



GCE A LEVEL MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE ALEVEL ENGLISH LITERATURE

COMPONENT 1: POETRY

MARKING GUIDELINES: SUMMER 2024

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, 17 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 2024

Section A: Poetry Pre-1900

Marks	AO1	AO2	AO3	AO5
(i)	10	10	-	-
(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) questions 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
<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>. In Band 1 responses are likely to describe with broad and probably asserted ideas. By Band 2 responses should demonstrate some accurate use of terminology and an increasing awareness of techniques. In Band 3 we should see the beginning of creative engagement with a broad range of techniques. 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. 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.
AO2
In Band 1 are likely to offer descriptive sketches and/or broad and superficial assertions about features of the poems. By Band 2 we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used. In Band 3 we should see increasingly purposeful discussion of language and technique, and evidence of detailed analysis. By Band 4 we should expect to see sound and accurate analysis of the techniques used by the poet. In Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.

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.

Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> (Cambridge)	
Q1 (i)	Re-read lines 266 – 288 from “Placebo seyde...” To “...or elles thing semblable.” Examine Chaucer’s presentation of Placebo in these lines.[20]
AO2	Some of the techniques in the extract which candidates might choose for analysis include: • vehicle for social/political satire • ludicrous and irrational character • fawning / sycophantic – “brother”; “lorde so deere” • self-contradictory – “litel nede” for “conseil” then asserts his own importance by advising Januarie to follow Solomon “Wirke all thing by conseil” • repetition “deere brother and my lord” emphasises sycophancy • contradictions continue in his urgent need to flatter “yours owne conseil is the beste” • preening self-congratulation – “I have stonden in full greet degree” • cynically comic “I seye the dame “ undercuts his value as a counsellor.
Q1 (ii)	“ <i>The Merchant's Prologue and Tale</i> is carefully designed to undermine the social order of its day.” In the light of this comment, and with close reference to relevant contexts, discuss the ways in which ideas about rank and authority are presented in <i>The Merchant's Prologue and Tale</i> . [40]
	Overview The satirical treatment of Januarie’s foolishness and licentiousness unbecoming a respectable authority figure; the treachery of the servants seen in Placebo’s failure of duty and Damian’s deceit; the disloyalty of May and her apparent triumph over the knight leaving her free to pursue her adulterous affair and the general triumph of females over males seen in the supernatural’s world as well as in Januarie’s, the Merchant’s and the Host’s should provide plenty of material to support discussion of this issue.
AO2	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: • <i>The Merchant's Tale</i> features ironic presentation and undermining of aristocratic character • Januarie’s choice of bride is contrary to usual marriage alliances amongst the knight class • the distortion of the cult of “courtly love” where actual adultery takes places in sordid circumstances • the triumph of lower orders (Damian and May) over Januarie • disloyalty in the master / servant relationship • the “victory” of females over males in the supernatural and human worlds might be examined.

A03	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • 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.
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 text and task.

John Donne: *Selected Poems* (Penguin Classics)

Q2 (i)	Re-read ‘Holy Sonnet XVII’ on page 185. Analyse the ways in which Donne presents attitudes to love in this poem. [20]
	Some of the techniques which candidates might choose for analysis include: • pattern of imagery relating to debt / advantage / bargains with possible hint of anger at God having forcibly and unfairly “into heaven ravished” Donne’s wife • feelings moderated by the idea of a “debt” to nature and to God which had to be paid • earthly love then seen as a sharpening or preparation for divine love “the admiring her my mind did whet” – with the sense of sharpening a tool which will then be more effective • recognition of imperfect dedication to God as the pull of earthly affection remains strong – almost a disease “holy thirst dropsy” • God’s love portrayed as a persuasive bargain – for his dead wife’s love God offers all of His • but fears of the temptations of earthly affections which distract from commitment to true love for God remain.
Q2 (ii)	Many readers have claimed that Donne’s presentation of worship, whether of women or the Christian God, involves “a potent blend of keen intellect and profound feelings”. Explore this comment on Donne’s poetry, making close reference to relevant contexts. [40]
	Overview Candidates should find plenty to say about the blend of intellect and feelings demonstrated across the whole range of poems they have studied. The idea in the tasks picks up the famous observations of Eliot on the Metaphysical poets and their blending of emotion and intellect (although knowledge of Eliot’s criticism is not necessary). Candidates should also be able to handle the idea of worship in both a literal and metaphorical sense as they examine the tone of Donne’s writing as well as his subjects and ideas.
AO2	Analysis of the ways 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: • in poems of seduction and wordly passion (e.g. ‘The Flea’ or ‘Elegy 19’) candidates could address the ardent passion / desire presented as, say, legal argument or scholarly treatise and argue that the intellect is keen but the feelings are less than profound • in other “Songs and Sonnets” such as ‘The Ecstasy’; ‘A Valediction Forbidding Mourning’ or ‘The Relic’ candidates might detect greater depths of sincere feelings presented through cleverly shaped argument and intellectually stimulating imagery • readings of ‘A Nocturnal Upon St Lucy’s Day’ or ‘Twickenham Garden’ (for example) might produce ideas of worship (of women) that has been frustrated or thwarted presented in a characteristically complex and keenly intellectual style

	• ‘Holy Sonnets’ and a poem such as ‘Good Friday Riding Westward’ should reveal Donne’s worship of God where potent and passionate devotions are presented in complex and intellectually challenging ways - evidenced through the structure of arguments and the choice of imagery.
AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • 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.
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 text and task.

