

COMPONENT 1: Poetry

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 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 and then add the AO marks together to give a total mark for each question or part question.
- 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 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 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

Component 1: Poetry Mark Scheme**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 alternatives.

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.

1. **Geoffrey Chaucer: *The Merchant's Prologue and Tale***

- (i) **Re-read lines 1 – 16 of *The Merchant's Prologue* (from “*Wepying and walyng...*” to “*....in sorwe and care*”. Examine Chaucer's poetic techniques in these lines.**
[20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. 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 narrative 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. Band 1 responses might offer some basic descriptions of the Merchant and his circumstances but are unlikely to engage with techniques. By Band 2 we should see some accurate use of appropriate terminology and some awareness of poetic techniques such as simile and metaphor. In Band 3 expression will be fully coherent and mostly accurate, with some understanding of and creative engagement with a broader range of techniques, including structuring devices. Band 4 responses should demonstrate a confident command of the relevant techniques combined with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated, creative response which could demonstrate a convincing and confident engagement with issues including form and structure.
AO2	Some of the features of the passage which candidates might choose for analysis include: • first person narrative provides force and immediacy • “on even and a-morwe” emphatic claim to knowledge and experience • immediately relates individual experience to general condition of marriage – helps to establish a bitter, cynical character • emphasis through superlatives / hyperbole and extreme imagery “the feend” • angry dismissal – why give details - “she's a shrewel” • comparison with paragon of wifely duty • emphasis through use of expressions such as “I trowe” “moot I thee” • powerful images of restriction and torture in “unbounden” and “snare” • reinforcement of idea through closely related terms – “sorwe and care”. Band 1 responses may offer basic, descriptive remarks and spot features of the passage. In Band 2 there might be mostly descriptions of the features above but by Band 3 we should see some purposeful writing about matters such as the creation of a voice and the mood established by some of the material above. By Band 4 we should expect some well-focused analysis of imagery/vocabulary such as “shrewel”; “feend” and “snare” and in Band 5 we should see some confident, sophisticated critical analysis taking in the points above but perhaps extending comments to consider and evaluate the effectiveness/conviction of the Merchant's rhetoric.

- (ii) “Power and social rank are no guarantees of happiness”. Consider some of the ways in which this remark might be applied to Chaucer’s presentation of the characters in *The Merchant’s Prologue and Tale*.

[40]

AO1	In asking “how far” candidates agree, we are inviting a <u>personal response</u> which can be rewarded as far as it is written <u>accurately and coherently</u>. <u>Informed</u> essays will gain credit for detailed knowledge of the texts and we will be able to reward <u>creativity</u> in a number of ways including: • the skill with which candidates connect the question with relevant aspects of the text • the ways candidates address the idea of “no guarantees” (which invites <u>engaged</u> discussion) • addressing a range of well selected material across the whole text (e.g. The Merchant himself; Januarie and Pluto) • the examination of “happiness” within different strata of society. Candidates will earn rewards for their appreciation of <u>literary concepts</u> in recognising elements such as: • narrative voice • characterisation • subtextual/thematic material. Accurate and relevant use of terms such as those above (amongst others) will demonstrate candidates’ command of specialist terminology and will be rewarded appropriately. Band 1 responses are likely to take a superficial, descriptive/ narrative approach with perhaps some implicit awareness of the bitterness in the Prologue and/or Tale. Expression in Band 2 will be flawed but work should be mostly focused on the Merchant’s bitter experience and how this is expressed through the behaviour of the characters in the Tale. Band 3 responses should demonstrate more creative engagement through an awareness of the balance of comedy and seriousness and be more sustained in the ways they debate the view in the title. In Band 4 we should see well informed and wide-ranging responses with an increasingly confident understanding of Chaucer’s intentions. Band 5 work is likely to show sophisticated understanding of the implications of “start to finish” in the title; an appreciation of the layers of irony along with some confident interrogation of the title itself.
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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 <u>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</u>. In their responses to this question, candidates will be rewarded for their ability to identify and <u>analyse</u> elements such as: • images e.g. the Merchant's reference to the "snare" of marriage in his Prologue which has frustrated his search for happiness despite his apparent wealth • ironic writing such as Januarie's idealistic claims that marriage is "so easy and so clene" • distasteful imagery such as that used by Januarie to describe women (old boef/tendre veel) which imply a corrupt attitude towards happiness • violent/colloquial sexual language (eg "swived"/ "in he thrang") when describing the "happiness" of Damian and May • cynical presentation of Januarie's singing and capering as he celebrated his marriage • betrayal by Damian (images e.g. "fyr in the bedde strawe") showing the fragility of happiness even in great ones • the blatant betrayal of Januarie – despite his rank and power - in May's swearing of her allegiance to Januarie while simultaneously signalling to Damian to prepare for imminent consummation • Pluto's capitulation to Proserpine despite his greater power to protect his own happiness • the pathetic willingness of Januarie to believe whatever he is told – however unlikely – rather than use his power to punish/control Damian and May • shamelessness of May's deceit shows contempt for Januarie's rank and power • the lack of proper resolution and the humiliation of Januarie. Band 1 responses are likely to give accounts of the Merchant's and Januarie's experience with broad references to support comments, but by Band 2 we should note some ability to show how Chaucer's choices of language, imagery and plot structure produce a bitter subtext but this could be fairly assertive. In Band 3 we should see increasing degrees of purposeful discussion of matters such as those above with clearly appropriate support and widened references to include, perhaps, the predicament of the Host and all married men. In Band 4 we should expect to see analysis of language and imagery such as "still as stoon" as May's cold responses to Januarie's advances are demonstrated and (e.g.) the Venus/firebrand imagery suggesting Januarie's pathetic/absurd attempts to recapture the "happiness of youth and in Band 5 analysis will be developed so as to show and evaluate the ways Chaucer demonstrates the impotence of power and rank when it comes to personal happiness and how this engages the reader's feelings and sympathies.
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AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • medieval hierarchy • powerful men and counsellors • master/servant relationships • the status and role of women • religious issues such as the sacrament of marriage / unavailability of divorce • medieval medicine • classical mythology • medieval love poetry conventions • French fabliaux. Band 1 responses could make very broad and assertive points about matters such as masters and servants and/or women's roles/status. By Band 2 we should see some of the key contexts above mentioned and related with some accuracy and relevance. Band 3 essays are likely to show a grasp of a wider range of relevant contexts – possibly showing some understanding of the importance of the mythological materials and literary conventions. Band 4 writing should be able to explore the significance of a range of the above points to the ways Chaucer creates a mood of bitterness. Band 5 essays will be able to analyse (with sustained relevance and confidence) the influence of carefully selected contextual factors.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Merchant's Prologue and Tale</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Merchant's Prologue and Tale</i> which are relevant to the exploration of rank, power and happiness and we will give credit for references to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Chaucer's presentation of these related themes. Band 1 responses might not move beyond a personal response to the view in the title. In Band 2 essays, we should see some evidence of a discussion of the merits of the critical opinion stated and there could be some attempt to integrate other views but not always relevantly. Band 3 responses will make some productive use of the opinion given and should be able to show more securely that some elements of the text might be read in different ways; other views are likely to be mostly relevant to the task. We should expect a purposeful discussion of different views in Band 4 and in Band 5 there will be evidence of expertise in balancing possible views and integrating quotations from critical sources.

2. John Donne: *Selected Poems*

- (i) Re-read Holy Sonnet 14, *Batter my heart, three-personed God* on page 183. Analyse Donne's use of imagery in this poem. [20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this poem. 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 devotional 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. Band 1 responses might offer some basic descriptions of the more obvious images and assert meanings. They are unlikely to engage creatively with the ways the images are <u>used</u>. By Band 2 we should see some accurate use of appropriate terminology and some ability to comment relevantly upon the use/ effectiveness of images with a growing awareness of the concepts governing devotional verse/sonnet form. In Band 3 expression will be fully coherent and mostly accurate with some sustained understanding of and creative engagement with a range of images and the relevant literary concepts. Band 4 responses should demonstrate a confident command of the imagery; an ability to analyse layers of meaning/subtext combined with consistently fluent and appropriate expression. In Band 5 we should see an increasingly sophisticated, creative response which could demonstrate a confident engagement with issues such as the ways images illuminate one another.
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 <u>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</u>. • ideas of visiting politely versus violent intrusion • paradoxes – throw down in order to rise up (subtext of resurrection) and destroy/burn in order to renew (subtext of purgatory) • battle images develop – usurped town – forcefully taken over by an illegitimate ruler but desperate to admit the legitimate lord • images develop through “viceroy”, “captive” • imagery then moves towards love and marriage with apt vocabulary such as “betrothed”, “divorce” • moves then towards new paradoxes imprison to make free – jail imagery • then – shockingly - ravish to make chaste. In the time they have, while we might expect candidates to offer an overview of the broad movement of imagery from one phase to the next and how it connects, they will not have time to offer full analysis of every image in the poem. Band 1 responses may offer basic, disconnected, descriptive remarks and spot features of the poem but discussion is unlikely to progress beyond assertions. In Band 2 remarks about poetic structure; some clear points about language choices and comments on implicit meaning should be emerging. Band 3 work will be more detailed and well supported with some increasingly purposeful attempts to explore layers of meaning in chosen images. By the start of Band 4 we should see increasingly purposeful and focused attempts at analysis which will address the relationships between form/structure and implicit meaning. Band 5 writing will be fully engaged with chosen images; perceptive in its approach to language and form and confident in evaluating technique as well as exploring layers of meaning.

