



GCE A LEVEL MARKING SCHEME

AUTUMN 2021

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

INTRODUCTION

This marking scheme was used by WJEC for the 2021 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE A LEVEL ENGLISH LITERATURE
COMPONENT 1: POETRY
AUTUMN 2021 MARK SCHEME

General Advice

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

Particular attention should be paid to the following instructions regarding marking:

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

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

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

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Wednesday, 10 November**.

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 2021

Section A: Poetry Pre-1900

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

Note

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

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

SECTION A: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

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

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

AO1
<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 in which candidates engage, and there should be a consistent use of academic style and register.
AO2
In Band 1, responses 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: *The Merchant's Prologue and Tale* (Cambridge)

Q1 (i)	Re-read lines 314-341 from “And sin I oghte advise...” to “wringeth me my sho.” Analyse Chaucer’s presentation of marriage in these lines. [20]
AO2	Some of the techniques in the extract which candidates might choose for analysis include: - the form is that of a moral lecture or homily - Justinus’ use of the first person conveys authority, experience and avoids direct and disrespectful reference to Januarie himself - use of listing to emphasise the potential vices of wives and, there being so much to consider before marriage, Justinus strengthens his argument for care and prudence - imagery “trotteth” to suggest marriage is a business transaction such as buying a horse - concluding references to personal misery to strengthen case “wringeth me my sho” - difference between how he finds his wife and how she is perceived as a warning to Januarie to beware of appearances and others’ opinions.
Q1 (ii)	Chaucer’s Merchant seems primarily concerned with sharing his misery rather than entertaining his audience.” In the light of this comment and with close reference to relevant contexts, examine Chaucer’s presentation of personal relationships in <i>The Merchant’s Prologue and Tale</i>. [40]
	Overview The speech by Justinus in the first part of the question might well be considered to be lacking in entertainment value, and the presentation of Januarie’s foolish choices could well be seen as the creations of an embittered and wounded narrator – candidates could argue that these elements seem like the Merchant’s self-indulgence. However, the entertainment value of court intrigue; comically grotesque relationships; deceptions; extravagant seductions and outcomes more often seen in fabliaux should be seen as entertaining even though all these factors might be the Merchant’s means to share his misery. We should expect to see carefully argued and well-balanced responses.
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: - raw/explicit unhappiness expressed by the Merchant in his Prologue - introduction of story elements designed to entertain – a character of rank and wealth; a far-away location; a quest (search for a wife) - Januarie’s unreasonable demands create dark, entertaining comedy but might also reflect the foolish choices of the Merchant himself - Januarie’s foolishness in idealising marriage continues dark comedy but the ironic tone might suggest a rehearsal of the Merchant’s own foolish idea/choices and self-blame

	- the counselling of Placebo and Justinus again demonstrates amusing ironies but also features bitter truths - possible to detect self-hatred in the Merchant's presentation of the aged Januarie and his antics - cynical attitudes expressed in the presentation of the "courtly" love triangle – entertaining by subverting expectations of romantic tradition - even the supernatural episode (which might be seen as an entertaining digression) demonstrates the triumph of female wiles and the frustration of men's will - coarse amusement at the behaviour of May and Damyan but the conclusion to the story may be seen as a bitter presentation of a deceived husband who must live with the consequences of his choices and his wife's treachery.
AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: - courtly love traditions - ideas about the status of older men - 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.
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.

John Donne: *Selected Poems* (Penguin Classics)

