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# **GCE AS MARKING SCHEME**

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**SUMMER 2023**

**AS (NEW)  
ENGLISH LITERATURE - UNIT 2  
2720U20-1**

## INTRODUCTION

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

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

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

## MARKING GUIDELINES: SUMMER 2023

### GCE AS ENGLISH LITERATURE

#### UNIT 2: POETRY POST-1900

#### General Advice

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

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

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

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition
- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked of 40 marks. Section B is to be marked out of 80 marks. A total of 120 marks is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

### Prior to the conference

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

### At the conference

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

### After the conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is Monday, 24<sup>th</sup> June.

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

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

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

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 expected or highly individual but nevertheless valid approach.

### Section A: Critical Analysis

In the rubric for this section, candidates are informed that they will need to show knowledge and understanding of their chosen poem and to analyse how meanings are shaped, **even though this is not re-stated in each question.**

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

#### Section A Mark Allocation

<b>AO1</b>	<b>20 marks</b>
<b>AO2</b>	<b>20 marks</b>

**Edward Thomas: *Selected Poems* (Faber)**

<b>Q1</b>	<b>Re-read 'Digging' on page 81. Explore the ways in which Thomas depicts the effects of nature in this poem. [40]</b>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe Thomas' views on loneliness with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the message of 'Digging'. <b>Band 3</b> responses will show more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Thomas' use of the first person to create a sense of intimacy</li> <li>• his use of repetition and listing</li> <li>• his use of sensory imagery throughout the poem</li> <li>• his ambiguity towards war</li> <li>• the use of metaphor and personification to convey the feelings of nature</li> <li>• the simplicity of the language used to represent the simplicity of the act of digging.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. <b>Band 2</b> responses will show some grasp of Thomas' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Thomas has used form and language choices to depict nature. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas has created effects and meanings.</p>

**Alun Lewis: *Collected Poems* (Seren)**

<b>Q2</b>	<b>Re-read 'Water Music' on page 137. Examine the ways in which Lewis portrays the lake in this poem. [40]</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear understanding of the poem. We will reward <u>creatively engaged responses</u> for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe the lake with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to Lewis' view of the lake. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of personification of the lake- linked to dark imagery</li> <li>• use of imperatives and questions to create effect</li> <li>• effect of the slow and heavy pace of the final stanza</li> <li>• effect of sibilance and alliteration</li> <li>• the link to love.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the lake without further discussion. <b>Band 2</b> responses will show some grasp of Lewis' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Lewis has used form and language choices to write about the lake. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed understanding of the ways in which Lewis has created effects and meanings.</p>

**W.B. Yeats: Poems selected by Seamus Heaney (Faber)**

<b>Q3</b>	<p><b>Re-read 'Broken Dreams' on page 54-55. Discuss the ways in which Yeats portrays beauty in this poem. [40]</b></p>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe sorrow with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to beauty. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use of time: past, present and future</li> <li>• the effect of the use of first person - personal/intimate</li> <li>• the melancholic tone throughout</li> <li>• the personification of heaven</li> <li>• the effect of direct address</li> <li>• the depiction of beauty as "burdensome".</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. <b>Band 2</b> responses will show some grasp of Yeats' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Yeats has used form and language choices to present the idea of beauty. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Yeats has created effects and meanings.</p>



**Dannie Abse: *Welsh Retrospective* (Seren)**

<b>Q4</b>	<b>Re-read 'Welsh Valley Cinema 1930s' on pages 24. Explore the ways in which Abse creates mood and atmosphere in this poem. [40]</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear understanding of the poem. We will reward <u>creatively engaged responses</u> for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe the ideas in the poem with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the presentation of mood and atmosphere in the poem. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use and effect of the contrast between fantasy and reality</li> <li>• Abse's use of humour.</li> <li>• the use of the organ- personification, link to lung diseases</li> <li>• the use of metaphor- "opium beam"</li> <li>• use of religious allusions- "Fall". "the damned"</li> <li>• the grim reality of the final stanza.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. <b>Band 2</b> responses will show some grasp of Abse's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Abse has used form and language choices to create mood and atmosphere. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Abse has created effects and meanings.</p>

**Ted Hughes: *Poems selected by Simon Armitage* (Faber)**

<b>Q5</b>	<p><b>Re-read ‘View of a Pig’ on pages 20-21. Examine how Hughes depicts explores death in this poem.</b></p> <p style="text-align: right;"><b>[40]</b></p>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the depiction of the pig with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to death. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use of brutal language to describe the pig and its fate throughout the poem</li> <li>• the effect of the repetition of “too dead”</li> <li>• the use of heavy alliteration/ assonance.</li> <li>• effect of similes especially in the final line</li> <li>• the detailed description of the pig’s body in the opening stanzas</li> <li>• the contrast between the pig and the greased piglet.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the pig’s death without further discussion. <b>Band 2</b> responses will show some grasp of Hughes’ techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Hughes has used form and language choices to portray the theme of death. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes has created effects and meanings.</p>

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

<b>Q6</b>	<p><b>Re-read 'Mirror' on page 32. Discuss the ways in which Plath explores the sense of self in this poem.</b></p> <p style="text-align: right;"><b>[40]</b></p>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the main points with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to identity. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of first person and personification to depict the mirror's identity</li> <li>• use of changing metaphor throughout the poem</li> <li>• use of the unnamed "she"</li> <li>• the use of short and direct statements to depict the mirror's detachment</li> <li>• the portrayal of the feminine</li> <li>• the effect of the mirror on the woman.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the poem without further discussion. <b>Band 2</b> responses will show some grasp of Plath's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Plath has used form and language choices to depict identity. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Plath has created effects and meanings.</p>