- (ii) Consider the view that “spiritual or otherwise, Donne’s poems are consistently grounded in the physical world of his time.” [40]

AO1	We ask (implicitly) for an opinion which should prompt <u>a personal response</u> to the issue of the poetry being “grounded in the physical world.” and we can reward a relevant response as far as it is written <u>accurately and coherently</u>. <u>Informed</u> essays will gain credit for detailed knowledge of the poems and we will be able to reward <u>creativity</u> in a number of ways including: - the skill with which candidates connect the question and relevant aspects of the poems taking account of “Spiritual or otherwise” which should guide candidates towards choosing from both the religious and secular poetry as they extend their writing, <u>but this is not necessary in order to answer satisfactorily</u> - the ways candidates address “consistently” and show awareness of the relevant concepts upon which different categories of poems depend - the ways candidates interpret “grounded” eg “based upon” or “held down to.” Band 1 responses are likely to attempt paraphrases of one or more poems but will struggle to engage with the implications of the task. In Band 2, we should see increasingly sensible and well informed choices of poem for discussion but it is likely that meanings will be mostly asserted rather than discussed. Band 3 work should be able to engage with the issues around “spiritual” and “physical” with some well-judged choices of text and relevant discussion. In Bands 4 and 5 there will be an increasingly confident and eventually sophisticated approach to the implications of the question which will be matched by growing confidence and skill in both the quality of expression and confidence in debate.
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 <u>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</u>. While it is impossible to cover the details of every poem which candidates might select for discussion, some of the following <u>approaches</u> are likely: - spirituality seen as relationship with God but presented in a range of images from besieged towns to hammers and anvils, globes, theatrical business and so on - romantic (arguably) spiritual love presented through ordinary (possibly comical) imagery such as fleas - transcendent love between men and women presented through imagery such as entwined souls, compasses, maps, alchemy. Band 1 writing might identify some references in the chosen poems to what is claimed to be either the physical or the spiritual dimension but comments will be fairly basic at this level. In Band 2 we should see increasingly secure discussion and some attempts to see the spiritual and physical elements of the poems as carefully linked or as aspects of each other. By higher stages of Band 3, discussion of the chosen poems should be showing a clear tendency in Donne towards characteristic modes of thought and expression which unite the poetry of different types. In Bands 4 and 5, increasingly confident and detailed discussion of imagery and Donne’s process of thought will appear as perceptive critical analysis and evaluation in the best essays which might be confident in balancing the movement from physical to spiritual love in the Songs and Sonnets against similar developments of thought and feeling in the divine poems.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the church, religion and the afterlife • courtship rituals / conventions • Status of women • The Age of Discovery as the source of imagery • Renaissance learning • Neo-Platonism – relevance to romantic and religious love. In Band 1 essays there might be little reference to relevant contexts or, at best, assertive and basic overviews of life in a different age. There should be increasingly secure points in Band 2 – probably concerned with religious belief and the status/role of women. By Band 3 we should see clear connections between the contexts discussed and the chosen poems for this essay. Bands 4 and 5 writing will demonstrate increasing confidence in integrating contextual references with critical analysis of the poems.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from Donne's poetry • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of Donne's poetry which are relevant to ideas about physical and spiritual dimensions, and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Donne's poetry. Band 1 responses might not move beyond a basic, personal response to the quotation in the title. In Band 2 essays we should see some evidence of a discussion and some sense of debate about the assertion in the title. There could be some attempt to integrate other views but not always relevantly. Band 3 responses will make some productive remarks and should be able to show more securely that some elements of the text might be read in different ways; any other views quoted are likely to be mostly relevant to the task. We should expect a purposeful discussion of different views in Band 4 and in Band 5 there will be evidence of expertise and increasing sophistication in balancing possible views and integrating quotations.

3. John Milton: *Paradise Lost* Book IX

- (i) Re-read lines 894-910 of *Paradise Lost* Book IX (from “Speechless he stood” to “...wild woods forlorn.” Analyse the ways in which Milton presents Adam’s state of mind in these lines. [20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract . 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 Epic/ narrative 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. Band 1 responses might make basic assertions about Adam’s feelings but in Band 2 we should see some attempt to engage with different aspects/stages of Adam’s thoughts and feelings. In Band 3, we should see some creative engagement with the concepts underpinning epic poetry with appropriate terminology. Bands 4 and 5 will show increasing levels of confidence and consistent relevance/systematic organisation in their approach to the material.
AO2	Analyses 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 <u>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</u>. Some of the features of the passage which candidates might choose for analysis include: • praise / hyperbole close to worship • implicit admonishment; compassion; loyalty • language of warfare • use of lists and repetition • alliteration supports emphatic sense of grief/loss • imagery – “deflow’red” / “yielded”/”beguiled”/”sweet converse”/”wild woods forlorn”. Band 1 responses may offer basic, descriptive remarks and spot some features of the extract. In Band 2 we should see some clear points relating language/sentence structure to Adam’s state of mind. In Band 3, more detailed discussion should emerge with secure support for points. Bands 4 and 5 will show increasing levels of confident analysis of language, imagery and the range of devices employed to track the developments in Adam’s attitude/ideas/feelings.

- (ii) “There are no winners in *Paradise Lost Book IX*.” In response to this view, discuss Milton’s presentation of mankind’s loss in *Paradise Lost Book IX*.

[40]

A01	We ask (implicitly) for an opinion which should prompt <u>a personal response</u> to the issue of there being no winners in <i>Book IX</i> and we can reward a relevant response as far as it is written <u>accurately and coherently</u>. <u>Informed</u> essays will gain credit for detailed knowledge of <i>Book IX</i> and we will be able to reward <u>creativity</u> in a number of ways including: - the skill with which candidates interpret the meaning/significance of “winners” and how they connect the question and relevant aspects of <i>Book IX</i> - the ways in which candidates cover different examples/sorts of loss and shape their arguments showing awareness of the relevant concepts upon which narrative, epic poetry depends. Band 1 responses are likely to be narrative/descriptive treatments of some basic examples of winning/losing. In Band 2, we should see increasingly sensible and well informed choices of examples for discussion but it is likely that winners/losers will be mostly asserted rather than discussed. Band 3 work should be able to engage in more detail with the concept of “winning” through some well-judged choices of text and relevant discussion. In Bands 4 and 5 there will be an increasingly confident and eventually sophisticated approach to the ways readers might judge the issue which will be matched by growing confidence and skill in both the quality of expression and confidence in debate.
A02	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 <u>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</u>. While it is impossible to cover the details of every extract/example which candidates might select for discussion, some of the following approaches are likely: - Satan’s original loss and hollow victory in Eden - loss of innocence - loss of special relationship with God and angels - loss of the glories/safety of Eden - God’s loss - Adam and Eve’s loss of harmony - possible interpretations of subtext involving losses related to Milton’s personal and political life. Band 1 responses might be limited to descriptive/narrative treatments of the fall. In Band 2, we might see broader terms of reference but points could still be largely descriptive/assertive. Band 3 work should feature more detailed discussion of the various kinds of loss to be found supported with appropriate quotation/reference. In Bands 4 and 5, we should see increasingly confident analysis of the presentation, nature and implications of loss with a sophisticated and perceptive approach at the very top.

AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • literary tradition – the Epic form • marriage and the relative status of men and women • genesis and the pre/post lapsarian world • religious law / duty • original sin / role of Satan in the moral universe • nature of God • issues of Milton's day – divorce/Kingship/failure of Commonwealth • flawed mankind. In Band 1 essays there might be little reference to relevant contexts or, at best, assertive and basic overviews of biblical materials. There should be increasingly secure points in Band 2 – probably concerned with attitudes to sin, religious belief and the status/role of women. By Band 3 we should see clear connections between the contexts discussed and the chosen sections of the Book for this essay. Bands 4 and 5 writing will demonstrate increasing confidence in integrating contextual references with critical analysis of the chosen material.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Paradise Lost Book IX</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Book IX</i> which are relevant to the discussion of loss and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Milton's presentation of loss. Band 1 responses might not move beyond a basic, personal response focused (e.g.) upon the pros and cons of Adam's actions or God's justice. In Band 2 essays we should see some clearer presentation of possible different readings of issues such as Adam's motivation moods or Eve's conduct. There could be some attempt to integrate other views but not always relevantly. Band 3 responses will make some productive remarks and should be able to show more securely that some presentations of the behaviour and attitudes which Milton records might be read in different ways; any other views quoted are likely to be mostly relevant to the task. We should expect a purposeful discussion of different views in Band 4 and in Band 5 there will be evidence of expertise and increasing sophistication in balancing possible views and integrating quotations.

4. John Keats: *Selected Poems*

- (i) Re-read *La Belle Dame Sans Merci* on page 184. Explore Keats' use of imagery in this poem. [20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this poem. 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 the ballad form. <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. Band 1 responses might attempt a paraphrase/explanation of the poem with only basic/vague remarks about imagery, but in Band 2 we should see some attempt to engage with some of the images with comments on their nature / power. In Band 3, we should see some creative engagement with the concepts underpinning ballads with use of appropriate terminology. Bands 4 and 5 will show increasing levels of confidence and consistent relevance/systematic organisation in their approach to the material combined with an informed, sophisticated and convincing response to the interpretation of imagery.
AO2	Analyses 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 <u>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</u>. Some of the features of the passage which candidates might choose for analysis include: • just about every line of the poem is rich in imagery so candidates have an extremely wide choice of material for comment and we should not expect a comprehensive treatment of the poem. • use of images as symbols for complex states of mind/feelings • imagery to support a Romantic plot line / scenario • images used to create mystery; beauty; sensuality; loss; horror. Band 1 responses may offer basic, descriptive remarks and spot features – perhaps <u>describing</u> the form of the verse and attempting to unpick the “story” of the poem. In Band 2, we should see more secure points about the way the poem has been written with some suggestions about implicit meaning. Band 3 responses will be better organised, more systematic and convincing in discussing the use and impact of imagery with appropriate support/illustration. In Bands 4 and 5 the analysis of imagery will be increasingly confident with carefully integrated support and perceptive critical evaluation of Keats' purposes.

- (ii) Consider the view that in his poetry “Keats crafts myth and legend into something fresh and modern.” [40]

AO1	We ask for a discussion of the theme of change which gives an opportunity to develop <u>a personal response</u> as candidates consider different sorts of change in the poems they choose and we can reward a relevant response as far as it is written <u>accurately and coherently</u>. <u>Informed</u> essays will gain credit for detailed knowledge of the poems and we will be able to reward <u>creativity</u> in a number of ways including: - the ways in which “fresh and modern” is interpreted - the selection of relevant and effective examples so as to address the range of opportunities available. Band 1 responses are likely to be narrative/descriptive treatments of some basic examples of myths and legends. In Band 2, we should see increasingly sensible and well informed choices of examples for discussion but it is likely that “crafts” will be mostly asserted rather than discussed. Band 3 work should be able to engage in more detail with the different uses Keats has made of myths and legends in various poems through some well-judged choices of text and relevant discussion. In Bands 4 and 5 there will be an increasingly confident and eventually sophisticated approach to the ways readers appreciate and understand the use of myths and legends in Keats’ poetry which will be matched by growing confidence and skill in both the quality of expression and confidence in debate.
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 <u>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</u>. In dealing with myths and legends, we should expect to see a wide range of references to pagan, christian and folkloric materials. We must not expect comprehensive treatment but candidates might select some of the following for discussion and analysis: - references to Classical/Oriental cultures in the Odes – especially (but not exclusively) <i>Grecian Urn</i>, <i>Nightingale</i> and <i>Psyche</i> where stories and scenes of a legendary/mythological past are given a fresh life relevance as they are brought to bear upon these “days so far retir’d/ From happy pieties” (<i>Psyche</i>). Including the use of such scenes (as in <i>Grecian Urn</i>) as aids to meditation upon the great issues such as mortality, truth and beauty. <i>Lamia</i> – provides opportunities for meditations upon mortality/pleasure and pain/the imagination/the nature of poetry/ the nature of love/the value of learning/thought and feeling (“cold philosophy” / “Philosophy will clip an angel’s wings”) <i>Endymion</i> – Stories re-worked in the lush and elaborate imagery of the romantic imagination <i>Hyperion</i> – experiments with epic form <i>Isabella</i>, <i>The Eve of St Agnes</i>, <i>The Eve of St Mark</i> and <i>La Belle Dame Sans Merci</i> – medievalism and chivalry – escape from mundane realities but also the dangers of fancy. Use of ballad form. - other celebrations of the stimulus of the legendary past such as <i>Chapman’s Homer</i>. Band 1 responses might be limited to descriptive/narrative treatments of one or more examples of myth/legend being used by Keats. In Band 2, we might see a wider range of reference and some attempt to address the idea of Keats crafting something different out of myth/legend. Band 3 work should feature more detailed discussion of the creative use of myth and legend with appropriate quotation/reference. In Bands 4 and 5, we should see increasingly confident analysis of the different ways in which myth and legend are crafted, with, in the very best work, a sophisticated and perceptive approach to Keats’ techniques.

A03	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • Romantic aesthetics / values / Enlightenment philosophy • literary and cultural traditions and myths underpinning some of the ballads and narratives • 19th century religious ideas/ moral values – death and the life to come • status of the artist/poet • attitudes towards love and romance • Art and the imagination. Band 1 responses could make very broad and assertive points about matters such as mythical figures in ballads or similar. By Band 2 we should see some of the key contexts above mentioned and related with some accuracy and relevance. In Band 3 essays are likely to show a grasp of a wider range of relevant contexts – possibly showing some understanding of the importance of literary conventions. Band 4 writing should be able to explore the significance of a range of the above points to the ways Keats crafts myth and legend. Band 5 essays will be able to analyse (with sustained relevance and confidence) the influence of carefully selected contextual factors.
A05	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from Keats' poems • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of Keats' poetry which are relevant to how Keats makes use of myths and legends and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Keats' presentation of change. Band 1 responses might assert simple, alternative opinions of success or failure in the ways Keats makes use of myths and legends and the approach will be descriptive rather than discursive. In Band 2, we might see more convincing suggestions for alternative readings and some quotations from critics which might not always be relevant. Band 3 writing should offer consistently convincing alternative readings and relevant examples of critical comment, and in Bands 4 and 5 we should expect increasingly confident discussion of different readings and careful integration of relevant critical views.

5. Christina Rossetti: *Selected Poems*

- (i) Re-read *Echo* on page 30. Explore how Rossetti uses imagery in this poem. [20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this poem. 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 lyric love 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. Band 1 responses might offer a basic paraphrase of the poem without any explicit focus upon imagery and attempt to extrapolate unsupported biographical significance. In Band 2, we might see some relevant but still assertive writing identifying images and spotting features. By Band 3 there should be some clear ideas about images and the relevant concepts underpinning lyric poetry. Writing in Bands 4 and 5 should be confidently engaged with relevant concepts and increasingly sophisticated in its organisation and use of terminology.
AO2	Analyses 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 <u>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</u>. Some of the features of the poem which candidates might choose for analysis include: • there is a wealth of imagery in the poem and we cannot expect candidates to be comprehensive in their coverage • every line provides an opportunity for discussion of the ways images are used to make meaning; create mood; communicate ideas and feelings. Band 1 responses may offer basic, descriptive remarks and spot features of the poem but in Band 2, we should expect to see better control of material with some support for comments and some grasp of how the images work. In Band 3, there should be some convincing interpretations of the subtext and a more detailed discussion of the ways the imagery is <u>used</u>. Bands 4 and 5 writing should be increasingly well organised and controlled in the selection of material as well as sophisticated (at the top) in their perception of the ways images direct the reader's response.