Q2 (i)	Re-read ‘Holy Sonnet III’ on page 178. Analyse Donne’s presentation of guilt in this poem. [20]
AO2	Some of the techniques which candidates might choose for analysis include: • “sighs and tears” associated with courtship and unrequited love establish the idea of wasted time/ sinful behaviour which now needs to be atoned for • “fruit” in this case a useful result (forgiveness/peace of mind) rather than the wasted romantic efforts of the past • “Idolatry” - metaphorical - suggests an awareness of breaking the first commandment • paradoxical treatment of the idea of “sufferance” – now having to suffer for the sin of suffering the pains of romantic love • use of other kinds of sinners to frame his own worse state • possibly ironic use of self-pity “(poor)” • final witty flourish which demonstrates that “grief” is both punishment and sin - so that earlier sins of grieving for love have resulted in the guilt which is now the “grief” of remorse.
Q2 (ii)	“We can experience both pleasure and enlightenment in reading Donne’s poetry without sharing all of his attitudes and beliefs.” With close reference to relevant contexts, show how far you agree with this comment. [40]
	Overview Candidates might find pleasure in the intellectual challenge of the poetry; the wit and humour so often apparent; the shock and surprise of the metaphysical conceit; the elegance of Donne’s arguments or the aesthetic appeal of his control of form and structure. Enlightenment might be found in his fresh approaches to common ideas such as sin; guilt; relationships of different sorts and attitudes towards prevailing issues such as science or discoveries. The discussion should hinge on whether or not it is possible for a 21st century reader to engage creatively and sympathetically with the above when attitudes towards religion; relationships and other values in society have changed so much or whether there is something universally appealing in Donne which transcends cultural differences.
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: • any of the poems will allow candidates to focus on the ways in which Donne creates pleasure for the reader in his use of wit; vivid imagery; intellectual challenge and insight into the world of the Renaissance • poems such as “Elegy 19” or “Love’s Alchemy” with their attitudes to women and love might be seen as challenges to the values of modern readers but do not impede the pleasures noted above • Donne’s religious fervour expressed in the <i>Holy Sonnets</i> and in poems such as “Good Friday Riding Westward” might not resonate with a non-religious reader but should still be able to provide the pleasures noted above along with insight into the cultural values of a different age.

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 – especially Petrarch.
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.

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

Q3 (i)	Re-read lines 961-989 from “O glorious trial...” to “...deliver to the winds”. How does Milton shape the reader’s response towards Eve in these lines? [20]
AO2	Some of the features of the extract which candidates might choose for analysis include: - the use of hyperbole as Eve praises Adam’s decision as an heroic gesture suggests relief as much as admiration - from the start, Eve’s approach is spurious and based upon the idea of a test of Adam’s love which needed no test while they lived in innocence – suggests she is learning the fraudulent ways of the serpent and copying his rhetorical/persuasive style - further evidence of Eve’s fall expressed in her doubts about God’s laws – once again similar to the techniques used by the serpent to flatter and blind her - twisted logic as she turns the fall into a benefit - outrageous claims of virtue and bravery on her own part to suffer alone which contradict her earlier decision that Adam would share her fate - extract’s conclusion – reckless, seductive and against Adam’s interests.
Q3 (ii)	“Milton seems to show that Eden could never have been perfect: Satan simply exploits potential flaws in human nature.” In the light of this comment and with close reference to relevant contexts, examine Milton’s presentation of the Fall in <i>Paradise Lost</i> Book IX. [40]
	Overview Candidates should be well prepared for a discussion of the thorny issues surrounding the Fall and Milton’s techniques for addressing the theological, philosophical and logical problems surrounding free will and predestination. There is a good opportunity to discuss the ways in which Milton presents the innocent perfection of the natural world in Eden with the first rumblings of imperfect human nature in the “debate” between Adam and Eve as well as the presentation of Satan who seems to Eve like another example of Eden’s perfection. Candidates will need to focus on Milton’s language and techniques as they consider issues of free will and conflict in Eden.
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: - the initial discussion between Adam and Eve with the early stirrings of human conflict - the presence of Satan in the Garden suggests that Eden is fundamentally imperfect - the role of Satan who uses flattery and fraudulent argument to exploit Eve’s, imperfect character and intellect - Milton’s success or otherwise in dealing with the challenge of developing human characters against the dogma of Genesis and claims of perfection - the nature of free will as a gift or a flaw in mankind.

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 • 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 texts and task.