**Philip Larkin: *The Whitsun Weddings* (Faber)**

<b>Q7</b>	<b>Re-read ‘Sunny Prestatyn’ on page 34. Examine how Larkin presents advertising in this poem.</b> <span style="float: right;"><b>[40]</b></span>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe how Larkin depicts advertising with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the criticism of advertising. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the detailed physical description of the “girl”- oversexualised use of women in advertising? Contrast with the solidity of the “hunk”</li> <li>• the use of violent language- “slapped up”, “scored”</li> <li>• use of coarse language</li> <li>• the symbolism of the poster to represent the transient nature of life</li> <li>• the use of “Fight Cancer”- serious conclusion to the poem.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of Larkin’s attitude to advertising without further discussion. <b>Band 2</b> responses will show some grasp of Larkin’s techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Larkin has used form and language choices to convey his views on advertising. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin has created effects and meanings.</p>

**Carol Ann Duffy: Mean Time (Picador)**

<b>Q8</b>	<b>Re-read 'Havisham' on page 36. Explore the ways in which Duffy portrays betrayal in this poem. [40]</b>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the poem's main points with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the portrayal of betrayal. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of direct address and first person</li> <li>• use of matrimonial imagery- subverted by the persona</li> <li>• significance of fragmented sentences</li> <li>• use of colloquial/ brutal language</li> <li>• significance of the use of animalistic imagery.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of betrayal without further discussion. <b>Band 2</b> responses will show some grasp of Duffy's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Duffy has used form and language choices to convey her ideas on personal betrayal. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Duffy has created effects and meanings.</p>

**Seamus Heaney: *Field Work* (Faber)**

<b>Q9</b>	<b>Re-read 'The Otter' on pages 43-44. Examine how Heaney makes use of the otter in this poem. [40]</b>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe love with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relevant to how love is presented. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the effect of the first person and direct address to create a sense of intimacy</li> <li>• use of repetition to suggest recurring memory and regularity</li> <li>• use of metaphor and simile</li> <li>• use of detailed references to the act of swimming- emphasizes physicality.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of love without further discussion. <b>Band 2</b> responses will show some grasp of Heaney's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Heaney has used form and language to portray love. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of Heaney's depiction of love.</p>

**Owen Sheers: *Skirrid Hill* (Seren)**

<b>Q10</b>	<b>Re-read 'Winter Swans' on page 7. Discuss Sheers' creation of mood and atmosphere in this poem. [40]</b>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe mood and atmosphere with broad and probably asserted ideas. <b>Band 2</b> will be more engaged and organised and will show some grasp of concepts relating to Sheers' creation of mood. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use of pathetic fallacy throughout</li> <li>• the symbolism of delicate objects to emphasise the fragility of relationships</li> <li>• the effect of sibilance to reflect the swans</li> <li>• use of metaphors</li> <li>• the use of three lined stanzas and the significance of the final shortened stanza</li> <li>• the effect of alliteration and assonance.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic elements of mood and atmosphere depicted without further discussion. <b>Band 2</b> responses will show some grasp of Sheers' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Sheers has used form and language choices to portray mood and atmosphere. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Sheers has created effects and meanings.</p>

## AS Unit 2 Poetry Section A Assessment Grid

Band	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</b> <b>20 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>  <b>20 marks</b>
5	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of extract</li> <li>very well-developed argument</li> <li>confident grasp of concepts and apt use of terminology</li> <li>accurate, fluent expression</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>confident and apt textual support.</li> </ul>
4	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>clearly informed discussion of extract</li> <li>effectively structured argument</li> <li>secure grasp of concepts and secure and sensible use of terminology</li> <li>expression generally accurate and clear</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>appropriate and secure textual support.</li> </ul>
3	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>engages with extract</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts. generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>clear analysis of writer's use of language and prose techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>
2	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with extract</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and prose techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>
1	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>understands extract at a superficial or literal level</li> <li>response may lack organisation and relevance</li> <li>shows some grasp of basic terminology, though this may be occasional</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>identifies a few basic stylistic features</li> <li>offers narrative/descriptive comment on text</li> <li>occasional textual support, but not always relevant</li> </ul>
0	<b>0 marks</b> Response not credit worthy or not attempted.	



## Section B: Poetry Comparison

In the rubric for this section, candidates are informed that they must not choose or refer to any poems named in Section A in their response to Section B. Candidates are also informed that they will need to show knowledge and understanding of their chosen poems, analyse how meanings are shaped, make relevant connections between poems and consider relevant contexts and different interpretations which have informed their reading of their set texts, **even though this is not re-stated in each question.**

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

### Mark allocation

	AO1	AO2	AO3	AO4	AO5
<b>80 marks</b>	<b>10</b>	<b>10</b>	<b>20</b>	<b>30</b>	<b>10</b>