- (ii) “Love, death and religious belief are inseparable in Rossetti’s poetry.” How far do you agree with this view? [40]

AO1	We ask (implicitly) for an opinion which should prompt <u>a personal response</u> to the issue of the inseparability of love, death and religious belief in the poetry and we can reward a relevant response as far as it is written <u>accurately and coherently</u>. <u>Informed essays will gain credit for detailed knowledge of the poems and we will be able to reward creativity in a number of ways including:</u> - the skill with which candidates connect the question and relevant aspects of the poems taking account of the presentation of both love, death and religious belief - which should act as a guide towards the best choices of poetry - the ways candidates address the notion of “inseparable” and the quality of discussion/engagement which this prompts – including an awareness of the relevant concepts upon which different types of poems depend - the ways candidates interpret “inseparable” ie in terms of voice; imagery; form and so on. In Band 1 we might see some superficial or mistaken readings of poems and a lack of clarity when attempting to address the central issue in this task. In Band 2, candidates should show some sense of engagement with the discussion and an awareness of appropriate poems with which to engage. By Band 3, essays should be creatively engaged with task and texts so as to produce a clear and relevant response. Writing in Bands 4 and 5 will be increasingly well informed and sophisticated in the ways it engages with the task and the concepts underpinning poetry of this sort.
AO2	Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. <u>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.</u> - it is impossible to cover the details of every poem which candidates might select for discussion, but they may choose popular poems such as <i>Remember</i> and <i>Song</i>. - the approach is clearly signalled in the task and candidates will have to make their own selections and offer an analysis of what they judge to be most relevant poems as they frame their responses. Band 1 writing might identify some references to death, love and religion in the chosen poems but writing will tend to be descriptive/narrative. In Band 2 we should see increasingly secure comments on the ways love, death and religious belief might be entwined in some of Rossetti’s poems with some attempts to support. In Band 3, discussion should be more detailed with clearly relevant and sensibly selected support from the chosen poems, showing some understanding of the interdependency of the apparently opposed ideas of love and death within the context of religious belief/values. In Bands 4 and 5, increasingly confident and detailed discussion of the paradoxes in poems where love, death and religious belief seem inextricably linked will appear as perceptive critical analysis and evaluation.

A03	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the literary tradition / love lyrics • specific interests and values of the Pre-Raphaelite movement / idealised love/beauty • Rossetti's religious convictions • attitudes towards sexuality • female role and status • moral tales / didacticism. Band 1 responses could make very broad and assertive points about matters such as Victorian attitudes to death, forbidden love and religious belief. By Band 2 we should see some of the key contexts above mentioned and related with some accuracy and relevance. In Band 3 essays are likely to show a grasp of a wider range of relevant contexts – possibly showing some understanding of the importance of the mythological materials and literary conventions. Band 4 writing should be able to explore the significance of a range of the above points to the ways Rossetti combines ideas of love, death and religious belief in her poetry. Band 5 essays will be able to analyse (with sustained relevance) the influence of carefully selected contextual factors on the presentation of love, death and religious belief as part of a perceptive analysis.
A05	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from Rossetti's poems • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of Rossetti's poems which are relevant to the themes of love, death and religious belief and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Rossetti's treatment of love, death and religious belief. Band 1 responses might not move beyond a personal response to the presentation of love/death/religious belief. In Band 2 essays we should see some evidence of a discussion and there could be some attempt to integrate other views but not always relevantly. Band 3 responses will make some productive remarks and show that some aspects of the poems might be read in different ways; any other views quoted are likely to be mostly relevant to the task. We should expect a purposeful discussion of different views in Band 4 and in Band 5 there will be evidence of expertise and increasing sophistication in balancing possible views and integrating quotations.

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.			

COMPONENT 1 Section B: Poetry Post-1900

AO1	AO2	AO3	AO4	AO5
10	20	10	10	10

Thomas Hardy: Poems selected by Tom Paulin

T S Eliot: Selected Poems

6. “Whatever the subject, poetry tends to be rooted in a sense of place.” In response to this view, explore connections between the ways in which Hardy and Eliot write about place. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: - place linked to strong emotions such as love, loss, guilt, disappointment - place linked to mood and atmosphere - place can be at the centre of a poem, can be about place itself - place as background to events and meetings. At lower bands, candidates are likely to shape their responses around examples of places in the poems with some attempt to develop an argument. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words and different parts of the question. At higher bands, candidates are likely to challenge the notion that all poems need to be linked to place and in their response might consider alternative 'roots' such as feelings and attitudes.
AO2	In their responses, candidates are likely to consider the following in relation to Eliot: - his use of urban settings and related imagery to create mood and atmosphere e.g. <i>The Love Song</i>, <i>Portrait of a Lady</i>, <i>Preludes</i> - linked to encounters, disappointing or ineffectual e.g. <i>The Love Song of J. Alfred Prufrock</i>, <i>Portrait of a Lady</i>, - linked to memories and time e.g. <i>Rhapsody on a Windy Night</i> - imagery of arid landscapes linked to spiritual emptiness, confusion and waste e.g. <i>The Hollow Men</i>, <i>The Waste Land</i> - language and imagery of river and sea linked to desire, decadence and loss e.g. <i>The Waste Land</i>, <i>Marina</i>. In their responses, candidates are likely to consider the following in relation to Hardy: - linked to memories of his dead wife, Emma, and often naming actual places e.g. <i>A Death Day Recalled</i>, <i>A Dream or No</i> - linked to language of ghostliness and hauntings e.g. <i>The Haunter</i>, <i>The Voice</i>, <i>A Dream or No</i> - linked to loss, memory and love e.g. <i>After a Journey</i>, <i>Beeny Cliff</i>, <i>At Castle Boterel</i> - details of journeys and the language of weather often as important e.g. <i>Your Last Drive</i>, <i>The Walk</i>, <i>At Castle Boterel</i> - linked to feelings of guilt and regret e.g. <i>The Going</i>, <i>Lament</i>, <i>The Voice</i> - linked to the history of a place and its people e.g. <i>In Front of the Landscape</i>, <i>The Abbey Mason</i>, <i>Places</i>, <i>Wessex Heights</i>. At lower bands, candidates are likely to offer some examples of places and show some awareness of techniques. The discussion will be largely descriptive at this level. Responses at Band 3 should demonstrate some of the ways in which poetic techniques can create a sense and use of place and, in growing detail, link techniques (and places) to attitudes, feelings and themes. At Bands 4 and 5, candidates should comment confidently and in detail on poetic techniques used by Hardy and Eliot to explore the importance of place.

AO3	Candidates are likely to consider some of the following contextual influences in relation to “place”: Eliot: - the American influences of Boston society, the coast of North East America, the writer Henry James - influence of urban writers such as Laforgue, Baudelaire, Davidson on creating mood and atmosphere - experience of life in London, Boston and Paris - the destructive effects of the First World War on European civilisation - his knowledge of myths and religions of Egypt, India and Greece, largely based on reading of 'From Ritual to Romance' and 'The Golden Bough'. Hardy: - the influence of the ballad forms, hymns and folk songs on his poetry - his use of the landscape and places of Dorset and Cornwall - his use of the places he visited with Emma - his lack of faith in a kindly god, his pessimism - his experience as a novelist, particularly in use of dialogue and authentic details and observations. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to place. Bands 4 and 5 will be determined by how convincingly candidates link contexts to writing about place.
AO4	In their responses, candidates are likely to consider the following connections: - Hardy's use of particular, often named places whereas Eliot tends towards more general settings, including urban - both use place to explore failure of love - for both place is linked to memory, loss and history - Eliot tends to use personas, Hardy is more directly personal - both can use traditional forms and are masters of rhyme and syntax - Eliot makes more use of free verse and fragmentation. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported by appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets use and write about place.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

7. “Poetry about journeys is also about self-discovery”. In response to this view, explore connections between the ways in which Hardy and Eliot write about journeys. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: • journeys are used to explore feelings such as love • they are also linked to the past, to loss and to memory • journeys are used to create characters and their feelings and thoughts • journeys can give shape and structure to a poem • journeys are particularly useful devices for creating and developing relationships • journeys often include memorable descriptions of places. At lower bands, candidates are likely to offer descriptions of journeys from the poems. By Band 3, details of journeys will be linked, with growing confidence, to the poets' attitudes and feelings and the theme of self-discovery. Candidates at higher bands will comment confidently and in detail on the ways in which journeys are used to explore and enrich the poets' central themes.
AO2	In relation to Eliot, candidates are likely to consider the following: • how a journey can use a persona to explore thoughts and feelings, for example <i>The Love Song of J Alfred Prufrock</i> and <i>Journey of the Magi</i> • how a journey can create a dreary, lonely urban atmosphere, its sounds, smells and sights e.g. <i>Rhapsody on a Windy Night</i>, <i>The Love Song of J. Alfred Prufrock</i> and parts of <i>The Waste Land</i> • how a journey can be both physical and spiritual, e.g. <i>Journey of the Magi</i>, <i>The Love Song of J. Alfred Prufrock</i> 'Marina', parts of <i>The Waste Land</i> • a journey can be used to create a complex unheroic character e.g. <i>The Love Song...</i> • a journey can be used to shape the narrative of a poem e.g. <i>The Love Song...</i>, <i>Journey of the Magi</i>, <i>Marina</i>. In relation to Hardy, candidates are likely to consider the following: • journeys are used to explore his relationship with Emma e.g. <i>After a Journey</i>, <i>Where the Picnic Was</i> • present journeys are used to link him with the past and memories e.g. <i>His Visitor</i>, <i>At Castle Boterel</i>, • some journeys shape and give a framework to poems e.g. <i>I Found Her Out There</i>, <i>St Launce's Revisited</i> • some twentieth century railway journeys that seem to offer innocence, hope and despair e.g. <i>Midnight on the Great Western</i>, <i>In the Waiting Room</i> • journeys used to explore emotions of loss, love, regret and guilt. At lower bands, candidates are likely to offer examples of journeys from the poems and show some awareness of techniques. Responses at Band 3 should demonstrate, in growing detail, some of the ways the poets use poetic techniques to create journeys and link them to self-discovery, attitudes, feelings and themes. At Bands 4 and 5, candidates should comment confidently and in detail on the poetic techniques used by Hardy and Eliot to explore the meaning and effects of journeys