John Keats: *Selected Poems* (Penguin Classics)

Q4 (i)	Re-read the first stanza (lines 1-23) of ‘Ode to Psyche’ on page 187 from “O Goddess!” to “His psyche true!”. Analyse the ways in which Keats creates mood and atmosphere in these lines. [20]
AO2	Some of the features of the extract which candidates might choose for analysis include: • vocative opening suggesting awe and wonder and promising a hymn of praise • creation of a sense of delighted enquiry and discovery; pretended disbelief and uncertainty which is resolved in the concluding line • imagery creates an idealised landscape reminiscent of classical paintings of the gods • sensual imagery “breathing”; “embraced”; “kisses” • repetition of “happy” emphasises sense of delight and celebration • use of punctuation – exclamation and question • rhyme scheme and rhythm might help to demonstrate breathless excitement and wonder.
Q4 (ii)	Keats’ poetry perfectly demonstrates his Romantic philosophy: “...we must trust the evidence of our senses and not trouble ourselves over facts and certainties.” With close reference to relevant contexts, examine Keats’ poetry in the light of this comment. [40]
	Overview Candidates might argue that Keats’ interests lie in mythological figures and the sensations inspired by the “facts” of history and historical figures. In the same way, it is how his imagination is stimulated by objects and circumstances and the unresolved questions they pose rather than any attempt to arrive at certain conclusions which is the focus for his poetry. We should expect to see plenty of reference to “Beauty is truth...” And attempts to unpack this assertion might lie at the heart of many responses to this question.
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: • a poem such as “Grecian Urn” might be explored to demonstrate the precedence of imagination and fantasy over historical fact • “To Autumn” might be seen as a poem about the “facts” of the season but delivered through allegory and sensual imagery • other Odes such as “Nightingale” transcend physical setting to explore fantastical worlds of the imagination and mythological connections • “La Belle Dame Sans Merci” or “The Eve of Saint Agnes” or “Isabella” seem to promise traditional narratives but it is apparent that sensation, imagination and emotional colour dominate any idea of historical accuracy or clear “certainties” • Similarly, in the narrative poems, the “facts” of plot are subordinated to the sensual evocation of characters and circumstances.

A03	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • classical civilisation/mythology and antiquities • 18th/19th Century Medicine / prevalent disease • the Romantic imagination • the values of Enlightenment philosophy/science • medieval culture – poetry, art and legend • the work/status of Shakespeare/Spenser/Burns and other scholars/writers/artists.
A05	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Christina Rossetti: *Selected Poems* (Penguin Classics)

Q5 (i)	Re-read 'THE KEY-NOTE.' on page 152. Analyse the ways in which Rossetti creates mood and atmosphere in this poem. [20]
AO2	Some of the features of the extract which candidates might choose for analysis include: • melancholy sense of loss in opening questions • pessimism expressed in life measured by imagery of seasons - suggests the best is over but even more hardship ("Winter") remains ahead • mood lifts in stanza 2 with robin's song and the vibrant colour of berries – jewels and red-breast contrast with "shrunk and sere" in stanza 1 and suggest a renewal of hope and happiness • imagery develops possible mood of gaiety and warmth through references to other bright colours amongst then imagined snow • structure is significant in that the last line re-establishes mood of depression and sadness now all the stronger for the failure to respond to the cheering elements which have been listed.
(ii)	"Her poetry reflects a yearning for spiritual perfection in a world that is very far from perfect." With close reference to relevant contexts, show how far you agree with this comment on Rossetti's poetry. [40]
	Overview While some might disagree with the idea that there can be such a thing as spiritual perfection on earth for a devoted Christian, candidates might focus on those works which seem to see life as a preparation for physical death and the life of the soul afterwards. There is a rich opportunity here to address the "far from perfect" world of fallen women; jilted lovers and crises of faith which is very much in evidence throughout this collection of poetry.
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: • any or all of the poems in whatever form could be used to support the idea of perfected verse as a reflection of spiritual needs – especially the beautifully crafted sonnets where form and meaning are so carefully combined • the contents of many of the poems: unhappy experiences; betrayals; uncertainties; doubts might be seen to contrast with the perfection and beauty which expresses those ideas • longer poems – especially 'Goblin Market' - might be seen to explore a world of threat, danger and decadence in verse that is varied and crafted precisely in form and emphasis to reflect the variety of moods and feelings generated by the subject matter.