**Edward Thomas: *Selected Poems* (Faber)**  
(prescribed section: poems listed in Appendix B)

**Alun Lewis: *Collected Poems* (Seren)**  
(prescribed section: poems listed in Appendix B)

<b>Q11</b>	<p><b>How far do you agree that Thomas and Lewis are alike in the way in which they depict change in their worlds? You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts and give careful consideration to relevant contexts.</b></p> <p style="text-align: right;"><b>[80]</b></p>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe examples of changes described by both poets with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the discussion of changes. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Thomas</b>:</p> <ul style="list-style-type: none"> <li>• more prosaic style, 'simple and direct'</li> <li>• connects emotions to simple activities; gardening, walking</li> <li>• use of rhyme and pattern</li> <li>• changes to farming community seen through <i>As the Team's Head Brass</i></li> <li>• depictions of how relationships change due to external influences- <i>The sun used to shine</i></li> <li>• contrast between past and present to reflect changes- <i>The Private</i></li> <li>• seasonal changes as seen in <i>But These Things Also</i>.</li> </ul> <p>In relation to <b>Lewis</b>:</p> <ul style="list-style-type: none"> <li>• more metaphorical language, as in <i>Autumn 1939</i>- highlighting changes due to war</li> <li>• changes in personal relationships, as in <i>Goodbye</i></li> <li>• contrast between Cardiganshire and the Atlantic in <i>On Embarkation</i></li> <li>• the sombre description of home in war time/ community spirit e.g. <i>A Welsh Night</i></li> <li>• tracking of changes through the use of the first person in <i>After Dunkirk</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of writing about change without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how the poets have used form and language choices to write about the effect of change. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis have created effects and meanings.</p>

<b>AO3</b>	<p>Candidates are likely to consider some of the following contextual influences in relation to change:</p> <p><b>Thomas:</b></p> <ul style="list-style-type: none"> <li>the influence of Robert Frost's conversational style</li> <li>the effects of family life and possibly depression, especially in the tone of his poems</li> <li>his troubled and frequently complicated relationships</li> <li>his feelings of regret at the changes the First World War brought to rural Hampshire</li> <li>the effects of his walks over the south of England</li> </ul> <p><b>Lewis:</b></p> <ul style="list-style-type: none"> <li>his relationship with Gweno and his guilt at his infidelity</li> <li>his feelings towards the fate of the valleys and his socialist beliefs</li> <li>the influence of Thomas on subject matter and style</li> <li>his reading, of Romantic poets in particular Keats</li> <li>the effects of loved places such as the South Wales valleys and Cardiganshire</li> <li>his reaction to the changes war wrought on Wales and on his own personality.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b>, contexts should be clearly linked to texts and question. At <b>Bands 4 and 5</b>, candidates will show increasingly confident discussion and analysis of the ways in which relevant contexts influence how Thomas and Lewis write about their feelings towards change.</p>
<b>AO4</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>both write of changes to their homes: Thomas of changes to rural communities, Lewis on the industrial valleys</li> <li>both include a tone of regret at the changes experienced</li> <li>both show the destructive effect of war on their communities</li> <li>Thomas makes use of nature to symbolise change frequently whereas Lewis deals with nature and man-made images.</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. At <b>Band 3</b>, connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b>, candidates will support connections by detailed critical reference to the ways in which the poets write about change.</p>
<b>AO5</b>	<p>Candidates must engage with the view stated in the question. They may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>by exploring ambiguities in the texts;</li> <li>by adopting a theory-based approach, such as feminism;</li> <li>by referring to the interpretation of a particular critic.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b> there will be some awareness of plural readings. At <b>Band 3</b> readings will be clearly relevant to the candidate's argument and to the question. <b>Bands 4 and 5</b> will show increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the text.</p>

Q12	<p><b>“Poetry frequently portrays how we learn through journeys.” In response to this view, explore connections between the ways in which Thomas and Lewis write about journeys. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts and give careful consideration to relevant contexts.</b></p> <p style="text-align: right;"><b>[80]</b></p>
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe examples of journeys with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the poets' journeys. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Thomas</b>:</p> <ul style="list-style-type: none"> <li>• use of weather and seasons</li> <li>• use of a journey to convey melancholy - <i>Adlestrop</i></li> <li>• encountering characters and animals on journeys/ walks such as <i>Man and Dog</i> and <i>The Owl</i></li> <li>• mythologizing journeys - <i>Roads</i>.</li> </ul> <p>In relation to <b>Lewis</b>:</p> <ul style="list-style-type: none"> <li>• use of listing and repetition in <i>The Odyssey</i></li> <li>• journeys linked to individuals- use of second person. <i>To Edward Thomas</i></li> <li>• the effect of journeys on others: <i>Goodbye</i></li> <li>• journeys depicting world events such as <i>On Embarkation</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of writing about personal troubles without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Thomas and Lewis have used form and language choices to write about journeys. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis use close observation.</p>

<b>AO3</b>	<p>Candidates are likely to consider some of the following contextual influences in relation to how the poets write about personal troubles:</p> <p><b>Thomas:</b></p> <ul style="list-style-type: none"> <li>the influence of his notebooks and prose nature writings</li> <li>the influence of his relationship with Robert Frost and Thomas' choices for his future</li> <li>the effects of family life and possible depression, especially in the tone of his poems</li> <li>the context of the First World War around his poetry</li> <li>the effects of his walks around the south of England</li> <li>the effect of life in rural Hampshire.</li> </ul> <p><b>Lewis:</b></p> <ul style="list-style-type: none"> <li>influence of Thomas on subject matter and style</li> <li>influence of reading, especially the Romantic poets</li> <li>influence of his romantic relationships</li> <li>mental pressure brought on by training in the Second World War</li> <li>effects of loved and familiar places such as the south Wales valleys and Cardiganshire</li> <li>the contrasting, more hostile setting of India.</li> <li>effects of industrial background/ poverty</li> <li>effects of being posted far from home in WW2</li> <li>discussion of his final days/ possible suicide.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Thomas and Lewis write about journeys.</p>
<b>AO4</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>both use dark imagery when referring to journeys linked to war/ conflict</li> <li>both write about the effect of their journeys on their mental states and their relationships</li> <li>Many of Lewis' poems focus on journeys linked to life as a serving soldier whereas Thomas' focus on his exploration of rural landscapes</li> <li>both include a sense of melancholy in their poems</li> <li>both depict physical and spiritual/ mental journeys.</li> </ul> <p>At <b>lower bands</b>, connections will probably be asserted or broadly described. At <b>Band 3</b> they will be relevant to the question and clearer supported by the texts. At <b>Bands 4 and 5</b>, candidates will support connections by detailed critical reference to the ways in which Thomas and Lewis write about journeys.</p>

