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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2017**

**A LEVEL (NEW)  
ENGLISH LITERATURE – COMPONENT 1  
A720U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

## A LEVEL

### MARKING GUIDELINES: Summer 2017

#### ENGLISH LITERATURE

#### COMPONENT 1: POETRY

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

#### Section A: Poetry Pre-1900

In the rubric for this section, in part (i) tasks candidates are required to analyse extracts from poetry or whole poems in depth. In part (ii) responses, candidates are informed that they will need to take account of relevant contexts and other readings, **even though this is not re-stated in each question.** We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of critical views will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

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

#### Section A: Mark allocation

Marks	AO1	AO2	AO3	AO5
<b>Part (i)</b>	<b>10</b>	<b>10</b>	-	-
<b>Part (ii)</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>

Q1	<b>Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> (Cambridge)</b>
(i)	<b>Re-read lines 535 – 555 of <i>The Merchant's Tale</i> (from “But thus much...” to “...in subtil wise.”). How does Chaucer shape the reader’s response to Januarie in these lines?</b>
AO1	<p>Informed responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of narrative poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might offer some basic descriptions of Januarie and give an account of his circumstances. By <b>Band 2</b> we should see some accurate use of terminology and an increasing awareness of techniques such as hyperbole. In <b>Band 3</b> we should see the beginning of creative engagement with a broad range of techniques including the way the passage has been structured. By <b>Band 4</b> there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression. In <b>Band 5</b> we should see clear evidence of sophistication in the ways candidates engage and consistent use of an academic register.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the presentation of May – emblematic of youth and freshness to contrast Januarie’s wintry connotations</li> <li>• the focus upon Januarie’s lecherous fantasy rather than decorous love</li> <li>• the use of “menace” and “streyne” to show Januarie as a frightening/distasteful sexual predator</li> <li>• the use of Paris and Helen of Troy to create telling contrast/bathos</li> <li>• absurd (mock chivalric) and hyperbolic presentations of Januarie’s virility</li> <li>• distasteful/comic absurdity created by Januarie’s impatient lechery and attitude towards his guests.</li> </ul> <p><b>Band 1</b> responses will probably offer basic, descriptive/narrative accounts of the extract with some feature-spotting. In <b>Band 2</b> we might see descriptive approaches to some features but by <b>Band 3</b> there should be some increasingly purposeful writing about the effects of language choices and the sequencing of the material. In <b>Band 4</b> we should expect some confident, well-focused analysis of the language (e.g. “menace”; “corage”) and the effect of this upon the reader’s impressions. In <b>Band 5</b> there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently the subtle blend of comedy, outrage and distaste which Chaucer achieves.</p>

(ii)	<p><b>“All the characters have ideas above their social status or their abilities.” In the light of this comment, consider Chaucer’s presentation of characters’ aspirations in <i>The Merchant’s Prologue and Tale</i>.</b></p>
AO1	<p>As they organise their responses to Chaucer’s presentation of characters, <u>informed</u> responses will demonstrate clear knowledge of some of the <i>Prologue</i> and <i>Tale</i>. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of narrative poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. In their responses, candidates might choose a narrow focus upon two or three characters or they might choose to range more widely – either approach could prove successful.</p> <p><b>Band 1</b> responses are likely to take a superficial, descriptive/narrative approach to characters with some assertion of their rank and abilities. There will probably be flaws in expression in <b>Band 2</b> but work should be reasonably well-focused on rank, ability and aspirations and how these elements are made apparent. <b>Band 3</b> responses should be mostly fluent and accurate with an ability to demonstrate the true status of characters and balance this against their aspirations. In <b>Band 4</b> we should see well-informed and wide-ranging responses with an increasingly confident creative engagement and command of terminology. <b>Band 5</b> work will show an assured use of academic discourse and increasing sophistication in the ways candidates engage with the task.</p>
AO2	<p>Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ <u>success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>:</p> <ul style="list-style-type: none"> <li>• the presentation of the Merchant who has failed in his aspirations to be a happily married man</li> <li>• the implicit satirising of the Merchant as he claims familiarity with the ways of the aristocracy</li> <li>• the comic/disturbing presentation of Januarie’s over-estimation of his powers/attractiveness and his failure to live up to his own boasts</li> <li>• the presentation of Damyan fawning upon his master while aspiring to possess his mistress</li> <li>• the comic presentation of Pluto’s failure to control Proserpine.</li> </ul> <p><b>Band 1</b> responses are likely to offer character sketches with some broad assertions about the presentation of characters. In <b>Band 2</b> we should see some evidence of candidates addressing Chaucer’s choice of language/imagery and how these are used to present different aspects of character. By <b>Band 3</b> we should see increasingly purposeful discussion of language and technique and in <b>Band 4</b> we should expect to see an analysis of the techniques used by Chaucer to present his characters’ ranks, abilities and aspirations. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>