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 texts 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 other s'views of set text poems with partial understanding
0	0 marks: Response not credit worthy or not attempted.			

Section B: Poetry Post-1900

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

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

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

Mark allocation

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

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

SECTION B: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

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

AO1
<u>Informed</u> responses will demonstrate clear knowledge of the text. We will reward <u>creatively engaged</u> responses 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 in which 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	“In their poetry, both Hardy and Eliot appear to be overwhelmingly pessimistic about human nature.” With close reference to relevant contexts, explore connections between the ways in which both poets present their views on humanity, showing how far you agree with this view. You must analyse in detail at least two poems from each of your set texts. [60]
	Overview The unforgiving passage of time; personal grief; an absence of religious consolation and a gloomy view of mankind’s future might be seen as driving forces behind so many of the chosen poems in the Hardy selection. In Eliot we might find a good deal of self-disgust; cultural pessimism; distaste for all levels of contemporary society and a lack of faith in human relationships. While there is a good opportunity to discuss the differences between the poets’ types of pessimism (and perhaps some speculation upon its causes) there is plenty to say about the way the poets achieve a comparable pessimistic tone in their work and how their attitudes are expressed in specific choices of language and imagery.
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: For Hardy: - the ways in which unmitigated gloom in the human world is expressed in ‘The Darkling Thrush’ - the presentation of blighted hopes and cynical attitudes in poems such as ‘A Broken Appointment’ or ‘Lizbie Brown’ - the lack of positive hope for the future in poems such as ‘The Voice’ or ‘In A Waiting Room’ - the failures of relationships in the poems of 1913 - the absence of the comforts of religion which is both implicit and explicit in so many poems. For Eliot: - in ‘Prufrock and Other Observations’ the frequent expressions of contempt, disgust or dismay at humanity and the lack of any hope of “forgiveness” or salvation for humanity’s weakness, social pretensions and shortcomings - the different ways in which a breakdown of culture and contempt for different sections of society past and present are expressed throughout ‘The Wasteland’ - the powerful evocation of human failure, death, sterility and pointlessness which characterises ‘The Hollow Men’ - in ‘The Journey of The Magi’ the suggestion that the new ‘dispensation’ has brought fear and unease rather than the salvation which is the usual interpretation - the creation of sense of exhaustion and despair with no celebration of “salvation” in ‘A Song for Simeon’.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: 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. 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.
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 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	“Poets are both keen observers and severe critics.” In the light of this comment and with close reference to relevant contexts, discuss connections between the ways in which Hardy and Eliot present women in their poetry. You must analyse in detail at least two poems from each of your set texts. [60]
	Overview In Hardy’s poems women are presented as vulnerable victims of their circumstances or men’s maltreatment but perhaps also (in imagined, spirit form) correctives to men’s selfishness; objects of admiration and desire as well as strong-willed individuals who know how to manipulate their circumstances. In Eliot we meet some examples of “new women” of the beau monde engaged in self-indulgent trivia or sententious declarations; sometimes objects of mockery or contempt; sometimes the subjects of prurient observation and sometimes presented in terms of grand historical or mythological figures. In the cases of both poets, there is plenty of material which can be readily related to relevant contexts and there are rich opportunities for comparison and contrast.
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: For Hardy: - disappointment in women is expressed in poems such as ‘A Broken Appointment’ or lost opportunities in ‘Lizbie Brown’ - female vulnerability is presented in different ways in “Tess’s Lament” and some of the <i>Poems of 1912- 1913</i> - in ‘A Ruined Maid’ women are used to cast a satirical and wryly amusing glance at society and its values - women become the objects of wonder and worship in poems such as ‘First Sight of Her and After’ - women or a woman becomes a potent unseen, spiritual presence in <i>Poems of 1912- 13</i> and trigger a process of profound self-examination in the poet. For Eliot: - the ambiguous feelings expressed towards females in ‘Prufrock’ which seem to combine desire with disgust, frustration and fear - anger and frustration and mockery seem to vie with charm, admiration, and bemusement in the presentation of a perplexing female in ‘Portrait of a Lady’ ‘Rhapsody on A Windy Night’ summons the physical presence of a female in her rooms with an attention to detail which suggests both fascination and fear or disgust - Similarly, in ‘Sweeney Erect’ females are presented in quite brutal terms as inhabitants of a brothel perhaps or a squalid hotel reiterating the attitudes of lust, desire and disgust apparent elsewhere - women in ‘The Waste Land’ are presented in a number of ways - as mysterious; crude; regal; slovenly and, like the typist, exploited and adrift in meaningless relationships.