<b>A05</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b> candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and to the question. <b>At Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>
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**Dannie Abse: *Welsh Retrospective* (Seren)**

**W.B. Yeats: *Poems Selected by Seamus Heaney* (Faber)**

<b>Q13</b>	<p><b>“Both poets always portray women as strong and powerful.” In response to this view, explore connections between the ways in which Yeats and Abse depict women. You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]</b></p>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. <b>Band 1</b> responses are likely to offer descriptions of the poets' backgrounds with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to heritage. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Abse</b>:</p> <ul style="list-style-type: none"> <li>• significance of family members such as “<i>Two Photographs</i>”/ “<i>Death of Aunt Alice</i>”</li> <li>• <i>Lament of Heledd</i> makes use of Welsh history and literature</li> <li>• <i>Arianrhod</i> references mythological characters while also using Welsh dialect</li> <li>• use of family as symbols of Welsh and/or Jewish history/culture</li> <li>• <i>Musical Memories</i>- depiction of Miss Crouch.</li> </ul> <p>In relation to <b>Yeats</b>:</p> <ul style="list-style-type: none"> <li>• Mythological allusion in <i>Leda and the Swan</i> and to Helen of Troy in <i>No Second Troy</i></li> <li>• Elegies for Irish heroes such as <i>In Memory of Eva Gore-Booth and Con Markiewicz</i></li> <li>• use of real-life discussions with women in <i>Adam's Curse</i></li> <li>• Personification of Ireland as Cathleen ni Houlihan in <i>Red Hanrahan's Song about Ireland</i></li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the poets' background without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Abse and Yeats have used form and language choices to write about women. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Abse and Yeats have created effects and meanings.</p>

<b>AO3</b>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets write about personal relationships:</p> <p><b>Abse:</b></p> <ul style="list-style-type: none"> <li>• his early life in Cardiff- significance of family influences</li> <li>• his links between sport and setting reflecting his early sporting talent and his support of Cardiff City</li> <li>• his medical studies and career</li> <li>• the early influences of Dylan Thomas</li> <li>• his dual heritage of being Welsh and Jewish</li> <li>• his early response to The Movement through his involvement with Poetry and Poverty.</li> </ul> <p><b>Yeats:</b></p> <ul style="list-style-type: none"> <li>• the influence of Irish mythology on his work</li> <li>• his role in the birth of the Irish Republic and his distancing from the violence of the Easter Rising</li> <li>• the influence of Spenser and Blake on his poetry</li> <li>• the power shift from Protestantism to Catholicism in Ireland in the early 20<sup>th</sup> century</li> <li>• his interest in the occult- the Golden Dawn. <ul style="list-style-type: none"> <li>• The influence of Maud Gonne on his life and works</li> </ul> </li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b>, contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b>, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Abse and Yeats write about women</p>
<b>AO4</b>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> <li>• Abse comments on women through contemporary characters/ relationships whereas Yeats makes more use of elevated characters/national events when discussing Irish heritage</li> <li>• Abse often comments on everyday life in Wales and its heritage to depict women whereas Yeats uses mythological characters/ romantic language to convey his ideas</li> <li>• Abse frequently makes use of dialect whereas Yeats' language remains more formal</li> <li>• More overtly political aspect to Yeats' poetry while Abse deals with single issues.</li> <li>• Both depict women as strong and/or weak at times.</li> </ul> <p>At <b>lower bands</b>, connections will be asserted or described. At <b>Band 3</b>, connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b>, candidates will support connections by detailed critical reference to the ways in which poets write about women.</p>



<b>A05</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted /described. At <b>Band 2</b>, candidates will show awareness of plural readings. At <b>Band 3</b>, readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>
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<b>Q14</b>	<b>How far do you agree that Abse and Yeats are alike in depicting loss? You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]</b>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to offer descriptions of memories with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to how the poets depict loss. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Abse</b>:</p> <ul style="list-style-type: none"> <li>• loss leading to trauma- <i>Lament of Heledd</i></li> <li>• use of second person/ direct address in <i>The Death of Aunt Alice</i></li> <li>• his focus on loss of family members- <i>Cousin Sidney</i></li> <li>• use of ambiguity- <i>A Heritage</i></li> <li>• personal and cultural loss in <i>Meurig Dafydd to his Mistress</i></li> <li>• use of repetition and personification in <i>Last Visit to 198 Cathedral Road</i>.</li> </ul> <p>In relation to <b>Yeats</b>:</p> <ul style="list-style-type: none"> <li>• the use of melancholic tone of <i>Adam's Curse</i></li> <li>• use of simile and metaphor to create ambiguity in <i>No Second Troy</i></li> <li>• the natural imagery of <i>Red Hanrahan's Song about Ireland</i></li> <li>• tone of sorrow in <i>Sailing to Byzantium</i></li> <li>• specific references to individuals in <i>Sixteen Dead Men</i> and <i>Easter 1916</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the poets' depiction of loss without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Abse and Yeats have used form and language choices to write about loss. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Abse and Yeats have created effects and meanings.</p>

