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# **GCE AS MARKING SCHEME**

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**SUMMER 2024**

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

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## About this marking scheme

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

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

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

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## MARKING GUIDELINES: SUMMER 2024

### 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 **24 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 'The Owl' on page 73. Explore the ways in which Thomas makes use of the owl 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 Thomas' views on the depiction of the owl 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 'The Owl'. <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>• the sombre tone in the last stanza</li> <li>• the effect of the owl on the persona</li> <li>• the haunting depiction of the owl</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 make use of the owl. 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 ‘The Rhondda’ on page 89. Examine the ways in which Lewis depicts the effects of industrialisation 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 industrialisation 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 Rhondda. <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 deliberately shocking imagery</li> <li>• use of personification linked to Greek mythology</li> <li>• effect of the onomatopoeia and alliteration to depict sound</li> <li>• effect of industrialization on nature and humanity</li> <li>• the resignation of the wives in the final stanza.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features industrialisation 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 industrialisation. 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>	<b>Re-read 'An Irish Airman Foresees his Death' on page 48. Discuss the ways in which Yeats portrays the airman's thoughts and feelings 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 airman's thoughts and feelings 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 airman's thoughts and feelings. <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 use of repetition throughout</li> <li>• the sense of pointlessness in the persona's past life</li> <li>• the effect of the calm acceptance of death.</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 airman's thoughts and feelings. 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 ‘Cricket Ball’ on page 23. Explore the ways in which Abse presents memories 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 memories 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 personification and alliteration to convey the speed of the ball</li> <li>• the depiction of the child's imagination</li> <li>• use of religious allusion- "Eden"</li> <li>• change (or lack of) in 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 depict memories. 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>	<b>Re-read 'The Bull Moses' on page 18-19. Examine the ways in which Hughes depicts power 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 depiction of the bull 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 power. <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 first person to depict the effect of the bull on the persona</li> <li>• the effect of the contrast between the bull's subservience and its power</li> <li>• the use of darkness to suggest mystery/ inscrutability.</li> <li>• effect of similes especially in the final line</li> <li>• the detailed description of the bull's slow actions throughout</li> <li>• the acknowledgement of the bull's potential danger/ physicality- "deep-keeled neck".</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the bull 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 power. 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>	<b>Re-read 'The Burnt-Out Spa' on pages 16-17. Explore the ways in which Plath creates 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 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 mood and atmosphere. <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 dark extended personification to depict the spa</li> <li>• use of colour imagery, specifically black and blue contrasted with green</li> <li>• use of the first person</li> <li>• the use of nature reclaiming the spa</li> <li>• the ambiguity of the final stand-alone line</li> <li>• the effect of the spa on the persona.</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 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 Plath has created effects and meanings.</p>

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

<b>Q7</b>	<p><b>Re-read the first two stanzas of 'The Whitsun Weddings' on page 18, from "That Whitsun..." to "...dismantled cars." Explore the ways in which Larkin portrays the journey in these lines. [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 how Larkin depicts the relationship 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 journey. <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 senses to convey heat- sights and smells</li> <li>• the effect of the honest portrayal of the landscape- pollution/ industrialisation</li> <li>• use of sibilance/ fricative and compound words to convey speed</li> <li>• long rhythmic sentences to depict the journey</li> <li>• the use of first person.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of Larkin's depiction of the journey 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 the journey. 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 'The Good Teachers' on page 12. Examine the ways in which Duffy portrays the teachers 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 the teachers. <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 second person</li> <li>• sense of mischief- the panoramic photograph</li> <li>• significance of changes in tense from child to adult perspective</li> <li>• use of contrast between the teachers</li> <li>• ambiguity of the last line- tone of regret or rebellion?</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 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 the teachers. 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 'High Summer' on pages 41-42. Explore the ways in which Heaney creates 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> responses will be more engaged and organised and will show some grasp of concepts relevant to how mood and atmosphere 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 to create a sense of intimacy</li> <li>• contrast between the claustrophobia of the house and the freedom of the countryside</li> <li>• use of metaphor and simile</li> <li>• use of colour imagery- linking to issues left at home "black maggots".</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 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 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 Heaney's creation of mood and atmosphere.</p>

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

<b>Q10</b>	<b>Re-read ‘The Farrier’ on page 2. Explore the ways in which Sheers depicts work 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 theme of work 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’ depiction of work. <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 “blessing” to emphasise the spiritual nature of work</li> <li>• use of similes and metaphors throughout</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 work 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 work. 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)***(poems as listed in the specification)***Alun Lewis: *Collected Poems* (Seren)***(poems as listed in the specification)*