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

D H Lawrence: *Selected Poems* (Penguin Classics, ed. James Fenton)
 (Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems)
Gillian Clarke: *Making the Beds for the Dead* (Carcenet)

Q8	With close reference to relevant contexts, explore connections between the ways in which Lawrence and Clarke reveal the world to be “a troubling marriage of great beauty and startling ugliness”. You must analyse in detail at least two poems from each of your set texts. [60]
	Overview Candidates might develop the idea of “marriage” in the task with an approach suggesting “for better or for worse” elements of beauty and ugliness are fused in the worlds that Lawrence and Clarke observe; or that marriage implies a closeness which is not always easy or comfortable. The world can be seen in a number of ways including the natural world which is the most likely focus of attention, but might also be interpreted in a more conceptual way to include material such as human attitudes; relationships; approaches to different cultures, values or beliefs so, for instance, the beauty of parents and children and the ugliness of war/suffering might be brought together in startling combination in a poem such as Clarke’s ‘Tomatoes’.
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 Lawrence: • ‘Last Words to Miriam’ might be a good example of how the beauty of a romantic relationship is closely related to the “shame” and ugliness of ultimate cruelty and failure • <i>Birds, Beasts and Flowers</i> provides numerous opportunities for relevant analysis including ‘Humming Bird’ which is both a “bit chipped off in brilliance” and a ‘jabbing, terrifying monster’; or the combination of admiration and ugly aggression in ‘Snake’ or ‘Mosquito’ – a “bit of filthy magic” • the ugliness and terror of death set against the glory of dawn/ re-birth is the central notion in ‘The Ship of Death’ • ‘Bavarian Gentians’ with its roots in mythology sets potential natural beauty against the ugly necessity of extinction • ‘Middle of The World’ sets up the ugliness of modernity against the simple elegance and beauty of traditional cultures. For Clarke: • ‘Virus’ or ‘First Lamb’ or ‘Blackface’ are good examples of many poems in the collection which celebrate the beauty of one aspect of life while acknowledging inherently ugly truths such as culling or slaughter • ‘Family’ provides good material as the simple beauty of rural life is held up against its ugly hardships • ‘The Flood Diary’ demonstrates both the beauty and the terror / loss brought about by natural phenomena • ‘Adders’, like many of Lawrence’s poems, raises uncomfortable questions about the natural beauty of a creature, the threat to man and the ugly, demeaning act of destroying it • ‘Someone’ brings together the ugliness of war and the misfortune of local tragedy against a backcloth of natural beauty.