AO3	<p>Candidates are likely to consider the following contextual influences in relation to the ways in which the poets write about loss:</p> <p><b>Abse:</b></p> <ul style="list-style-type: none"> <li>• his early life in Cardiff- significance of family memories especially those of older members</li> <li>• his medical studies and career</li> <li>• the early influences of Dylan Thomas</li> <li>• his dual heritage of being Welsh and Jewish</li> <li>• his early response to The Movement through his involvement with Poetry and Poverty.</li> </ul> <p><b>Yeats:</b></p> <ul style="list-style-type: none"> <li>• his relationships with women such as Maud Gonne and Lady Gregory</li> <li>• the influence of Irish mythology on his work</li> <li>• his role in the birth of the Irish Republic and his distancing from the violence of the Easter Rising</li> <li>• the influence of Spenser and Blake on his poetry</li> <li>• the power shift from Protestantism to Catholicism in Ireland in the early 20<sup>th</sup> century</li> <li>• his interest in the occult- the Golden Dawn.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and question. At <b>Bands 4 and 5</b>, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Abse and Yeats write about loss.</p>
AO4	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• Abse seems to focus on personal losses whereas Yeats writes about notable public figures/ figures in mythology</li> <li>• Abse uses dialect and touches of humour, whereas Yeats' tone is serious and frequently melancholy</li> <li>• both poets make use of history/ mythology</li> <li>• Abse tends to focus on specific events in his own life whereas Yeats writes of national events as they may affect his society.</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. At <b>Band 3</b>, connections will be relevant to the question and clearly supported by the texts. <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the way the poets write about loss.</p>
AO5	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b> candidates will show awareness of plural readings. At <b>Band 3</b> readings will be relevant to the candidate's argument and question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>

**Ted Hughes: *Poems selected by Simon Armitage* (Faber)**  
*(prescribed section: all poems up to and including pages 68-69)*

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

<b>Q15</b>	<p><b>“Their presentation of women is frequently problematic.” In response to this view, explore connections between the ways in which Hughes and Plath depict women in their poetry. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts and give careful consideration to relevant contexts.</b> [80]</p>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe examples of relationship difficulties with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the depiction of women. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Hughes</b>:</p> <ul style="list-style-type: none"> <li>• use of repetition and personification in <i>Lovepet</i></li> <li>• uses of violent imagery- <i>Lovesong</i></li> <li>• imbalance of power between men and women as seen in <i>Her Husband</i></li> <li>• use of disturbing imagery in <i>Bride and Groom Lie Hidden for Three Days</i>.</li> </ul> <p>In relation to <b>Plath</b>:</p> <ul style="list-style-type: none"> <li>• fear of relationships as seen in <i>Spinster</i></li> <li>• the effect of second person in <i>Lesbos</i></li> <li>• consistent use of confessional style- first person and direct address</li> <li>• use of natural imagery in <i>Miss Drake Proceeds to Supper</i></li> <li>• use of metaphor and personification</li> <li>• references to the Holocaust in <i>Daddy</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic examples of the depiction of women without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques, especially imagery, with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Hughes and Plath have used form and language choices to write about women in their poetry. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis and detailed critical understanding of the ways in which Hughes and Plath have created effects and meanings.</p>

<b>AO3</b>	<p>Candidates are likely to consider some of the following contextual influences in relation to difficulties within relationships:</p> <p><b>Hughes:</b></p> <ul style="list-style-type: none"> <li>• his early experience of growing up in Yorkshire</li> <li>• early experience of death in a farming context</li> <li>• influence of the brutality of nature</li> <li>• his experiences of outdoor life such as farming, fishing and hunting</li> <li>• contemporary responses to his writing</li> <li>• his relationship with Plath.</li> </ul> <p><b>Plath:</b></p> <ul style="list-style-type: none"> <li>• her experiences of places such as Boston, Spain and Devon</li> <li>• effect of her depression</li> <li>• the influences of her children and husband</li> <li>• the effect of her father's death and their relationship</li> <li>• literary influences on her writing, such as Hughes and Lowell</li> <li>• contemporary responses to her 'confessional' writing</li> <li>• attitudes to women and to the position of women writers in the Fifties and Sixties.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Hughes and Plath explore difficulties within relationships.</p>
<b>AO4</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both poets use personae to convey their messages/ ideas</li> <li>• both write about creatures to develop their ideas</li> <li>• shocking sometimes violent imagery used by both poets although Hughes' is more graphic</li> <li>• the use of disturbing imagery with both poets although Plath's is more gothic.</li> <li>• Plath uses natural imagery to express disturbing inner feelings or states of mind of her female personae</li> <li>• Both use biblical or classical references</li> <li>• Plath's exploration of what it means to be a woman is emotional and personal whereas Hughes' is detached.</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. Connections at <b>Band 3</b> will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed reference to the ways in which the poets explore the portrayal of women.</p>
<b>AO5</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory-based approach, such as feminism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b>, candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

Q16	<p>How far do you agree that Hughes and Plath are alike in the ways in which they convey their thoughts and feelings through the presentation of nature? You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts and give careful consideration to relevant contexts. [80]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe examples of nature with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to nature. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Hughes</b>:</p> <ul style="list-style-type: none"> <li>• the cruelty displayed in his observations of farming life</li> <li>• the shocking imagery of the <i>Crow</i> poems</li> <li>• brutal imagery of <i>February</i></li> <li>• the conversational tone in <i>Pike</i></li> <li>• internal monologue and satire in <i>Hawk Roosting</i></li> <li>• harsh personification in <i>Thistles</i>.</li> </ul> <p>In relation to <b>Plath</b>:</p> <ul style="list-style-type: none"> <li>• sense of danger in nature seen in many poems such as <i>Full Fathom Five</i></li> <li>• use of first person and extended metaphor in <i>Elm</i></li> <li>• some poems create an atmosphere of the power of nature – use of metaphor/personification.</li> <li>• sensory imagery in <i>Medallion</i></li> <li>• use of nature as symbolism- <i>The Moon and the Yew Tree</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of cruelty without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Hughes and Plath have use form and language choices to write about nature. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes and Plath have created effects and meanings.</p>