John Milton: <i>Paradise Lost</i> Book IX (Oxford)	
Q3 (i)	Re-read lines 733–755 from “He ended...” to “...and our want:”. Examine Milton’s use of poetic techniques in these lines. [20]
AO2	Some of the features of the extract which candidates might choose for analysis include: • image of Satan’s “guile” entering Eve’s “heart” is significant – her feelings and appetites (see below) are Satan’s prime targets • sensual images – sound, sight, taste touch and smell – are all used to present temptation • language patterns e.g. “gazed”; “appetite”; “longing” and “desire” suggest the strength of temptation and weakness of Eve • Eve’s apostrophe from line 745 allows direct access to her flawed reasoning, naivety and gullibility • use of rhetorical devices within Eve’s speech shows strength and progress of her self-persuasion.
Q3 (ii)	“In Milton’s version of events, blame for the Fall might be evenly divided between Satan and Eve.” With close reference to relevant contexts, consider this comment on the presentation of blame in <i>Paradise Lost</i> Book IX. [40]
	Overview Consideration of “blame” should steer candidates to the beginning, middle and end of <i>Book IX</i> as they look at the debate around Eve’s separation from Adam, the tactics of the serpent and the acrimonious exchange between Adam and Eve towards the end. They are asked about the presentation of blame so we would expect them to examine Milton’s technique in manipulating readers’ opinions and sympathies with due attention to key contextual features such as the role and status of women, the duties of husbands and religious notions of temptation and sin.
AO2	Analysis of the ways 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: • while an analysis of the encounter between Eve and the Serpent – drawing attention to Milton’s characterisation; imagery and rhetorical devices – might form the backbone of an examination of “blame for the fall”, we might also expect to see: • an analysis of the early stages of <i>Book IX</i> and a discussion of Adam’s failure to exercise his authority for selfish reasons • and a discussion of Adam’s decision to fall with Eve – the Fall itself doesn’t happen until Adam makes this decision • conclusions as to who is most to blame will vary and credit must be given to all reasonable and supported points of view.

A03	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • 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).
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 text and task.

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

Q4 (i)	Re-read 'Holy Thursday' from <i>Songs of Experience</i> on page 103. Analyse Blake's use of poetic techniques in this poem. [20]
AO2	Some aspects of the poem which candidates might choose for analysis include: • structure – 2 stanzas of pointed rhetorical questions concluded with a ringing declaration - followed by powerful assertion of perceived wrongs followed by simple statement of how things should be which highlights the ugliness and brutality of the opening stanzas. • punctuation – short impactful sentences / phrases - with exclamation mark to emphasise outrage / anger which contrasts with the calm assertion of the final stanza • image patterns – “cold”; “bleak”; “bare” “eternal winter” and use of natural imagery to define human conditions • contrasts of “rich and fruitful” with “Bleak and bare” / “fill'd with thorns.” • Weather imagery – “sun does shine” / “rain does fall” developing ideas of “rich and fruitful” earlier.
Q4 (ii)	Some readers believe that the “driving force of Blake's poetry is the desire for social justice”. Show how far you agree with this comment, making close reference to relevant contexts. [40]
	Overview “Social Justice” might be addressed in a number of ways e.g. with regard to: the condition of the poor; religious and secular authority; adults' treatment of children; attitudes towards other races and political freedoms. Some might include attitudes towards sexual relationships and social restrictions. There might be some disagreement with the assertion that such issues are the driving force of the poetry and candidates might suggest other “forces” but due consideration must be given to the wording of the task.
AO2	Analysis of the ways 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: • 'London' might be a popular choice for its analysis of social injustices • the exploitation of children is presented in so many poems and we might see close analysis of 'The Chimney Sweeper' poems; 'A Little Boy Lost' and the 'Holy Thursday' poems from both Innocence and Experience • injustices of different sorts committed by the established church should be clear in poems such as 'The Garden of Love' or 'The Little Vagabond' • 'The Human Abstract' is heavy with symbolism denoting the cruelties and injustices inherent in the human condition • themes of thwarted love, desire and freedom which might be seen as social injustice – particularly as far as youths are concerned – might be found in poems such as 'A Little Girl Lost'; 'The Schoolboy' or 'AH! Sun-Flower'.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • pre-romantic interest in the natural world • the power of church • 18th/19th Century charity / attitudes to poverty / education • power dynamics in families • attitudes to monarchy • the English legal system • moral values / attitudes towards personal relationships • the values of Enlightenment philosophy / science • developments in graphic arts • international politics – especially France and America • influence of European theologians and philosophers e.g. Rousseau, Voltaire, Swedenborg.
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 text and task.