A03	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Lawrence: • working life in the East Midlands/family and romantic relationships • foreign / ancient cultures • religious traditions • status of women in early C20th society/personal relationships • science/natural history. For Clarke: • rural life/traditions in Wales • travel and other cultures • C20th conflict/modern warfare • science/geology/archaeology/modern agriculture/natural history • art and architecture. • animal epidemics/culling.
A04	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 poets make use of specific devices such as metaphor; simile and oxymoron.
A05	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Q9	“Pain at both a personal and a more universal level is often the driving force behind effective poetry.” In the light of this comment and with close reference to relevant contexts, show how far you agree with the idea that Lawrence and Clarke are alike in their presentation of different sorts of human suffering. You must analyse in detail at least two poems from each of your set texts. [60]
	Overview Emotional pain generated in failed relationships or other kinds of human conflict; the pain expressed in attitudes towards human frailties and/or evil; the distress at the consequences of men’s selfishness or carelessness or the random and ruinous attacks of disease in nature or the painful consequences of the passage of time might all provide rich material for responses to this task.
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: For Lawrence: • the presentation of pain caused by conflict in relationships ‘Whether or Not’ or ‘Last Words to Miriam’ • the presentation of the pain of straitened or impoverished lives in poems such as ‘The Collier’s Wife’ • the presentation of the pain of memories in poems such as ‘Piano’ • the presentation of the pain of bereavement in poems such as ‘Brooding Grief’ or ‘Sorrow’ • a more generalised sense of pain at the evil and weakness of people throughout history becomes apparent in ‘Cypresses’. For Clarke: • the painful experience of travelling with a young man whose suffering (and whose imagined parents’ pain) can only be guessed at in ‘Stranger on a Train’ • ‘Front Page’ or ‘On the Train’ depicts the universal pain caused by conflict with ideas and images stimulated by a distressing photograph or news broadcast • The pain of loss experienced by rural people at the mercy of disease, accident and destructive weather in so many of the poems.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: For Lawrence: • foreign / ancient cultures • the natural world – animals, flowers, landscapes • travel and other cultures • religious traditions • science/natural history. For Clarke: • rural life/traditions in Wales • the natural world – animals, flowers, landscapes • travel and other cultures • C21st century attitudes towards the natural world • science/geology/archaeology/modern agriculture/natural history • industry and technology • animal epidemics/culling.
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 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	“In neither poet’s work is life presented as safe or secure; danger in one form or another seems ever present.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Hughes and Plath present danger and insecurity. You must analyse in detail at least two poems from each of your set texts. [60]
	Overview There is certainly room for some disagreement here and candidates might cite poems such as ‘You’re’ or ‘Full Moon and Little Frieda’ as examples of works highlighting domestic safety and security but even in these poems readers might detect a shadow of fear or a hint of dangers to come. There is a very wide choice of other poems where different sorts of dangers, threats and insecurities are readily apparent – personal health; mortality; relationships; war; human cruelty or the sinister threats in the natural world should provide candidates with plenty of scope.
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 Hughes: - the Crow poems or ‘Hawk Roosting’ provide excellent material for the analysis of Hughes’ presentation of threat and danger ‘February’ also presents a vague insidious threat in the last two stanzas - The presentation of an implicit or potential threat in several of the poems about wild animals or animals in captivity ‘Her Husband’ presents the insecurity of domestic circumstances For Plath: - the presentation of threat/danger in ‘A Birthday Present’ - the oppressive presence of danger in the natural environment in ‘Wuthering Heights’ - in ‘Full Fathom Five’, observations of the sea produce visions of danger - ordinary domesticity in ‘By Candlelight’ is seen through the lens of a disinherited child and future disaster - the simple beauty of flowers in ‘Tulips’ becomes a threat to safety and survival.

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 • family • 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 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	With close reference to relevant contexts, explore connections between the ways in which Plath and Hughes “stimulate and disturb us by seeing beneath the surface of things; offering fresh insights into our common experience.” You must analyse in detail at least two poems from each of your set texts. [60]
	Overview Candidates might choose observations of the natural world; common domestic scenes and incidents; relationship or reflections upon bigger issues such as warfare to show how the work of both poets is able to grasp our interest in ideas freshly presented which, at the same time, may not be comfortable or attractive. There is a very wide field of material to choose from and candidates will need to be selective so examiners should not expect a comprehensive treatment of the above.
AO2	Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: For Hughes: • in ‘Bayonet Charge’ Hughes evokes the disturbing human realities of conflict beneath the more usual, neutral descriptions of military manoeuvres • the excitement and disturbing threat of natural phenomena in poems such as ‘Wind’ or ‘Rain’ • ‘Sunstruck’ uncovers the deeper feelings about leisure, sporting glories and the tyranny / destructiveness of industrial work • ‘Lovesong’ and ‘The Lovepet’ excite the reader with the shocks of strange and unexpected imagery while uncovering darker truths about relationships • the similes in poems such as ‘Second Glance at a Jaguar’ both surprise and enlighten readers who are forced to look at the natural world in new ways. For Plath: • in ‘The Moon and the Yew Tree’ natural objects become touchstones for meditation upon mysteries of life and religion • In ‘Spinster’ a complex state of mind and set of attitudes are presented through a series of metaphors generated by season, weather and nature • Ambiguous and potentially disturbing ideas about the relationships within families are apparent in poems such as ‘Daddy’; ‘Nick and the Candlestick’ or ‘Morning Song’ • meditations upon truth and mortality in ‘Mirror’ emerge from what seems a simple, even whimsical, presentation of an object • ‘Among the Narcissi’ presents a picture of human dignity, resilience, courage and pity through observation of a simple natural scene.