<b>AO3</b>	<p>Candidates are likely to consider the following contextual influences in relation to nature:</p> <p><b>Hughes:</b></p> <ul style="list-style-type: none"> <li>• his early experience of growing up in Yorkshire</li> <li>• his interest in prehistory, myth, shamanism and the supernatural</li> <li>• his observations on the cruelty of nature/ treatment of farm stock</li> <li>• his experience of outdoor life such as fishing and hunting in which death and suffering are common occurrences.</li> </ul> <p><b>Plath:</b></p> <ul style="list-style-type: none"> <li>• her experience of places such as Boston, Spain and Devon</li> <li>• cruelty within relationships- link to Hughes</li> <li>• the influences of her children and the death of her father</li> <li>• literary influences on her writing, such as Hughes and Lowell</li> <li>• contemporary responses to her 'confessional' writing</li> <li>• attitudes to women and to the position of women writers in the Fifties and Sixties.</li> <li>• Cruelty shown by women to other women- link to emergent women's rights movement.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Hughes and Plath describe nature to create effect.</p>
<b>AO4</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• Plath uses nature as symbolism, Hughes observes nature</li> <li>• Plath draws the reader into intimate feelings and moods whereas Hughes describes nature's cruelty</li> <li>• use of shocking imagery by both poets</li> <li>• Hughes' use of often violent physical(animal) language and imagery; Plath's concentration on psychological issues</li> <li>• both poets convey a respect to the power and danger seen in nature.</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which the poets use descriptions of nature.</p>
<b>AO5</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts;</li> <li>• by adopting a theory-based approach, such as feminism;</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> there will be awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

Philip Larkin: *The Whitsun Weddings* (Faber)Carol Ann Duffy: *Mean Time* (Picador)

Q17	<p>How far do you agree that Larkin and Duffy are alike in the way they write about both the strength and weakness of human nature in their poetry? You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts and give careful consideration to relevant contexts. [80]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the poets' view human nature with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relevant to the question. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion</p>
AO2	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Larkin</b>:</p> <ul style="list-style-type: none"> <li>ambiguity in <i>Self's the Man</i> and <i>Wild Oats</i>- insecurity about chosen paths in life</li> <li>contrast used in <i>Toads Revisited</i></li> <li>use of first person to convey a variety of personae/ cynical viewpoints</li> <li>use of satire and sense of futility in <i>A Study of Reading Habits</i></li> <li>use of dialogue and questioning in <i>Dockery and Son</i></li> <li>nihilistic tone in <i>The Whitsun Weddings</i>.</li> </ul> <p>In relation to <b>Duffy</b>:</p> <ul style="list-style-type: none"> <li>strength of character in <i>Café Royal</i> but leading to disaster</li> <li>use of colloquial language/ parody in <i>Like Earning a Living</i></li> <li>weakness due to addiction and location in <i>Never Go Back</i>- sense of political comments</li> <li>effect of strong characters on others- <i>Welltread</i></li> <li>often rooted in authentic details of popular music and names of people and places</li> <li>use of fads/ fashion to criticize society</li> <li>often uses conversational tone.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of human strength and weakness without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Larkin and Duffy have used form and language choices to portray human strength and weakness. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have created effects and meanings.</p>



<b>AO3</b>	<p>Candidates are likely to consider some of the following contextual influences in relation to the superficiality of society:</p> <p><b>Larkin:</b></p> <ul style="list-style-type: none"> <li>• his early experience of grim suburban life</li> <li>• his lack of religious faith and questions this raises about mortality</li> <li>• his life in Hull as a librarian and personal relationships</li> <li>• the influence of poets such as Hardy, perhaps in his pessimism, in his use of external world to represent the internal, his use of intricate syntax with traditional forms</li> <li>• the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing</li> <li>• his interest in music, especially jazz</li> <li>• his experience of writing novels, perhaps leading to quite dramatic, narrative poems.</li> <li>• his reaction to changes in society.</li> </ul> <p><b>Duffy:</b></p> <ul style="list-style-type: none"> <li>• the influences of her Catholic upbringing seen in religious language and her awareness of guilt/sin/moral questions</li> <li>• her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time</li> <li>• her experience in performance poetry scene of the Seventies in Liverpool and writing plays, leading to use of dramatic monologues, colloquial English and references to popular culture</li> <li>• her teaching experiences and observations of youth</li> <li>• her left- wing political beliefs and how they are seen in her poems.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to the texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of the ways in which relevant contexts influence how Larkin and Duffy write about human strength and weakness.</p>
<b>AO4</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both comment on the weaknesses in others and themselves</li> <li>• both focus on lonely and hopeless characters</li> <li>• both use satire/parody although Larkin's tone is harsher</li> <li>• both poets use colloquial language and conversational tone although Duffy's seems more brutal</li> <li>• Duffy has less reliance on regular forms and rhyme than Larkin who utilizes structure to reflect the poem's theme/message.</li> </ul> <p>At <b>lower bands</b> connections will be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed reference to the ways in which the poets convey their views on human strength and weakness.</p>