Christina Rossetti: *Selected Poems* (Penguin Classics)

Q5 (i)	Re-read ‘Remember’ on page 16. Analyse Rossetti’s presentation of loss in these lines. [20]
AO2	Some of the features of the extract which candidates might choose for analysis include: • “gone away” followed by “far away” lays heavy emphasis upon loss and separation • “silent land” definitively suggests the loss of contact • pathos is created through the details of a relationship which have been lost – “no more hold me by the hand”; “go yet turning stay”; “future that you planned” • lost opportunities to “counsel then or pray” firmly establish the finality of death before moving on to advice and comfort in the sestet • “remember”; “smile” set against the idea of “darkness and corruption” promote a sense of acceptance and managed melancholy in the face of loss.
Q5 (ii)	“The inevitability of death held no fears for Rossetti.” In the light of this comment and with close reference to relevant contexts, examine Rossetti’s presentation of ideas about death and the afterlife. [40]
	Overview While a consideration of the ways in which Rossetti explores her staunch religious faith and her belief in salvation are likely to provide the backbone to most essays, some responses might focus on the hints of self-doubt that become apparent in places and suggest that the assertion in the task might not be entirely correct.
AO2	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: • ‘Up-Hill’ could be a popular choice with its comforting imagery of welcome, rest and release from wordly travails • ‘They Desire a Better Country’ develops similar ideas but offers a more complex analysis of the journey towards death and the afterlife – some might detect a stronger note of hope and a more tentative approach in this later poem rather than certainty • similarly in ‘De Profundis’ – some might argue that comfortable certainties are replaced in this poem by frustration and uncertainty • by contrast, ‘The Thread of Life’ offers a sense of sustained devotion and triumph over death concluding with “....O death where is thy sting?” and “O grave where is thy victory?” • ‘The Greatest of these is Charity’ might be seen by some as the greatest declaration of faith and rejection of the fear of death with its powerful reassurance that ‘love’ will carry “faith and hope” “Safe to the gate of New Jerusalem”.

A03	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • religious belief / the Christian life • gender politics • scholarship • folklore • social conditions • C19th moral values • personal / romantic relationships.
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 text and task.

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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between texts and contexts	9-10 marks - mature and confident discussion of other relevant interpretations of set text poems - autonomous, independent reader.
4	7-8 marks - 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 - 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 - sound, secure appreciation and understanding of the significance and influence of contexts - sound, secure understanding of connections between texts and contexts	7-8 marks makes sound and purposeful use of other relevant interpretations of set text poems

3	5-6 marks - 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 - 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 - clear grasp of significance and influence of contexts - clear understanding of connections between texts and contexts	5-6 marks makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks - 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 - 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 - acknowledges the importance of contexts - makes some connections between texts and contexts	3-4 marks acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks - 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 - 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 - describes wider contexts in which poems are written and received - attempts to make superficial connections between texts and contexts	1-2 marks 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 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

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
<u>Informed</u> responses 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>. In Band 1 responses are likely to describe with broad and probably asserted ideas. By Band 2 responses would use some accurate use of terminology and an increasing awareness of techniques. In Band 3 we should see the beginning of creative engagement with a broad range of techniques. By Band 4 there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression. In Band 5 we should see clear evidence of sophistication in the ways candidates engage and consistent use of an academic register.
AO2
In Band 1 descriptive responses are likely to offer character sketches and/or broad and superficial assertions about features of the poems. By Band 2 we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used. In Band 3 we should see increasingly purposeful discussion of language and technique. By Band 4 we should expect to see an analysis of the techniques used by the poet. In Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.

AO3

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

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.

In **Band 3** we are likely to see a wider range of contexts which are successfully integrated into detailed discussion.

By **Band 4** work 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.

AO4

We will reward valid connections and comparisons between poems and poets which are relevant to specific tasks.

Band 1 responses are likely to assert superficial connections.

In **Band 2** connections should be valid but will still lack detail and precision.

By **Band 3** connections will be clear, appropriate and supported with some textual reference.

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.

AO5

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:

- 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.

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 and related to appropriate parts 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 poem.