<b>Q11</b>	<p><b>How far do you agree that Thomas and Lewis are alike in the ways in which they make use of the natural world? You must analyse in detail at least two poems from each 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 the natural world 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 the natural world. <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>• depiction of the farming community seen through <i>As the Team's Head Brass</i> and <i>The Manor Farm</i></li> <li>• use of dialect in <i>Lob</i> and <i>Man and Dog</i></li> <li>• use of metaphor in <i>Aspens</i> and <i>February Afternoon</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></li> <li>• use of second person in <i>Corfe Castle</i></li> <li>• contrast between Cardiganshire and the Atlantic in <i>On Embarkation</i></li> <li>• use of personification in <i>The Mahratta Ghats</i></li> <li>• use of colour imagery in <i>The Jungle</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 the natural world 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 the natural world. 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 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> <li>• reaction to Indian landscape.</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 the natural world.</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 the natural world as a metaphor for the imminent wars they face</li> <li>• both include a tone of regret when depicting the natural world</li> <li>• Thomas writes about the natural world as seen in England, whereas Lewis depicts the natural world of many countries.</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 the natural world.</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 text</li> <li>• by adopting a theory-based approach, such as Marxism</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>

<b>Q12</b>	<p><b>“Their works primarily deal with the pain of separation.” In the light of this view, explore connections between the ways in which Thomas and Lewis depict separations. You must analyse in detail at least two poems from each 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 separations 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 separations. <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>• use of weather and seasons</li> <li>• imminent separation in <i>The sun used to shine</i></li> <li>• separation from oneself- <i>Lights out</i></li> <li>• use of journeys to convey separation – <i>Roads</i></li> <li>• use of past tense and creation of melancholy in <i>Home</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>• use of “hiraeth” and longing for home in <i>In Hospital: Poona (1)</i></li> <li>• personal separation – <i>Goodbye, Post-script: for Gweno</i></li> <li>• use of memories to depict the pain of separation – <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 separation. 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 depicts separation.</p>

AO3	<p>Candidates are likely to consider some of the following contextual influences in relation to how the poets write about separation:</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 separation.</p>
AO4	<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 separation due to war</li> <li>both write about their mental states and their relationships</li> <li>many of Lewis' poems focus on 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 separations.</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 separations.</p>
AO5	<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 Marxism</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>

<p style="text-align: center;"><b>Dannie Abse: <i>Welsh Retrospective</i> (Seren)</b></p> <p style="text-align: center;"><b>W.B. Yeats: <i>Poems Selected by Seamus Heaney</i> (Faber)</b></p>	
<b>Q13</b>	<p><b>“Memorable individuals dominate their works.” In response to this view, explore connections between the ways in which Abse and Yeats write about the influence of individuals. You must analyse in detail at least two poems from each 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 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.</p> <p><b>Band 1</b> responses are likely to offer descriptions of the influence of individuals 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 individuals. <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”/ “Death of Aunt Alice”/ Uncle Isidore</i></li> <li>• use of elegies for fellow-poets- <i>A Seashell for Vernon Watkins</i> and <i>An Elegy for Dylan Thomas</i></li> <li>• contrast between the tragedy of <i>Lament of Heledd</i> and the bawdy humour of <i>The Boasts of Hywel ab Owain Gwynedd</i></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>• use of Helen of Troy in <i>No Second Troy</i> and Cathleen ni Houlihan in <i>Red Hanrahan’s Song about Ireland</i> to depict Maude Gonne</li> <li>• Elegies for Irish heroes such as <i>In Memory of Eva Gore-Booth and Con Markiewicz</i></li> <li>• <i>Sixteen Dead Men</i> and <i>Easter 1916</i>- ambiguity in the depiction of national heroes.</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 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 notable individuals. 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</li> <li>• the influence of Maud Gonne on his life and works.</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 notable individuals</p>
<b>AO4</b>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> <li>• Abse focuses more on 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 individuals 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 can depict individuals as flawed.</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 individuals.</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 Marxism</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 conflict? 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 conflicts 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 conflict. <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>• conflict through war leading to trauma- <i>Lament of Heledd, Cousin Sidney</i></li> <li>• use of contrast between Sunil's pacifism and Darren Jones' brutality in <i>Altercation in Splott</i></li> <li>• use of ambiguity- <i>A Heritage</i></li> <li>• cultural conflict in <i>Meurig Dafydd to his Mistress</i></li> <li>• links to Hell in <i>The Game</i>.</li> </ul> <p>In relation to <b>Yeats</b>:</p> <ul style="list-style-type: none"> <li>• personal/ philosophical conflict in <i>Adam's Curse</i></li> <li>• use of simile and metaphor to create bitterness in <i>No Second Troy</i></li> <li>• the shocking imagery of <i>Leda and the Swan</i></li> <li>• reaction to national conflict/ civil war in <i>Easter 1916</i> and <i>Sixteen Dead Men</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 conflict 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 conflict. 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 the ways in which the poets write about conflict:</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 conflict.</p>
<b>AO4</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• Yeats seems to focus on personal conflicts whereas Abse makes more use of social issues</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> <li>• both make use of physical conflict and war.</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 conflict.</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 Marxism</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>How far do you agree that Hughes and Plath are alike in the ways in which they depict the influence of surroundings? You must analyse in detail at least two poems from each 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 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 depiction of 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.</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 dark and brutal imagery in <i>November</i></li> <li>• uses of violent imagery- <i>February</i></li> <li>• domestic surroundings as seen in <i>Her Husband</i></li> <li>• use of personification in <i>Mayday in Holderness</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 contrast between light and dark in <i>By Candlelight</i></li> <li>• consistent use of confessional style- first person and direct address</li> <li>• use of colour imagery in <i>Wuthering Heights</i></li> <li>• use of metaphor and personification in <i>Poppies in July</i></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 surroundings 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 their surroundings. 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>