<b>A05</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory-based approach, such as feminism and Marxism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways in which different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>
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Q18	<p>“There are brighter moments in their poetry but life is often presented as disappointing.” In response to this view, explore connections between the ways in which Larkin and Duffy write about disappointment. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts and give careful consideration to relevant contexts. [80]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the depiction of disappointment with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts. <b>Band 3</b> responses will show a consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Larkin</b>:</p> <ul style="list-style-type: none"> <li>• feelings of sadness and disappointment explored in love relationships, in <i>Wild Oats</i> in particular</li> <li>• use of ambiguity in <i>Self's the Man</i></li> <li>• use of colloquial language/ humour in <i>A Study of Reading Habits</i></li> <li>• use of questioning to convey disappointment in <i>Dockery and Son</i></li> <li>• use of direct speech and repetition in <i>Reference Back</i></li> <li>• detachment conveyed in <i>Mr Bleaney</i></li> <li>• pathetic fallacy in <i>Afternoons</i>.</li> </ul> <p>In relation to <b>Duffy</b>:</p> <ul style="list-style-type: none"> <li>• use of second person and personification in <i>Never Go Back</i></li> <li>• use of colloquial and dated language</li> <li>• use of lush imagery in <i>Café Royal</i></li> <li>• use of unsympathetic persona in <i>The Captain of the 1964 Top of the Form Team</i></li> <li>• conversational tone in many of her poems</li> <li>• use of the first person conveys realism e.g; brutal and raw emotions conveyed in <i>Adultery</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify some basic links to regret without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Larkin and Duffy have used form and language choices to write about disappointment. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have created effects and meanings.</p>

<b>AO3</b>	<p>Candidates are likely to consider some of the following contextual influences in relation to disappointment:</p> <p><b>Larkin:</b></p> <ul style="list-style-type: none"> <li>• his early experience of grim suburban life</li> <li>• his lack of religious faith and questions this raises about mortality</li> <li>• his life in Hull as a librarian and personal relationships</li> <li>• the influence of poets such as Hardy, perhaps in his pessimism, in his use of external world to represent the internal, his use of intricate syntax with traditional forms</li> <li>• his own complex personal life</li> <li>• the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing</li> <li>• his interest in music, especially jazz</li> <li>• his experience of writing novels, perhaps leading to quite dramatic, narrative poems.</li> </ul> <p><b>Duffy:</b></p> <ul style="list-style-type: none"> <li>• the influences of her Catholic upbringing seen in religious language and her awareness of guilt/sin/moral questions</li> <li>• her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time</li> <li>• her awareness of the effects of words, perhaps influenced by Catholic</li> <li>• her experience in performance poetry scene of the Seventies in Liverpool and writing plays, leading to use of dramatic monologues, colloquial English and references to popular culture.</li> <li>• References to the past and the poet's inability to change events.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to the texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of the ways in which relevant contexts influence how Larkin and Duffy write about disappointment.</p>
<b>AO4</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both Larkin and Duffy write about disappointing romantic relationships</li> <li>• both write about disappointments that life presents them although Larkin is more cynical</li> <li>• Larkin is frequently the disappointed observer whereas Duffy writes about and describes more personal disappointments</li> <li>• both use colloquial language and a conversational tone</li> <li>• there is a sense of nostalgia and a longing for a lost past in their work.</li> </ul> <p>At <b>lower bands</b> connections will be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which Larkin and Duffy write about disappointment.</p>

<b>A05</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory-based approach, such as feminism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> there will be awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At Bands <b>4 and 5</b> there will be an increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the text.</p>
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**Seamus Heaney: *Field Work* (Faber)**

**Owen Sheers: *Skirrid Hill* (Seren)**

<b>Q19</b>	<p><b>“Men are often depicted as vulnerable in their poetry.” In response to this view, explore connections between the ways in which Heaney and Sheers present men. You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]</b></p>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe comments on men with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the poets' personal views. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Heaney</b>:</p> <ul style="list-style-type: none"> <li>• many male figures linked to military imagery and violent deaths</li> <li>• sensual imagery and metaphor used in <i>The Otter</i> and <i>The Skunk</i> to denote the male observer</li> <li>• use of structure and dialogue in <i>A Dream of Jealousy</i></li> <li>• symbolism and romantic imagery in <i>The Harvest Bow</i>.</li> </ul> <p>In relation to <b>Sheers</b>:</p> <ul style="list-style-type: none"> <li>• close male relationships as seen in poems such as <i>Farther</i> and <i>Late Spring</i></li> <li>• effect of male power in <i>Drinking with Hitler</i></li> <li>• change in how masculinity is perceived in <i>The Steelworks</i></li> <li>• close, detailed observation of women by men in <i>Show</i>.</li> </ul> <p><b>Band 1</b> responses are like to be descriptive/narrative in approach and might identify basic comments on love without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Heaney and Sheers have used form and language choices to comment on men. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>

AO3	<p>Candidates are likely to consider the following contextual influences:</p> <p><b>Heaney:</b></p> <ul style="list-style-type: none"> <li>the influence of other poets and artists, especially Yeats, Lowell, Dante</li> <li>his response to political events, especially 'The Troubles' in Northern Ireland and his perceived ambivalence</li> <li>his responses to the deaths of friends and family</li> <li>his relationship to the Irish landscape and history- love tinged with regret.</li> <li>his Catholic upbringing in Northern Ireland</li> <li>his relationship with Marie and to depth of love conveyed.</li> </ul> <p><b>Sheers:</b></p> <ul style="list-style-type: none"> <li>his childhood growing up near Abergavenny on the Welsh border</li> <li>the landscape of the Skirrid and related country activities such as farming</li> <li>his interest in Welsh history (ancient and modern) and society</li> <li>literary influences such as RS Thomas, Eliot, Heaney and Larkin.</li> <li>influence of his global travelling</li> <li>his love for Wales including his many national roles.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers comment on men.</p>
AO4	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>both poets write about their relationships with male family members</li> <li>both describe male observations of women through sensual imagery</li> <li>both use symbolism and metaphor to describe male figures</li> <li>both use violent imagery to describe men killed due to conflict</li> <li>Heaney's focus is often close up, his language densely textured; Sheers is more detached, more narrative based</li> <li>both use romantic imagery.</li> </ul> <p>At <b>lower bands</b> connections are likely to be described or asserted. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which the poets comment on men.</p>
AO5	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>by exploring ambiguities in the texts;</li> <li>by adopting a theory-based approach, such as feminism;</li> <li>by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