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	“They share a fundamentally pessimistic attitude to life.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Hardy and Eliot write about their worlds. You must analyse in detail at least two poems from each of your texts. [60]
	Overview In considering Hardy, candidates might discover a tendency towards pessimism or a depressed mood in the presentation of relationships and portraits of society and they might detect hints of the same even when the poetry appears to celebrate beauty or the prospect of happiness. In Eliot, pessimism seems sometimes to be at a broader cultural level taking in social, moral and aesthetic values as well as at a more personal level where we find expressions of frustration, despondency and self-disgust.
	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: For Eliot: • almost as a whole, ‘The Wasteland’ clearly support ideas about Eliot’s pessimistic view of a decayed, broken civilisation – candidates could choose freely from presentations of lost grandeur; tawdry human relationships; social stagnation; sterile landscapes or, arguably, contemptuous snapshots of lower-class urban life “...good night, sweet ladies.” • ‘...Prufrock’ contains rich material for this response: dissatisfaction growing into self-disgust – “...the butt end of my days and ways”; “I should have been a pair of ragged claws”; failure of communication and relationships: “That is not it at all”; contempt for and fear of the superficial / trivial nature of society – the women “Talking of Michaelangelo” and “..I have seen the eternal Footman hold my coat and snicker”. • failure of relationships in ‘Portrait of a Lady’ – “My self-possession gutters. We are really in the dark”. • in ‘Preludes’ the presentation of grime and tedium – “The burnt out ends of smoky days”. • nihilism in ‘The Hollow Men’ – “This is the way the world ends / Not with a bang but a whimper” – all built upon the stark superscription to the poem “Mistah Kurtz – he dead”. For Hardy: • in <i>Poems of the Past and Present</i> – candidates should find a range of pessimistic attitudes (sometimes mixed with sardonic humour) towards relationships; self-doubt and social values; presented in poems such as: ‘To Lizbie Brown’; ‘A Broken Appointment’; ‘The Darkling Thrush’; ‘The Ruined Maid’ and ‘Tess’ Lament’ most of which will connect fruitfully with many of Eliot’s early poems. • <i>poems of 1912-13</i> is a collection full of regrets, guilt and the end of hope – no better encapsulated than in the last stanza of ‘The Voice’. • ‘Quid Hic Agis’ in <i>Moments of Vision</i> also demonstrates a highly pessimistic mood with reference to loss of faith; loss of companionship and thoughts of pointlessness. • poems such as ‘In a Waiting Room’ or ‘The Shadow on The Stone’ might be offered as evidence that Hardy is not consistently pessimistic but there is still a wealth of opportunity in <i>Moments of Vision</i> for candidates who choose to support the assertion in the task.

	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Eliot: • the destructive effects of WW1 • contemporary urban society • personal relationships • the cultural life in London, Boston and Paris • classical and Christian mythology/theology • the values/way of life of the Bloomsbury group • 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. For Hardy: • the destructive effects of WW1 in poems of 1917 • the influence of different poetic forms/traditions • the power and influence of the Victorian church • personal relationships • atheism/pessimism • religious ritual and folkloric superstition • Victorian/Edwardian morality • contemporary rural and urban society.
AO4	Valid, relevant connections might include comparisons and contrasts of: • 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.

Q7	“They appeal to us differently: Eliot to the mind and Hardy to the heart.” With close reference to relevant contexts, show how far you agree with this comment about the ways in which Hardy’s and Eliot’s poetry might appeal to readers. You must analyse in detail at least two poems from each of your set texts. [60]
	Overview We have often asked candidates to consider how poets are “alike” and so it should be valid to ask them to make connections through contrasts. Here the suggestion is that Eliot’s focus is more within the intellectual realm of ideas, metaphysics, aesthetics and literary/cultural traditions, while Hardy has a more direct appeal to readers’ feelings through his treatment of relationships, personal loss and self-reflection. Strong responses might successfully take issue with this showing that there is much in Eliot to appeal to the emotions and in Hardy plenty of evidence of abstract, intellectual approaches.
AO2	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: For Eliot • ‘The Waste Land’ is built upon a broad base of historical, philosophical, mythological and literary knowledge which should provide rich opportunities to support the argument. • equally, candidates might argue, there is plenty of material to engage the feelings – largely negative emotions of fear, disgust, contempt and disillusionment. • the literary precedents contained in the superscriptions to ‘...Prufrock’ and ‘Portrait of a Lady’ suggest an intellectual approach, but the contents of both poems might be seen as emotionally challenging as well as pursuing abstract philosophical notions. • ‘Preludes’ – powerfully observational but emotionally cold and detached. • similarly, in ‘Rhapsody on a Windy Night’ – cold, detached – apparently disgusted – observation. For Hardy: • <i>Poems of 1912-13</i> will probably feature strongly as candidates analyse the presentation of grief, guilt and poignant ruminations upon the past. • in <i>Poems of the Past and the Present</i> even potential meditations on abstract (intellectual?) subjects such as time in ‘The Comet at Yell’ham’ are in the end winsome emotional tributes – the comet’s light will not shine “on that sweet form of thine” on its return “long year’s hence”. Similarly, another meditation on time in ‘I Look into My Glass’ becomes an appeal to our emotions as time and frustration “Shakes this fragile form at eve / With throbbings of noontide”. • in <i>Moments of Vision</i>, for all their musings upon time, fate, faith and mortality the poems all feature powerful appeals to the reader’s emotions – sometimes in arguably sentimental accounts of ordinary life and sometimes in nostalgic accounts of what has passed.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Eliot: • 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. For Hardy: • 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	Valid, relevant connections might include comparisons and contrasts of: • 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.