AO3	Candidates are likely to consider some of the following contextual influences in relation to “journeys”: Eliot: - the American influences of Boston society, the coast of North East America, the writer Henry James - influence of urban writers such as Laforgue, Baudelaire, Davidson, in creating mood and atmosphere - experience of life in London, Boston and Paris - the destructive effects of the First World War - his knowledge of myths and religions of Egypt, India and Greece, largely based on reading of 'From Ritual to Romance' and 'The Golden Bough'. Hardy: - the influence of the ballad forms, hymns and folk songs on his poetry - his use of the landscape and places of Dorset and Cornwall - his use of the places he visited with Emma - his lack of faith in a kindly god, his pessimism - his experience as a novelist, particularly in use of dialogue and authentic details and observations. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to journeys. Bands will be determined by how convincingly candidates link contexts to writing about journeys.
AO4	In their responses, candidates are likely to consider the following connections: - in both, the subjects of the poems discover things about themselves - for both, journeys often take the form of searches - for Hardy, journeys tend to focus on a particular relationship, his dead wife, and particular places; he knows where he is going - Eliot's journeys are more like wanderings with no particular goal - and consequently his poems can be more loosely constructed and more ambivalent. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported by appropriate examples. At Band 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets write about journeys and self-discovery.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

D H Lawrence: *Selected Poems*

Gillian Clarke: *Making the Beds for the Dead*

8. Some readers consider the poet's use of form and structure to be central in presenting the poem's issues. In response to this view, explore connections between the ways in which Lawrence and Clarke present issues in their poetry. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider some of the following: • that regular forms, such as quatrains and sonnets, can help to shape a poem • that pattern and repetition might also be considered under form • the effectiveness of other techniques such as alliteration, rhyme and rhythm • the relationship between form and meaning • the relationship between particular forms and particular issues • the use of imagery, especially taken from the natural world • the use of detailed observation. At lower bands, candidates are likely to shape their responses around examples of forms, perhaps quatrains and sonnets, with some attempt to discuss their effects. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with key words 'central' and 'issues'. At Bands 4 and 5, candidates are likely to challenge the notion that form and structure are central to the presenting of issues and might suggest that other qualities such as imagery are at least as important.
AO2	In relation to Lawrence, candidates are likely to consider some of the following: • his ideas about free verse in <i>Poetry of the Present</i> • the differences between his early <i>Rhyming Poems</i>, e.g. <i>The Wild Common</i> and later poems e.g. <i>Cypresses</i> • his use of colloquial language and dialect • that regular forms may be linked to remembering and to the past e.g. <i>Sorrow, Piano</i> • his use of detailed observation of the natural world, especially in poems in <i>Birds, Beasts and Flowers</i> • his use of rhythm, repetition and sound effects, e.g. <i>Figs, Bare Almond Trees</i> • his use of free verse to express immediacy and the present e.g. <i>Snake, Man and Bat</i>. In relation to Clarke, candidates are likely to consider some of the following: • her use of more regular forms, especially in sequences e.g. sonnets in <i>Nine Green Gardens</i>, other forms in <i>Making the Beds for the Dead</i> • her references to the language of music, sound and rhythm, 'the line's perfect pitch', e.g. <i>The Poet's Ear</i> • that her poems are often shaped/formed by journeys e.g. <i>Flood Diary</i> or the history of landscapes and places e.g. <i>The Stone Poems, The Middleton Poems</i>. At lower bands, candidates are likely to offer some examples of forms and to make some effort to link them to the creation of meanings. Discussion will be largely descriptive at this level. Responses at Band 3 should demonstrate some of the effects of forms and, in growing detail, link examples to issues. At Bands 4 and 5, candidates are likely to comment on Lawrence's use of free verse and Clarke's use of more traditional forms and sequences. They are likely to challenge the idea that form and structure are central and explore confidently other aspects of poetry such as the effects of language and imagery.

AO3	Candidates are likely to consider some of the following contextual influences in relation to form and structure: Lawrence: • his early life in the mining village of Eastwood and issues of hardship and suffering • his awareness of colloquial language and dialect • his ideas about free verse in his introduction to 'New Poetry' • his teaching experience • his experience of being in 'exile' and issues of freedom • his individualistic, anti-egalitarian views • his experiences, especially of the different natural worlds, from living in Italy, especially Florence and Taormina, in Australia and New Mexico. Clarke: • her relationship to her home, Blaen Cwrt, in west Wales • her proximity to Welsh farming life • her interest in the landscape and natural world of Wales • her interest in history and geology • her link between music and poetry • her role as a poet who remembers people, events and the past • her role as the National Poet of Wales. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to ideas about form. Higher bands will be determined by how convincingly candidates link contexts to form and structure .
AO4	Candidates are likely to suggest some of the following connections: • both write about places, Lawrence's in Nottingham and in exile, Clarke's at home in Wales • both use regular forms and free verse • Clarke uses poem sequences offering social and historical context; Lawrence tends to focus more on single experiences or natural objects such as plants and animals • Lawrence's natural life is independent and mysterious e.g. 'Baby Tortoise', 'Turkey-Cock'; Clarke's natural world is usually related to people e.g. gardens • Clarke's role as an insider, commissioned poet; Lawrence's role as an outsider, radical poet. At lower bands, connections will tend to be asserted or described. At Band 3 and above connections will be supported by appropriate examples. At Bands 4 and 5 candidates should explore their connections by close analysis of the ways in which the poets have used form and structure to present issues.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

9. “Poetry should transform a sense of loss into something positive”. In response to this view, explore connections between the ways in which Lawrence and Clarke write about social and personal loss. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider some of the following: • loss in the form of death and suffering • loss of love or a loved one • loss of the past • loss in the natural world • the way loss affects society. At lower bands, candidates are likely to shape their responses around examples of loss in the poems. By Band 3, descriptions of loss should be linked, with growing detail to the poets' attitudes and feelings. Candidates at higher bands will comment confidently and in detail on the ways in which the poets explore different forms of social and personal loss.
AO2	In relation to Lawrence, candidates are likely to consider some of the following: • loss in the family e.g. <i>Violets</i>, <i>Restlessness</i>, <i>The Collier's Wife</i> • loss in love e.g. <i>Scent of Irises</i>, <i>Last Words to Miriam</i> • loss of the past and the powers of the past e.g. <i>Cypresses</i>, <i>Figs</i>, <i>Piano</i> • the expression of the past through natural images, such as the moon, in <i>Southern Night</i> • the language of death and darkness e.g. <i>The Ship of Death</i>, <i>Bavarian Gentians</i> • death and killing e.g. <i>Bat</i>, <i>Snake</i>. In relation to Clarke, candidates are likely to consider some of the following: • loss linked to memories and the past, e.g. <i>The Piano</i>, <i>The Physicians of Myddfai</i> • loss linked to death of individuals e.g. <i>RS</i>, <i>A Death in the Village</i>, <i>Front Page</i> • linked to death and suffering in war e.g. <i>Someone</i>, <i>The Night War Broke</i> • the effects of loss on the Welsh farming community in 2001, in <i>Making the Beds for the Dead</i>, especially by the use of individual experiences. At lower bands, candidates are likely to offer some examples of loss and show some awareness of techniques. The approach will largely be descriptive. Responses at Band 3, should demonstrate, in growing detail, some of the ways in which poetic techniques can create different kinds of loss and link them to other themes such as love, death and the natural world. At Bands 4 and 5, candidates should comment confidently and in detail on the poetic techniques used by Lawrence and Clarke to explore social and personal loss and its effects.