AO3	<p>Candidates are likely to consider some of the following contextual influences in relation to surroundings:</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 the influence of their surroundings.</p>
AO4	<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 her surroundings 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 their surroundings.</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. <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>

<b>Q16</b>	<p><b>“Much of their poetry deals with disturbing situations.” In response to this view, explore the connections between the ways in which disturbing situations are depicted in the poetry of Hughes and Plath. 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 examples of disturbing situations 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 disturbing situations. <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>• 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 disturbing power of nature – use of metaphor/personification.</li> <li>• many of her confessional/ personal poems create a disturbing atmosphere: <i>Daddy</i>, <i>Cut</i></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 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 disturbing situations. 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 disturbing situations:</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 disturbing situations 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>• Hughes observes disturbing situations whereas Plath is involved</li> <li>• Plath draws the reader into disturbing 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 describe disturbing situations.</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	How far do you agree that Larkin and Duffy are alike in the ways in which they write about love? You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant context.[80]
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 of 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 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>• use of distance and minutiae to convey love in <i>Broadcast</i></li> <li>• use of first person to convey a variety of personae/ cynical viewpoints</li> <li>• almost romantic tone in <i>An Arundel Tomb</i>- ambiguity of ending</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 memory in <i>Moments of Grace</i></li> <li>• use of shocking metaphor in <i>Valentine</i></li> <li>• after-effects of love in <i>Havisham</i></li> <li>• effect of second person and abrupt sentences in <i>Adultery</i></li> <li>• often rooted in authentic details of popular music and names of people and places</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 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 Larkin and Duffy have used form and language choices 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 the ways in which Larkin and Duffy have created effects and meanings.</p>

<b>A03</b>	<p>Candidates are likely to consider some of the following contextual influences in relation to love:</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 love</p>
<b>A04</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 problematic aspects of love</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 love</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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<b>Q18</b>	<p><b>“Both poets convey a sense of loneliness in their works.”. In response to this view, explore connections between the ways in which loneliness is portrayed in the poetry of Larkin and Duffy. You must analyse in detail at least two poems from each 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 the portrayal of 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. <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>
<b>AO2</b>	<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>• positive portrayal in <i>Here</i> – “Loneliness clarifies”</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 in <i>Dockery and Son</i></li> <li>• isolation and 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 loneliness 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 loneliness 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>

AO3	<p>Candidates are likely to consider some of the following contextual influences in relation to loneliness:</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 loneliness.</p>
AO4	<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 unfulfilling romantic relationships</li> <li>• both write about loneliness although Larkin is more cynical</li> <li>• Larkin is frequently an observer whereas Duffy writes about and describes more personal events</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 loneliness.</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>“Their response to nature is at the heart of their poetry” In response to this view, explore the connections between the ways in which nature is portrayed in the poetry of Heaney and Sheers. You must analyse in detail at least two poems from each of your set texts. [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 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 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>• contrast between the beauty and peace of nature and violent death- <i>The Strand at Lough Beg</i></li> <li>• sensual imagery and metaphor used in <i>The Otter</i> and <i>The Skunk</i></li> <li>• use of more brutal depiction of nature in <i>Field Work</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>• nature personified as a woman in <i>Skirrid Fawr</i></li> <li>• romanticised nature in the past – <i>Border Country</i></li> <li>• depiction of relationship through nature in <i>Farther</i></li> <li>• use of direct address in <i>Song</i>.</li> </ul> <p><b>Band 1</b> responses are like to be descriptive/narrative in approach and might identify basic comments on nature 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 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 Heaney and Sheers have created effects and meanings.</p>

<b>A03</b>	<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 the 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>
<b>A04</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both poets link nature to their relationships with family members</li> <li>• both use symbolism and metaphor</li> <li>• both use violent imagery to describe conflict within nature</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 nature.</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 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>	<b>How far do you agree that Heaney and Sheers are alike in portraying sorrow? 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 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 the expression of the poets' views through their presentation of sorrow. <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 to convey sorrow and despair in <i>The Strand at Lough Beg</i></li> <li>• influence of insecurity and helplessness in the community- <i>Triptych</i></li> <li>• use of natural imagery in <i>In Memoriam Francis Ledwidge</i></li> <li>• use of structure and rhyme in <i>Casualty</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>On Going</i></li> <li>• use of the extended metaphor in <i>Keyways</i></li> <li>• brutal imagery of war and death in <i>Mametz Wood</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 sorrow 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 sorrow. 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 make use of rural surroundings linked to sorrow although Sheers also comments on industrial surroundings</li> <li>• both comment on grief for family members</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 nature and sorrow.</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 sorrow.</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.				