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	“For both poets, memories are a potent source of inspiration.” In the light of this comment, and with close reference to relevant contexts, explore connections between the ways in which Yeats and Abse draw upon memories in their poetry. You must analyse in detail at least two poems from each of your texts. [60]
	Overview Personal feelings and states of mind as well as ideas about their respective countries and cultures are explored through the memories of significant events, people and places. Candidates are invited to judge the “potency” of these memories which they may be able to do through an analysis of tone and atmosphere as well as through the identification of particularly moving or inspiring events or circumstances.
AO2	Analysis of the ways 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: For Yeats: • ‘Adam’s Curse’ presents excellent opportunities for this task as memories of a conversation are blended with ideas about love, beauty, change and decay. • ‘At Galway Races’ rests upon a vivid memory of an event which then takes on symbolic power as the voice associates the energy and spectacle of the race with the poet’s artistic vocation. • ‘Memory’ itself with its brief but dense ideas about the workings of memory could prove useful. • ‘Fallen Majesty’ celebrates the memory of a magnificent individual which develops into a meditation upon the poet’s calling. • ‘The Cold Heaven’ features a vivid memory which melts into thoughts of mortality and fate. • ‘Among School Children’ might be seen as useful in responding to this task – a visit to a school triggers meditation upon youth / ageing and the power of memory to maintain images even when time brings about radical change. For Abse: • there is a very wide choice of material featuring the ways in which Abse appears to be inspired by memories. Some obvious choices could include: • the presentation of childhood in poems such as ‘Red Balloon’; ‘Cricket Ball’; • poems about society such as ‘Welsh Valley Cinema, 1930s’ • ‘Arianrhod’ where a name is used to link meditation upon the past to the present or the merging of past and present in ‘Sons’ where the slamming of a door inspires memories and a consideration of identity which merges father and son; Cardiff and London; people and landscapes • ‘At Ogmore-by-Sea This August Evening’ where fond memories of Abse’s father blend into a meditation upon time passing and mortality. In Abse’s case, please bear in mind that candidates have nearly 60 poems from which to choose and with such a wide choice of potentially relevant material the suggestions above can only be broad hints at what might be productive approaches.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Yeats: • 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: • 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: • 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.

Q9	“They seem most alike in their awareness of the fragility of happiness.” In the light of this comment, analyse the ways in which Yeats and Abse present ideas about happiness. In your response you must make close reference to relevant contexts and analyse in detail at least two poems from each of your texts. [60]
	Overview It is possible that candidates will spot a difference in tone as both poets grapple with issues such as ageing; death; disappointment; frustration and conflict - all set within an awareness of passing time and change. Arguably, Abse employs more wry humour than Yeats who often engages with more raw, emotional intensity than might be found in Abse. Ideally, analysis of the poetry will reveal some similar preoccupations, but differences in tone and approach. We should not expect an equal or perfectly balanced treatment of “impermanence” and “fragility”.
AO2	Analysis of the ways 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: For Yeats: • ‘The Folly of being Comforted’ – how well-intentioned words on the subject of accepting the impermanence of a woman’s beauty are passionately opposed. • ‘The Cold Heaven’ – with its powerful account of “love crossed long ago” and unhappy thoughts of age, death and “punishment” instead of the “hot blood of youth”. • ‘Fallen Majesty’ –a women who once walked as a “burning cloud” has lost the majestic beauty she once possessed. • ‘The Wild Swans at Coole’ -with its powerfully symbolic use of seasons and wild birds to demonstrate the inevitable impermanence of things and the probable end to happiness. • ‘Broken Dreams’ – lost beauty; now “vague memories” replace the lost passions of the past. For Abse: • ‘At Ogmore-by-Sea This August Evening’ with its “Senseless conjuration” of a happy past captured in a Bach partita that is now replaced with “nothing but the tumult of the sea”. • ‘Last Visit to 198 Cathedral Road’ – no comfort to be found in the silence of this deserted house where family happiness once reigned. • ‘In The Welsh National Museum’ – with its meditation upon ageing, decay and change. • ‘Return to Cardiff’ – a city which has become “...a city of strangers, alien and bleak”. • ‘St Valentine’s Night’ – with vivid recollections of happiness in love combined with a vain hope to experience again what has been lost. In Abse’s case, please bear in mind that candidates have nearly 60 poems from which to choose and with such a wide choice of potentially relevant material the suggestions above can only be broad hints at what might be productive approaches.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Yeats: • 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: • 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: • 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)