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 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	Some readers have found that while both Larkin and Duffy write in a period of increasing material prosperity, both “share a preoccupation with failure and lost opportunities”. In exploring connections between the poets’ work and with close reference to relevant contexts, show how far you agree with this comment. You must analyse in detail at least two poems from each of your set texts. [60]
	Overview Candidates might look at a poem such as “The Good Teachers” and see the inevitable clash between the opportunities of education and teenage rebellion resulting in under-achievement (or at least a warning about the distraction of short term pleasures); or a world of post-rationing plenty in Larkin’s “Essential Beauty” which simply betrays those it entices with material prosperity. Lost opportunities may be found in unfulfilled relationships; lack of ambition; betrayals and mistaken choice in numerous works of both poets. Some candidates might argue that there is also some positive, affectionate writing in Duffy which presents a contrasting set of attitudes, but this should not preclude a full testing of the validity of the view expressed in the task.
AO2	Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below, but these are only examples and other valid/relevant materials could be used which will deserve equal reward: For Larkin: • ‘A Study of Reading Habits’ and ‘Wild Oats’ finish on resounding notes of personal failure/self-disgust/grim acceptance • ‘Afternoons’ or ‘Self’s the man’ seem to focus on disappointment and dissatisfaction despite the luxuries/comforts of modern living • ‘Essential Beauty’; ‘Sunny Prestatyn’ or ‘The Large Cool store’ present detailed pictures of the treachery and deceit at the heart of the consumer society • ‘Dockery and Son’ might be seen as a meditation upon choices or lost opportunities • In ‘The Whitsun Weddings’ we are shown “parodies of fashion” where material prosperity is just a superficial show. For Duffy: • ‘Like Earning a Living’ is a bitter litany of social and educational failure with opportunities being carelessly thrown away • ‘Valentine’ hints at the mawkishness and falsity of popular culture which covers up complexity, pain and failure in relationships • ‘Fraud’ gives a raw account of the evil which underlies ambition and a violent account of final failure • ‘Adultery’ gives a clear account of the self-disgust and misery of an illicit relationship which comes to nothing and the waste of a life/relationship in pursuit of transient and trivial thrills • ‘Away and See’ might be seen in a contrasting light as a poem about unidentified but possible future opportunities.