AO3	Candidates are likely to consider some of the following contextual influences in relation to social and personal loss. Lawrence: • his early life in the mining village of Eastwood and loss through death • his ideas about free verse in his introduction to 'New Poetry' • his teaching experience and loss of personal freedom • his experience of being in 'exile' and loss of homeland • his individualistic, anti-egalitarian views • his experiences living in Italy, especially Florence and Taormina, in Australia and New Mexico. Clarke: • her relationship to her home, Blaen Cwrt, in west Wales • her proximity to Welsh farming • her interest in the landscape and natural world of Wales • her interest in history and geology • her link between music and poetry • her role as a poet who remembers people, events and the past • her role as the National Poet of Wales. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to ideas about social and personal loss. Higher bands will be determined by how convincingly candidates link contexts to social and personal loss.
AO4	Candidates are likely to suggest some of the following connections: • both write about the loss of loved ones • both write about loss of knowledge of the past, often the distant past • Clarke is likely to write about human, social loss; Lawrence about loss of a natural knowledge, to be seen in animals and plants • in Clarke, loss can be linked to sadness and understanding; in Lawrence, to anger and regret. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported with appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets write about loss.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

Ted Hughes: Selected Poems**Sylvia Plath: Selected Poems**

10. “Poets see the world largely in images.” In response to this view, explore connections between the ways in which Hughes and Plath use imagery to write about their worlds. You must analyse in detail two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider some of the following ways in which the poets use images: - to explore relationships with the family and others - to explore the relationship between the human and natural world - to write about aspects of the natural world itself - to explore their feelings and thoughts. At the lower bands, candidates are likely to shape their responses around examples of images with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words of the question. These candidates are likely to challenge the notion that poetry is ‘seeing the world largely in images’ and in their response should consider some of the other qualities of poetry such as form and rhythm and the effects of sound. However, the focus of their responses will be on images, and they should comment confidently in detail on the ways in which the poets use imagery.
AO2	Candidates are likely to consider some of the following in relation to Hughes: - uses images to express the power and energy of the natural world e.g. <i>Wind</i>, <i>October Dawn</i> - uses images to show the relationship between the human and animal world e.g. <i>The Horses</i>, <i>The Bull Moses</i> - uses images to show the nature of weather and water e.g. <i>November</i>, <i>The River in March</i>, <i>Rain</i>, <i>Snow</i> - uses images to create myths about the nature of the world, especially about love and death e.g. <i>Theology</i>, <i>Crow poems</i> - even uses images to express thinking, ideas and personal relationships e.g. <i>The Thought-Fox</i>. Candidates are likely to consider the following in relation to Plath: - uses images to express family relationships, with father e.g. <i>Full Fathom Five</i>, <i>Daddy</i> - uses images to explore relationships, with children e.g. <i>You’re</i>, <i>Morning Song</i>, <i>Nick and the Candlestick</i> - uses images to explore her dark inner states, e.g. <i>Tulips</i>, <i>The Moon and the Yew Tree</i>, <i>Little Fugue</i>, <i>Poppies in July</i>, <i>Ariel</i> - uses images to examine her domestic life e.g. <i>Cut</i>, <i>By Candlelight</i>, <i>Letter in November</i>. At lower bands, candidates are likely to offer mainly discrete examples of images (metaphors and similes in particular) and to make some attempt to link them to themes. Discussion of what images might mean or contribute to the poetry will largely be at a descriptive level. At Band 3 and above candidates should consider the wider effects of images and how, for example, they might develop the themes of the poem or might help to shape and structure a poem. Such candidates should discuss images within a broader sense of what poetry is, and how they relate to the other qualities of poetry. At Bands 4 and 5 candidates should comment confidently and in detail on the ways Lawrence and Clarke use imagery to write about the world.

AO3	Candidates are likely to include some of the following in relation the ways poets see their worlds. Hughes: • his early experience of growing up in Yorkshire • his interest in prehistory, myth, shamanism and the supernatural • literary influences such as his reading of European poetry • his experiences of outdoor life such as farming, fishing and hunting. Plath: • her experience of places such as Boston, Spain and Devon • the influence of water and the sea • the influences of her father, children and husband • literary influences on her writing, such as Hughes and Lowell • contemporary responses to her writing • attitudes to women and to the position of women writers in the Fifties and Sixties. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to the images and the ways the poets see their worlds. Higher bands will be determined by how convincingly candidates link contexts to images and their effects.
AO4	Candidates are likely to suggest some of the following connections between the poets: • that they both use images to write about their experiences of the natural world • that Hughes is likely to write about the power and violence in nature and about its separateness • that Plath is more likely to use natural images to represent and explore her inner world, especially her experiences as wife, mother and daughter. At lower bands connections will tend to be asserted or described. At Band 3 and above connections will be supported with appropriate examples. At Bands 4 and 5 candidates should support their connections by close analysis of chosen images.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring the ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

11. “Poets tend to write more about the effects places have upon them than the places themselves.” In response to this view, explore connections between the ways in which Hughes and Plath make use of place in their poetry. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	At lower bands, candidates are likely to offer descriptions of places and settings from the poems. By Band 3, candidates will clearly engage with the quotation and details of places will be linked with some confidence to poets' attitudes and feelings. Candidates at the higher bands will consider in detail the ways in which places are used to explore and enrich the poets' central themes.
AO2	In their responses, candidates are likely to consider some of the following ways Plath writes about place: • to provide a setting for a narrative, e.g. <i>The Babysitter</i>, <i>The Bee Meeting</i> • to help create a mood and atmosphere, e.g. <i>FaceLift</i>, <i>Tulips</i> • to represent and explore states of mind, e.g. <i>The Moon and the Yew Tree</i>, <i>Suicide off Egg Rock</i> • to demonstrate observation and close attention of the world e.g. <i>Medallion</i>, <i>Wuthering Heights</i>, <i>Manor Garden</i> • to explore the relationship between the human and natural worlds e.g. <i>Winter Trees</i>, <i>Medallion</i>. In their responses, candidates are likely to consider some of the following ways Hughes writes about place: • as a setting (confining or freeing) for elemental or animal forces e.g. <i>The Jaguar</i>, <i>The Horses</i>, <i>Pike</i> • by using the language and imagery of the senses, especially of touch, sight and sound e.g. <i>Rain</i>, <i>November</i>, <i>Wodwo</i> • in forms and structures which express the immediacy, energy and life of the natural world e.g. <i>Wind</i>, <i>Mayday on Holderness</i> • as settings for love, suffering and death e.g. <i>View of a Pig</i>, <i>Examination at the Womb-Door</i>, <i>The Lovepet</i> • to write about farm life, fishing and sport e.g. <i>Barley</i>, <i>Sunstruck</i>, <i>Football at Slack</i>. At lower bands, candidates are likely to offer some details of place and show some awareness of techniques. Responses at Band 3 should demonstrate some of the ways in which poetic techniques can create a sense of place and, in growing detail, link techniques to attitudes, feelings and themes. At Bands 4 and 5, candidates should comment confidently and in detail on Hughes's techniques such as his energetic language, in particular his use of adjectives and verbs, and on Plath's use of metaphor and symbol, and repetition. There should also be more attention to form and structure, for example, Hughes' use of a looser, irregular narrative compared to Plath's tendency to use more regular, concise structures.

AO3	At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to the effects and places being discussed. Higher bands will be determined by how convincingly candidates link contexts to places and the ways in which the poets use them. Candidates are likely to include some of the following in relation to Hughes: • his early experience of growing up in Yorkshire • his interest in prehistory, myth, shamanism and the supernatural • literary influences such as his reading of European poetry • his experience of outdoor life such as farming, fishing and hunting. Candidates are likely to include some of the following in relation to Plath: • her experience of places such as Boston, Spain and Devon • the influence of water and the sea • the influence of her father, children and husband • literary influences on her writing, such as Hughes and Lowell • contemporary responses to her writing • attitudes to women and to the position of women writers in the Fifties and Sixties. •
AO4	Candidates are likely to suggest some of the following connections between the poets: • Plath's use of place can be more personal than Hughes', used to explore attitudes and feelings • Hughes tends to be more impersonal, more detached, the place itself coming to the forefront • both write about the natural elements, especially places linked to water and weather • Plath sometimes writes about confined places, such as a room; an unlikely Hughes approach • Plath's places are unlikely to lack a human presence, not so Hughes. At lower bands, connections will tend to be asserted or described. At Band 3 and above connections will be supported with appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical discussion of the ways in which the poets have created their sense of place.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