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

Q10	“Both poets seem preoccupied by ideas about power of one sort or another”. In the light of this comment, and with close reference to relevant contexts, explore connections between the ways in which Hughes and Plath write about power. You must analyse in detail at least two poems from each of your texts. [60]
	Overview Across both poets’ work, ideas about power might be seen in the influence of memories; psychic forces; the effects of illness; malevolence or potency expressed through nature or human behaviour; the impact of landscape and seasons; maternal/paternal instinct and love or the overshadowing (or inviting) prospect of death. “..one sort or another” in the task signals the breadth of opportunities and we should expect candidates to be selective in their approach.
AO2	Analysis of the ways 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: For Hughes: • animal poems such as ‘Pike’ and ‘Jaguar’ or ‘The Bull Moses’ present the poet’s fascination with raw, primitive, forms of power. • the ‘Crow’ poems develop similar observations into complex, allegorical analyses of power. • power in relationships - as presented in poems such as ‘Her Husband’ and ‘Crow’s First lesson’ or ‘The Lovepet’. • the power of natural forces such as weather in poems such as ‘Wind’ or ‘Thistles’. • ‘Examination at the Womb-Door’ with its resounding “But who is stronger than death?” offers an analysis of human vulnerability beyond our control. For Plath: • the power of men is vividly and disturbingly presented in poems such as ‘Daddy’ and ‘Little Fugue’. • ‘Spinster’ might present a different perspective on women’s resolve to resist the power of men. • memories exert enormous power in poems such as those above as well as ‘The Babysitters’. • mental illness / disturbance is shown to be an influence which gives a sinister power to otherwise everyday objects – ‘Tulips’ and ‘Poppies in July’. • or the prospect of death in poems such as ‘A Birthday Present’ is shown to have a powerful effect upon the suicidal voice. • from a different angle, there is the positive, emotional power of relationships with children in poems such as ‘You’re’; ‘Nick and the Candlestick’ or ‘Morning Song’.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Hughes: • relationship with Plath • Yorkshire landscape / rural life • animals in the wild and captivity • literary / academic influences – European and American writing • prehistory and the supernatural. For Plath: • 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	Valid, relevant connections might include comparisons and contrasts of: • 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.

Q11	“A poet’s special gift may often be seen in the ability to transform what seems ordinary into something of extraordinary significance”. In the light of this comment, and with close reference to relevant contexts, examine connections between the ways in which Hughes and Plath write about everyday life. You must analyse in detail at least two poems from each of your texts. [60]
	Overview The ways in which both poets draw upon familiar “everyday life” in the home with families; in their observations of nature; through their use of apparently ordinary or common objects or through accounts of readily recognisable relationships should be the basis for analysis of the techniques whereby Hughes and Plath seem able to give their subjects a special resonance and wider significance. Candidates will need to explore the techniques which endow objects such as a vase of tulips; a bunch of balloons; a yew tree or bee box; a fishing expedition or a storm of rain with such special qualities.
AO2	Analysis of the ways 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: For Hughes: • ‘Barley’ where a seed is presented as a “sleeping princess” and develops an “ordinary” agricultural scene into a drama full of pomp and rich ceremony. • or ‘Apple Dumps’ where a similar approach dramatizes the apple harvest. • ‘Football at Slack’ presents a simple game in elaborate language which creates an heroic atmosphere – “fiery holes in heaven”; “golden holocaust”. • ‘Thistles’ presents a common weed in vivid military metaphors. • similarly, in ‘Fern’ where the unfurling of a common plant is described using elevating similes comparing the process to a conductor’s gesture or “the plume/Of a warrior”. For Plath: • the imagery of ‘You’re’ transforms the ordinary idea of motherhood into a hymn of praise and celebration. • in another way, ‘Daddy’ examines the relationship between daughter and father in terms of the horrors of C20th history and gives enormous scale to the emotions involved. • in ‘Tulips’ flowers by a sickbed are transformed into an ominous, threatening presence – they should be “behind bars like dangerous animals”. • ‘Ariel’ creates an epic and disturbing self-analysis out of riding a horse. • ‘Mirror’ also takes an ordinary object as the starting point for a profound self-examination and meditation upon ageing / mortality.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Hughes: • 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. For Plath: • 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	Valid, relevant connections might include comparisons and contrasts of: • 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.

Philip Larkin: *The Whitsun Weddings* (Faber)

Carol Ann Duffy: *Mean Time* (Picador)

Q12	“We find so often in poetry that it is the observation of apparently trivial detail which is most moving and evocative.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which both Larkin and Duffy make use of minor detail. You must analyse in detail at least two poems from each of your texts. [60]
	Overview “That vase” or a list of domestic minutiae; uncles’ wide belts at weddings along with stubbed “fags” or memories of new school shoes are typical of the apparently “trivial detail” which is to be found throughout both poets’ work. Candidates are invited to examine the ways in which both poets give “unexpected weight” and significance to such otherwise insignificant detail. Responses will need to investigate implicit meanings and relevant poetic techniques. Stronger essays should be able to engage fully with ideas about the nature of poetry and the ways in which Larkin and Duffy challenge common expectations of the genre.
AO2	Analysis of the ways 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: For Larkin: • in poems such as ‘Here’ or ‘Essential Beauty’ consumer goods provide images for an analysis of C20th values; deceptions and betrayals and the tawdry nature of modern life. • ‘As Bad as a Mile’ presents the simplest of domestic actions as a symbol of aspiration and failure. • ‘Self’s The Man’ paints a picture of a depressing marriage through the use of simple, domestic images which form the backbone of an analysis of married and single lives. • “That Vase” which concludes ‘Home is so Sad’ seems to sum-up a complex pattern of melancholy feelings and perhaps cynical observations. • an album of wedding photos in ‘Afternoons’ “lying/Near the television” perhaps speaks to the artificiality underpinning relationships and the stagnation that sets in. For Duffy: • ‘Litany’ offers a wealth of trivial, domestic imagery which serves to capture complex feelings about childhood; superficial social values and the apparent preference for appearance over gritty reality. • a “satin heart” and “an onion” in ‘Valentine’ are made to stand for elements in romantic relationships that are artificial; dangerous or contemptible. • the trivia of TV and pop culture are used to explore the distaste, disappointment and despair of the voice in ‘Captain of the 1964...’ • in ‘Beachcomber’ - a meditation upon the unreachability of the past is presented through the trivia of a beach day captured in a photograph. • the adventure and then terror of childhood presented through the common objects and details of ‘Stafford Afternoons’.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Larkin: • 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). For Duffy: • working class / suburban / Roman Catholic upbringing • background in philosophy • consumerism in the 60s and 70s • feminism / gender issues • permissive society • C20th education.
AO4	Valid, relevant connections might include comparisons and contrasts of: • 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.