<b>Q20</b>	<p><b>How far do you agree that Heaney and Sheers are alike in portraying the impact of their surroundings on their poetry? You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts and give careful consideration to relevant contexts.</b></p> <p style="text-align: right;"><b>[80]</b></p>
<b>AO1</b>	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe their surroundings with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the expression of the poets' views through their presentation of the influence of their surroundings. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion and clear engagement with the statement in the question.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Heaney</b>:</p> <ul style="list-style-type: none"> <li>• the use of first person and sense of community in <i>September Song</i></li> <li>• influence of insecurity and helplessness in the community- <i>Triptych</i></li> <li>• use of natural imagery in <i>Glanmore Sonnets</i></li> <li>• use of structure and rhyme in <i>Casualty</i></li> <li>• use of mythological allusions (<i>Oysters</i>).</li> </ul> <p>in relation to <b>Sheers</b>:</p> <ul style="list-style-type: none"> <li>• contrast between industrial and natural imagery in <i>The Steelworks</i>- use of conversational tone</li> <li>• use of metaphor and simile in <i>Y Gaer</i> and <i>The Hillfort</i></li> <li>• use of the first person and personification in <i>Skirrid Fawr</i></li> <li>• touching use of language/tone in the description of the father/son relationship in <i>Farther</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic links between the poets' views on their experiences without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Heaney and Sheers have used form and language choices to write about personal experience. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>



<b>A03</b>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets portray their personal experiences:</p> <p><b>Heaney:</b></p> <ul style="list-style-type: none"> <li>• his experience living in the cottage at Glanmore and then in Dublin in the 1970s</li> <li>• the influence of other poets and artists, especially Yeats, Lowell, Dante</li> <li>• his response to political events, especially 'The Troubles' in Northern Ireland</li> <li>• his responses to the deaths of friends and family</li> <li>• his relationship to the Irish landscape and history.</li> </ul> <p><b>Sheers:</b></p> <ul style="list-style-type: none"> <li>• his childhood growing up near Abergavenny on the Welsh border</li> <li>• the landscape of the Skirrid and related country activities such as farming</li> <li>• his interest in Welsh history and society</li> <li>• travels in Zambia and the USA</li> <li>• literary influences such as RS Thomas, Eliot, Heaney and Larkin.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers convey their views.</p>
<b>A04</b>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> <li>• both focus on rural surroundings although Sheers also comments on industrial surroundings</li> <li>• both link their surroundings to the influence of past family members</li> <li>• both describe a range of surroundings not just Wales and Ireland: Heaney comments on California and Sheers writes about Fiji and Paris</li> <li>• both link landscapes to family: Heaney to his wife and Sheers to his father</li> <li>• both poets comment on the link between their surroundings and history.</li> </ul> <p>At <b>lower bands</b> connections will be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which the poets convey the influences of their surroundings.</p>
<b>A05</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory-based approach, such as feminism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

## AS Unit 2 Poetry Section B assessment grid

Band	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> <b>10marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>10 marks</b>	<b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> <b>20 marks</b>	<b>AO4</b> <i>Explore connections across literary texts</i> <b>30 marks</b>	<b>AO5</b> <i>Explore how literary texts are informed by different interpretations</i> <b>10 marks</b>
<b>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of poems</li> <li>very well-developed argument</li> <li>confident grasp of concepts and apt use of terminology</li> <li>accurate, fluent expression</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>confident and apt textual support</li> </ul>	<b>17-20marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of significance and influence of context in question focus</li> <li>confident analysis of wider context in which poems are written and received</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>productive and discerning comparisons/connection s between poems and poets</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>clearly informed discussion of poems</li> <li>effectively structured argument</li> <li>secure grasp of concepts and secure and sensible use of terminology</li> <li>expression generally accurate and clear</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>appropriate and secure textual support</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>sound appreciation of significance and influence of context in question focus</li> <li>sound analysis of wider context in which poems are written and received</li> </ul>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>makes purposeful use of specific connections and comparisons between poems and poets</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>makes clear and purposeful use of other relevant interpretations</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>engages with poems</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts and generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clear analysis of writer's use of language and poetic techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>clear grasp of the importance of context in question focus</li> <li>clear grasp of wider context in which poems are written and received</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>makes generally clear and appropriate comparisons/connection s between poems and poets</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with poems</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies, more so at the lower end of the band</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and poetic techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>makes some connections</li> <li>between poems and contexts</li> </ul>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>makes some basic, usually valid comparisons/connections between poems and poets</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>understands poems at a superficial or literal level</li> <li>response may lack organisation and relevance</li> <li>shows some grasp of basic terminology, though this may be occasional</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>identifies a few basic language and stylistic features</li> <li>offers narrative/descriptive comment on poems</li> <li>occasional textual support, but not always relevant</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>describes basic context in question focus</li> <li>describes wider context in which poems are written and received</li> </ul>	<b>1-6 marks</b> <ul style="list-style-type: none"> <li>identifies basic links between poems and poets</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
<b>0</b>	<b>0 marks</b> Response not credit worthy or not attempted.				