Philip Larkin: The Whitsun Weddings
Carol Ann Duffy: Mean Time

12. How far would you agree that Larkin and Duffy are alike in “creating characters to hide from or confront issues”? You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: • by adopting characters/personas and writing in the first person • by adopting a more detached observer role, using the third person • by using small, concrete, often idiosyncratic details to create characters • by using language the characters might use, often colloquial or demotic • by developing feelings towards the characters, such as sympathy or annoyance. At lower bands, candidates are likely to offer descriptions of characters with some awareness of how they might be used. By Band 3, candidates will clearly engage with the quotation and characters will be linked to the poets' attitudes, feelings and issues. Candidates at higher bands will comment confidently and in detail on the ways in which the poets create characters in relation to issues.
AO2	In relation to Larkin, candidates are likely to consider the following: • his use of the detached observer, that moves from he to I, e.g. <i>Mr Bleaney</i>, <i>Self's the Man</i>, perhaps partly 'hiding from', partly 'confronting' issues like loneliness • his use of relevant, often small details and objects of the external world to create characters e.g. <i>Mr Bleaney</i>, <i>Love Songs in Age</i>, <i>Faith Healing</i>, <i>The Whitsun Weddings</i> • his subtle use of regular forms and rhyme to create mood, e.g. quatrains, stayed/frayed, farcical/funeral, work/perk • to confront loneliness and death e.g. <i>Mr Bleaney</i>, <i>Dockery and Son</i> • to write about disappointment and disillusionment e.g. <i>Love Songs in Age</i>, <i>Faith Healing</i>, <i>Self's the Man</i>, <i>Dockery and Son</i> • to confront the question of time passing and what lasts, e.g. <i>An Arundel Tomb</i>. In relation to Duffy, candidates are likely to consider the following: • her use of dramatic monologues as narratives of confession e.g. <i>Fraud</i>, <i>The Biographer</i>, openly admitting fraudulence and inadequacy • her poems about childhood and change, the effects of time e.g. <i>The Captain of the 1964 Top of the Form Team</i>, <i>The Good Teachers</i> • poems of strong feelings such as revenge and despair e.g. <i>Havisham</i>, <i>The Suicide</i>, partly hiding from, partly confronting issues of disappointed love, inability to change • her use of shocking openings, language and images e.g. <i>Welltread</i>, <i>The Cliché Kid</i>, <i>Havisham</i> • her prominent use of rhyme and near rhyme to create disturbed, self-centred characters e.g. <i>The Cliché Kid</i>, <i>Cafe Royal</i>, <i>Fraud</i> • Inability to face the past, e.g. <i>BeachComber</i>. At lower bands, candidates are likely to offer examples of characters from the poems and show some awareness of techniques. Discussion will be largely at a descriptive level. Responses at Band 3 and above should demonstrate clearly some of the ways the poets use techniques to create characters and link them to issues. At Bands 4 and 5, candidates should comment confidently and in detail on how the poetic techniques of Larkin and Duffy create characters in relation to hiding from or confronting issues.

A03	Candidates are likely to consider the following contextual influences in relation to creating characters to hide from/confront issues. Larkin: • his early experience growing up of grim suburban life • his lack of religious faith and the questions this raises about mortality • his life in Hull working as a librarian • the influence of Hardy, perhaps seen in his pessimism, in his use of external world to describe internal, and his use of intricate syntax with traditional forms • early reading of Yeats, perhaps seen in themes of loss, time passing, and the sense of premature ageing • his experience writing novels perhaps leading to quite dramatic, narrative poems. Duffy: • her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time • her awareness of the effects of words, the right or wrong words, perhaps influenced by her Catholic upbringing, so poems called Litany, Prayer, Moments of Grace, Confession • influence of her Catholic upbringing in awareness of sin, guilt and moral questions • her experience in the performance poetry scene of the Seventies in Liverpool and writing plays, leading to her use of dramatic monologues, colloquial language and references to popular culture. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to the creation and use of characters. Higher bands will be determined by how convincingly candidates link contexts to the creation and use of characters to hide from or confront issues.
A04	In their responses, candidates are likely to consider the following connections: • both show complexity, as characters/personas partly hide from, partly confront issues • Larkin uses a detached observer, while Duffy is more likely to use dramatic monologues • their characters tend to be unlikable, lonely or outsiders • Duffy makes more use of colloquial language, though both have an ear for conversation • characters are often connected to memories, the past, and the change from the past to the present • both make use of regular forms and rhyme, though Duffy makes more use of free verse in some of her dramatic monologues. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported by appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets create and use characters.
A05	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

13. “Poetry makes something strange, takes you beyond the ordinary.” In response to this view, explore connections between the ways in which Larkin and Duffy write about the ordinary in everyday life. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: - that sometimes the ordinary can seem strange - that closely examining the ordinary can lead to deeper meanings or mysteries - what is meant by the ordinary? Is it common objects and events, or perhaps common feelings like love and loneliness? - is it possible that language and form, poetic techniques, can transform the ordinary? At lower bands, candidates are likely to shape responses around examples of the strange and/or ordinary with some attempt to develop an overall argument. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words in the question. At Bands 4 and 5, candidates are likely to challenge the notions that poetry makes things strange or goes beyond the ordinary and might offer alternative views, such as that poetry offers consolation or none.
AO2	In relation to Larkin, candidates are likely to consider the following: - that it is possible he has disdain for the ordinary e.g. <i>Here, The Whitsun Weddings, The Large Cool Store</i> - that he sometimes contrasts the ordinary, which is human, with the silence and freedom of nature e.g. <i>Here, Water</i> - that music can transcend the ordinary e.g. <i>For Sydney Bechet, Love Songs in Age</i> - that what is most ordinary is time passing and the inevitability of death - which resists being made strange e.g. <i>Days, Nothing to be Said, Ambulances</i> - that he is more ambivalent about love which might promise to make strange or to transcend e.g. <i>An Arundel Tomb, Love Songs in Age, Wild Oats</i>. In relation to Duffy, candidates are likely to consider the following: - the effect of the strange and the unusual on the ordinary and conventional e.g. <i>Litany, Stafford Afternoons</i> - her use of popular culture (Top Ten, tv) to show the effects of change e.g. <i>The Captain of the 1964 Top of the Form Team</i> - her encouragement to embrace the new and the strange e.g. <i>Away and See, Drunk</i> - the strangeness of the past viewed from the present, using surprising images e.g. <i>Caul, Small Female Skull, Moments of Grace</i> - the lover's longing for the ordinary e.g. <i>The Windows</i> - strange unusual images to express the feelings of love e.g. <i>Valentine, Sleeping, Steam</i> - that out of the ordinary and painful can come 'a sudden gift' e.g. <i>Prayer</i> - her surprising, conscious use of ordinary language e.g. <i>The Cliché Kid, Moments of Grace</i>. At lower bands, candidates are likely to offer examples of what might be considered strange or ordinary, and show some awareness of techniques. Discussion will be largely at a descriptive level. Responses at Band 3 should demonstrate clearly some of the ways poets might use techniques to make the ordinary strange and begin linking techniques to attitudes, feelings and themes. At Bands 4 and 5, candidates should comment confidently and in detail on the poetic techniques used by Larkin and Duffy to explore the strange and the ordinary.

AO3	Candidates are likely to consider the following contextual influences in relation to the ways these poets write about the ordinary: Larkin: • his early experience growing up of grim suburban life • his lack of religious faith and the questions this raises about mortality • his life in Hull working as a librarian • the influence of Hardy, perhaps seen in his pessimism, in his use of external world to describe internal, and his use of intricate syntax with traditional forms • early reading of Yeats, perhaps seen in themes of loss, time passing, and the sense of premature ageing • his experience writing novels perhaps leading to quite dramatic, narrative poems. Duffy: • her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time • her awareness of the effects of words, the right or wrong words, perhaps influenced by her Catholic upbringing, so poems called Litany, Prayer, Moments of Grace, Confession • influence of her Catholic upbringing in awareness of sin, guilt and moral questions • her experience in the performance poetry scene of the Seventies in Liverpool and writing plays, leading to her use of dramatic monologues, colloquial language and references to popular culture. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to writing about the ordinary. Higher bands will be determined by how convincingly candidates link contexts to the ways the poets write about the ordinary in everyday life.
AO4	In their responses, candidates are likely to consider the following connections: • some use of colloquial language by both poets but a wider range of contexts and registers in Duffy • Larkin probably more uncomfortable with ordinary life and people than Duffy • the ordinary particularly linked to time passing in both poets • perhaps Duffy finds more life, poetic vitality, in ordinary language such as clichés, than Larkin • more conscious awareness of the strangeness of words, language itself, in Duffy • sound central to Duffy, syntax to Larkin • love more than ordinary for both poets, its loss and ending perhaps more ordinary for Larkin. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported by appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets write about the strange and the ordinary.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