Q13	Some readers believe that the essential difference between Larkin and Duffy lies in their attitudes towards human relationships. In the light of this view, and with close reference to relevant contexts, explore connections between the ways in which both poets present relationships between people. [60]
	Overview As in Q7 above, if, in the past we have asked questions about poets being “alike” we should also be able to challenge candidates to address connections through contrast. This task seems to provide a good opportunity for a “yes, but...” response. Whereas we might find a consistent thread of cynicism, uncertainty and disappointment in Larkin’s presentation of relationships between people, we might see more positive or even celebratory approaches in Duffy. However, closer inspection of Duffy might reveal anger, cynicism or disgust to equal or exceed Larkin’s attitudes.
AO2	Analysis of the ways 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: For Larkin: • there is so much evidence in poems such as: ‘Love Songs in Age’; ‘An Arundel Tomb’; ‘Self’s The Man’; ‘Afternoons’; ‘Talking in Bed’ and ‘Wild Oats’ to demonstrate a cynical, dismissive or even hostile attitude towards romantic love. • ‘Broadcast’ might be seen as a contrast to those poems above as it suggests some sort of emotional commitment and sincerity – “...desperate to pick out / Your hands...” • implicit pessimism is often most pronounced in poems such as ‘The Whitsun Weddings’; ‘Reference back’; ‘Faith Healing’ or ‘Dockery and Son’. • ‘A Study of Reading Habits’ presents both a brutal and a nihilistic attitude towards relationships but combined with a pathos born of self-accusation and perhaps bewilderment. • in ‘Mr Bleaney’ candidates might detect weary disappointment in the portrayal of stale, transactional relationships. For Duffy: • ‘Captain of the 1964...’ demonstrates the same sense of staleness and disappointment in marriage as might be found in Larkin’s poetry. • but ‘Before You Were Mine’ seems to celebrate familial relationships without the reservations or doubts expressed by Larkin. • ‘Moments of Grace’ and ‘First Love’ might be seen as being similar to Larkin’s work in their contemplation of change and possibly failure but different in the ways in which positive emotions are registered and celebrated. • ‘Crush’ and ‘Valentine’ with their ‘realistic’ attitudes towards romantic relationships could provide interesting opportunities for comparison and contrast with poems such as ‘Wild Oats’ and ‘Love Songs in Age’ – some might see that Duffy’s realistic approach is tempered with more generosity and implicit positivity than is to be found in Larkin.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Larkin: • 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. For Duffy: • working class / suburban / Roman 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	Valid, relevant connections might include comparisons and contrasts of: • 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.

Seamus Heaney: *Field Work* (Faber)

Owen Sheers: *Skirrid Hill* (Seren)