A03	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 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/Catholic upbringing • background in philosophy • consumerism in the 60s and 70s • feminism / gender issues • permissive society • C20th education.
A04	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 poets make use of specific devices such as metaphor; simile and oxymoron.
A05	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Q13	With close reference to relevant contexts, how far would you agree that Larkin's and Duffy's poetry is alike in that "personal lives are presented as tests of endurance rather than as celebrations of joy"? You must analyse in detail at least two poems from each of your set texts. [60]
	Overview Even in a poem such as 'The Whitsun Weddings' itself there are strong hints of tension and endurance amongst the guests rather than genuinely exuberant joy which might usually be associated with weddings. In other poems by Larkin, it seems we must endure the legacy of our earlier lives or grimly accept the consequences of our choices. Contrasting attitudes might be found in Duffy's work but there is also plenty of opportunity to explore poems such as 'The Cliché Kid' which examine ideas about loss and the passing of time in terms of painful endurance.
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: For Larkin: • 'Afternoons'; 'Self's the Man' and 'Talking in Bed' are prime examples of romantic relationships shorn of joy and based upon endurance • 'An Arundel Tomb' might be seen as a false symbol of enduring love • 'Love Songs in Age' presents a picture of self-deception and endurance rather than a celebration of a love • 'Reference Back' presents a picture of a different sort of relationship (mother/son) endured rather than enjoyed • In 'The Whitsun Weddings' there are frequent hints of the ceremonies and celebrations being endured. For Duffy: • 'Havisham' might be used to show endurance and misery after disappointment in love • 'Crush' creates some stark images of tedium and disappointment • different kinds of endurance and joy are explored in 'Nostalgia' • 'The Cliché Kid' also seems to present ideas about the painful endurance of memories and loss with a sense of joy just out of reach • Some might find that 'Stafford Afternoons' presents childhood experience as a test of endurance.

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/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 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	“Both Heaney and Sheers engage their readers’ interest primarily through precise and detailed observations of the natural world.” In your exploration of connections between the work of both poets and with close reference to relevant contexts, show how far you agree with this comment. You must analyse in detail at least two poems from each of your set texts. [60]
	Overview There are clear opportunities for disagreement with the view expressed in the task – candidates might feel that there are other matters of primary interest in the poetry such as relationships; memories; social commentary or issues of nationality and identity. However, before setting up and exploring any other points of focus, candidates must show that they have engaged with and analysed the view concerning the poets’ abilities in conjuring-up the natural world in precise detail (in ‘Glanmore Sonnets’ for instance or ‘Border Country’) and showing how this approach affects the reader’s appreciation and understanding of the poems.
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 Heaney: - there are very few poems in the collection which do not demonstrate “precise and detailed observations of the natural world”. Candidates will be able to choose from the evocation of weathers, seasons, landscapes, creatures and the ways in which Heaney makes use of these elements to create mood; explore relationships; address political issues or abstract ideas such as memory; mortality or inspiration. For Sheers: - similarly, in Sheers, the poems are mostly founded upon observations of the natural world and (as well as being objects of great beauty in themselves) sometimes are the touchstones for explorations of relationships; history; national identity; art or language.

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 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	“Human love seems to be a preoccupation in both poets’ work - sometimes implicit but almost never absent”. In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Heaney and Sheers present different kinds of love. You must analyse in detail at least two poems from each of your set texts. [60]
	Overview Passionate or sexual love emerges from meditations upon landscape and/or the natural world; familial love in captured memories of work and everyday life; transient passions; camaraderie; friendship; mistakes and the unevenness of relationships or, in Heaney, the recreation of fierce emotions in poems such as ‘Ugolino’ should provide very rich material for exploration. Candidates might also write about a love of nature or country but will need to maintain a focus upon the human element.
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: For Heaney: • love expressed in terms of affectionate memory or admiration in poems such as: ‘A Postcard from North Antrim’ or ‘In Memoriam Sean O’Riada’ or ‘Elegy’ • love of life’s colourful figures in poems such as: ‘Casualty’ • the fragility of love in poems such as ‘A Dream of Jealousy’ • love of family in poems such as: ‘The Harvest Bow’ or ‘An Afterwards’ • romantic / passionate love in such a wide variety of the poems including the ‘Glanmore Sonnets’; ‘The Otter’ and ‘The Skunk’ • love of country/culture/ way of life in poems such as: ‘Glanmore Sonnets’ or ‘Leavings’. For Sheers: • varieties of passionate/romantic love in poems such as ‘Landmark’, ‘Night Windows’, ‘Valentine’ or ‘Song’ • love within families in poems such as ‘The Hill Fort’ • love for culture or a way of life in poems such as ‘Border Country’ • lost love in poems such as ‘Keyways’.

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 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> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 20 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO4 <i>Explore connections across literary texts</i> 10 marks	AO5 <i>Explore how literary texts are informed by different interpretations</i> 10 marks
5	9-10 marks - 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
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	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.				