Seamus Heaney: *Field Work*
Owen Sheers: *Skirrid Hill*

14. “Poetry is a form of autobiography.” In response to this view, explore connections between the ways in which Heaney and Sheers write about their homelands. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: - that poets write about their family and friends - that poets write about the places they live in and visit - that poets don't just write about themselves - poets may engage with social and political events - poets write about their role as poet - that some poetry aspires towards the universal - poetry may be a form of distancing. At lower bands, candidates are likely to shape their responses around descriptions of the poets' personal experiences and places. At Band 3 and above, candidates should clearly address, with growing confidence, how far they agree with the quotation and engage with the key words of the question. At Bands 4 and 5 candidates are likely to challenge the notion that poetry is only or always a form of autobiography and in their response might consider how poets write about other subjects while keeping the focus on their homelands.
AO2	In relation to Heaney, candidates are likely to consider the following: - his elegies for the dead of his homeland, remembering family and friends e.g. <i>The Strand at Lough Beg</i>, <i>Casualty</i>, <i>In Memoriam Francis Ledwidge</i> - poems about childhood e.g. <i>Glanmore Sonnets IV, V</i> - poems about places lived in e.g. <i>Glanmore Sonnets</i> - more personal poems about love and marriage e.g. <i>Glanmore Sonnets X</i>, <i>The Skunk</i>, <i>An Afterwards</i> - poems questioning his role as a poet, often in relation to his homeland, e.g. <i>Oysters</i>, <i>An Afterwards</i>, <i>Glanmore Sonnets I</i> - his use of regular forms, especially sonnets, quatrains, sequences - his use of narrative frameworks and rhyme - his use of sensuous language and surprising connections e.g. <i>The Skunk</i>. In relation to Sheers, candidates are likely to consider the following: - the book's opening poem, <i>Last Act</i>, suggests poems to come about the self but also others, 'the parts we've played' - poems about other people and their activities, usually with a home setting, e.g. <i>The Farrier</i>, <i>Show</i>, <i>Joseph Jones</i> - poems about the landscape of home, for example <i>Farther</i>, <i>The Hill Foot</i>, <i>Skirrid Fawr</i> - poems about his family, e.g. <i>Inheritance</i>, <i>Farther</i> - more personal poems about love e.g. <i>Marking Time</i>, <i>Valentine</i>, <i>Winter Swans</i>, <i>Keyways</i> - poems about his childhood in Wales, e.g. <i>Border Country</i>, <i>Hedge School</i> - his use of regular forms and free verse - his use of sensuous language and imagery - his use of narrative structures.
	At lower bands, candidates are likely to offer some examples of the poets writing about their families and landscapes and show some awareness of techniques. The discussion will largely be at a descriptive level. At Band 3 and above, candidates should show, with growing confidence, how a range of poetic techniques are used to create attitudes and feelings about their homelands. At Bands 4 and 5, candidates will comment confidently and in detail on the ways in which Heaney and Sheers write about their homelands.

A03	In relation to Heaney, candidates are likely to consider the following contextual influences: • his experience living in the cottage at Glanmore and then in Dublin in the 1970s • the influence of other poets and artists, especially Yeats, Lowell, Dante • his responses to political events, especially 'The Troubles' in Northern Ireland • his responses to the deaths of friends and family • his relationship to the Irish landscape and history. In relation to Sheers, candidates are likely to consider the following contextual influences: • his childhood growing up near Abergavenny on the Welsh border • the landscape of the Skirrid and related country activities such as farming • travels in Zambia and USA • literary influences such as RS Thomas, Eliot, Heaney and Larkin. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to ideas about poetry and homelands. Higher bands will be determined by how convincingly candidates link contexts to the ways in which the poets write about autobiography and homelands.
A04	In their responses, candidates are likely to consider the following connections: • the poets' attachments to home places, especially landscapes and rural activities • how both poets write about family and love • the importance of elegy and the elegaic to both poets • how both poets consider their role as poet, in particular in relation to their homelands • the use of regular forms by both poets • that Heaney's focus can be close up, his language more densely textured, autobiography of the body • Sheers, in comparison, offers an autobiography that is more detached, more narrative based. At lower bands, connections will tend to be asserted or described. At Bands 3 and above, connections will be supported by appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets use and write about autobiography and homelands.
A05	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates should support their interpretations by detailed critical reference to the texts.

15. “Poets are more comfortable writing about the personal than the political.” In response to this view, explore connections between the ways in which Heaney and Sheers write about political actions and attitudes. You must analyse in detail at least two poems from each of your set texts. [60]

AO1	In their responses, candidates are likely to consider the following: - the poet's role in relation to political events - that the poet may approach the political through the personal, especially through elegies - that poets may approach the political through more general matters such as national identity and geography - that poetry is essentially about the personal. At lower bands, candidates are likely to offer examples of what might be considered political events or behaviour in the poems. By Band 3, details of political events will be linked, with growing confidence, to the poets' attitudes and feelings and themes. Candidates at higher bands will comment confidently and in detail on the ways in which the poets explore the political in their poetry and relate it to their other concerns.
AO2	In relation to Heaney, candidates are likely to consider the following: - Heaney offers the sensuous experiences of the body and the truth of poetry as alternatives to the political e.g. <i>Oysters</i>, <i>An Afterwards</i>, <i>Sibyl</i> - that he celebrates and remembers the individual caught up in political events e.g. <i>Casualty</i>, <i>The Strand at Lough Beg</i> - that he vividly expresses the consequences of political aggression e.g. <i>The Toome Road</i>, <i>The Strand at Lough Beg</i> - that he is aware of the complexity of taking sides e.g. <i>The Badgers</i>, <i>In Memoriam Francis Ledwidge</i> - that, perhaps as alternatives to the political, he celebrates the domestic, the intimate and the natural e.g. <i>September Song</i>, <i>After a Killing</i>, <i>A Drink of Water</i>, <i>Field Work</i>. In relation to Sheers, candidates are likely to consider the following: - the collection proper starts with a war poem, <i>Mametz Wood</i>, but which emphasises the human suffering rather than the political - in the two WW2 poems, he displaces or avoids the politics e.g. <i>Happy Accidents</i>, <i>Liable to Floods</i> - war appears again but as a relic, secondary to the continuity of the land e.g. <i>Y Gaer</i>, <i>The Hill Fort</i> - political activity seems located in the past e.g. <i>Flag</i> - Karl Marx mentioned but as a head in an art work not his politics e.g. <i>Shadow Man</i> - the absence of Welsh politics, instead emphasis on family continuity e.g., <i>Inheritance</i>, <i>Swallows</i>, <i>Skirrid Fawr</i>. At lower bands, candidates are likely to offer some examples of political attitudes or events and show some awareness of techniques. Discussion will be largely at a descriptive level. Responses at Band 3 should demonstrate, in growing detail, some of the ways in which poetic techniques create political actions and attitudes and their effects. At Bands 4 and 5, candidates should comment confidently and in detail on the poetic techniques used by Heaney and Sheers to explore political actions and attitudes.

AO3	In relation to Heaney, candidates are likely to consider the following contextual influences: • his experience living in the cottage at Glanmore and then in Dublin in the 1970s • the influence of other poets and artists, especially Yeats, Lowell, Dante • his responses to political events, especially 'The Troubles' in Northern Ireland • his responses to the deaths of friends and family • his relationship to Irish landscape and history. In relation to Sheers, candidates are likely to consider the following contextual influences: • his childhood growing up near Abergavenny on the Welsh border • the landscape of the Skirrid and related country activities such as farming • travels in Zambia and USA • literary influences such as RS Thomas, Eliot, Heaney and Larkin • the importance of love in personal and family relationships. At lower bands, candidates should show awareness of contextual influences. By Band 3, contextual influences should be more closely linked to ideas about poetry and writing about political actions and attitudes. Higher bands will be determined by how convincingly candidates link contexts to the ways poets write about political actions and attitudes.
AO4	In their responses, candidates are likely to consider the following connections: • that effects of political actions and attitudes are more evident in Heaney • that what lasts for both poets is located in the personal • the use of regular forms such as sonnets, quatrains, tercets • that both show deep attachment to land and place - home in other words • that acts of political violence in Heaney contrasts with violence usually set well in the past in Sheers • that political issues are a more pressing matter for Heaney • the use of narrative shapes developed around objects or events e.g. 'Keyways', 'Harvest Bow' • the use of close observation and rich, sensuous language. At lower bands, connections will tend to be asserted or described. At Band 3 and above, connections will be supported by appropriate examples. At Bands 4 and 5, candidates should support their connections by detailed critical reference to the ways in which the poets write about political actions and attitudes.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the text; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. At lower bands, interpretations will tend to be asserted or described. At Band 3 and above, interpretations will be supported by appropriate examples. At Bands 4 and 5, candidates will support their interpretations by detailed critical reference to the texts.

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Assessment Grid for Component 1 Poetry 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.				