Q14	“It is not so much the places themselves as the ideas and feelings they evoke which are of primary interest to the reader.” In the light of this comment and with close reference to relevant contexts, examine connections between Heaney’s and Sheers’ presentation of place. You must analyse in detail at least two poems from each of your texts. [60]
	Overview In both poets’ work there is a wide variety of settings to consider. Sheers shows us battlegrounds, busy cityscapes, interiors and street life as well as rural landscapes. Heaney too shows us different sorts of conflict zones; isolated cottage living or observations of rural life and lively interiors. Candidates should be able to recognise the scenes as frames or touchstones for the consideration of ideas, relationships or conflicts and the evocation of powerful feelings associated with them. The debate in stronger responses might involve weighing the aesthetic quality of poetic portraiture against the strength of the ideas and feelings evoked and perhaps seeing that the two are inextricably related.
AO2	Analysis of the ways 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: For Heaney: • ‘The Toome Road’ with its vivid presentation of a rural / agricultural landscape encapsulates both outrage and ideas about a culture threatened but “untopped” by invasion. • ‘The Strand at Lough Beg’ also makes vivid use of the place to present both a political and personal vision of violent occupation and grief. • ‘The Guttural Muse’ offers a powerfully evoked but common scene which merges ideas of a yearning for the youthful passion / vigour that is witnessed but no longer shared. • any of the ‘Glanmore Sonnets’ might be used to explore ideas about the fusion of observation of place with (among much else) ideas about poetry itself; meditations on love and desire or the poet’s calling. • similarly, poems set in France or Tuscany such as ‘High Summer’ or ‘The Otter’ demonstrate the ways in which a strong sense of place sets off ideas about passion; relationships or the Troubles with lines in ‘High Summer’ such as “like newsreel of a police force run amok”. For Sheers: • ‘Mametz Wood’ commemorates the war dead with detailed and moving descriptions of remains but in lines such as “...boots that outlasted them” we are aware of a meditation upon human fragility / vulnerability. • ‘Winter Swans’ takes us from a carefully evoked landscape to thoughts on the establishment and permanence of love. • ‘Y Gaer’ and ‘The Hill Fort’ make use of the landscape to explore the depth and power of grief. • ‘Intermission’ with its vividly drawn interior moves towards an insight “...it is after all the small things that matter,” • ‘Farther’ uses the setting of Skirrid Hill and the circumstances of a family walk to explore ideas about time and ageing.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Heaney: • 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. For Sheers: • 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 2.
AO4	Valid, relevant connections might include comparisons and contrasts of: • 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.

Q15	“Although intensely personal, their poetry has universal appeal.” In the light of this comment, and with close reference to relevant contexts, examine connections between the ways in which both Heaney and Sheers make use of personal experience. [60]
	Overview The collections are explicitly autobiographical and involve a wealth of minute personal details from the lives and experiences of both poets. In this task, candidates are challenged to show that the recording of such personal detail serves a wider purpose beyond stimulating curiosity and instead illuminates human experience in a way that can be clearly recognised and understood. Candidates might well develop arguments about the value and purpose of poetry which, they might decide, must move beyond the purely personal in order to be worthwhile.
AO2	Analysis of the ways 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: For Heaney: • ‘The Guttural Muse’ might be used as an example of an apparently simple personal experience which evokes universal ideas about ageing and a yearning for restored youth. • ‘September Song’ offers a detailed and intimate account of a personal history / relationship but concludes with universal ideas about mortality, the passage of time and inevitable change – “...We toe the line/ between the tree in leaf and the bare tree”. • ‘Elegy’ takes the visit of Lowell and others beyond the personal memory towards a consideration of poetry and “the whole craft”. • ‘The Harvest Bow’ takes for its subject a specific and personal recollection but makes this object a vehicle for meditation upon more universal ideas such as memory as it becomes a lens through which to recreate the past and a consideration of what endures in life, finishing with implicit ideas about the purpose of art/craft and the process of creativity. For Sheers: • ‘On Going’ might be seen as a profoundly personal account of a deathbed scene but also one which captures a universal human experience. • ‘Hedge School’ offers a vivid glimpse of personal experience but also of a rite of passage and self-discovery. • ‘Farther’ records a tender and personal annual ritual which also focuses the mind on mortality and the passing of time. • ‘Late Spring’ recalls specific farm work and family relationships but also gives insight into more general ideas about childhood. • ‘Trees’ records a family ritual of a tree planting (similar to earlier plantings to mark a child’s arrival) which, in lines such as “loaded with the promise of what it will become”, focuses our minds upon the relationship between people and trees with universal ideas of growth and development.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Heaney: • Northern Irish Roman 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 southern Ireland. For Sheers: • 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 2.
AO4	Valid, relevant connections might include comparisons and contrasts of: • 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.

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>	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i>	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i>	AO4 <i>Explore connections across literary texts</i>	AO5 <i>Explore how literary texts are informed by different interpretations</i>
	10 marks	20 marks	10 marks	10 marks	10 marks
5	9-10 marks - 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 - 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 - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between texts and contexts	9-10 marks productive and illuminating connections / comparisons between poems and poets	9-10 marks - mature and confident discussion of other relevant interpretations of set text poems - autonomous, independent reader
	7-8 marks - 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 - 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 - sound, secure appreciation and understanding of significance and influence of contexts - sound, secure understanding of connections between texts and contexts	7-8 marks sound, secure and purposeful connections and comparisons between poems and poets	7-8 marks makes sound and purposeful use of other relevant interpretations of set text poems

3	5-6 marks - 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 - 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 - clear grasp of significance and influence of contexts - clear understanding of connections between texts and contexts	5-6 marks makes generally clear and appropriate connections / comparisons between poems and poets.	5-6 marks makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks - 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 - 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 - acknowledges the importance of contexts - makes some connections between texts and contexts	3-4 marks makes some superficial, usually valid connections / comparisons between poems and poets	3-4 marks acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks - 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 - 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 - describes wider contexts in which poems are written and received - attempts to make superficial connections between texts and contexts	1-2 marks identifies superficial connections / comparisons between poems/poets	1-2 marks describes others' views of set text poems with partial understanding
0	0 marks: Response not credit-worthy or not attempted.				