	1-2 marks <ul style="list-style-type: none"> describes others' views of set text poems with partial understanding
0	0 marks: Response not credit-worthy or not attempted.				