<p><b>AO3</b></p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the Merchant's non-aristocratic "middle class" status</li> <li>• the chivalric code including the privileges and responsibilities of knights</li> <li>• the relationship between lords and courtiers</li> <li>• master/servant relationships</li> <li>• the status of women; medieval conjugal rights and duties.</li> </ul> <p><b>Band 1</b> responses are likely to feature broad and asserted points. By <b>Band 2</b> we should see more accurate and detailed knowledge of the sorts of contexts mentioned above and, increasingly, they will be used relevantly to support discussion. In <b>Band 3</b> we are likely to see a wider range of contexts which are successfully integrated into detailed discussion. <b>Band 4</b> work should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text. In <b>Band 5</b> we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of <i>The Merchant's Prologue and Tale</i> which are relevant to the discussion of characters' stations, abilities and aspirations and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory- based approaches such as feminism) of the material they have chosen from <i>The Merchant's Prologue and Tale</i>.</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>In <b>Band 1</b> views will tend to be only loosely associated with task/text; asserted and/or described. By <b>Band 2</b> views should be more valid and clearly expressed. At <b>Band 3</b> and above, interpretations will be relevant and related to appropriate parts of the text(s). At <b>Bands 4 and 5</b> candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poem.</p>

Q2	John Donne: <i>Selected Poems</i> (Penguin)
(i)	<b>Re-read <i>The Apparition</i> on page 36. Examine Donne’s presentation of powerful emotion in this poem.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of love poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might offer some basic descriptions of the circumstances with some assertion of Donne’s feelings. By <b>Band 2</b> we should see some accurate use of terminology and an increasing awareness of techniques such as use of imagery to present powerful feelings. In <b>Band 3</b> we should see the beginning of creative engagement with a broad range of techniques and features which contribute to the communication of powerful feeling including the way the poem has been structured. By <b>Band 4</b> there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression. In <b>Band 5</b> we should see clear evidence of sophistication in the ways candidates engage and consistent use of an academic register.</p>
AO2	<p>Some of the features of the poem which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• significance of the title</li> <li>• hyperbole</li> <li>• disease imagery (“sick”, “sweat”)</li> <li>• double entendre (“shrink”)</li> <li>• tortuous suspense (“I will not tell thee now”)</li> <li>• religious imagery (“repent”).</li> </ul> <p><b>Band 1</b> responses will probably offer basic, descriptive/narrative accounts of the poem with some feature-spotting and little relevance to powerful emotion. In <b>Band 2</b> we might see descriptive approaches to some features but by <b>Band 3</b> there should be some increasingly purposeful writing about the effects of language choices, imagery and the sequencing of the material in creating powerful feeling. In <b>Band 4</b> we should expect some confident, well-focused analysis of the language (e.g. “murd’ress”; “poor aspen wretch”) and the effect of this in creating powerful emotion. In <b>Band 5</b> there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently the subtle blend of wry, teasing comedy, betrayal and distaste which Donne achieves.</p>

(ii)	<p><b>“In Donne's poetry, his attitudes to women reveal as much frustration as joy.” In the light of this comment, examine Donne's presentation of women.</b></p>
AO1	<p>As they organise their responses to Donne's presentation of women, <u>informed</u> responses will demonstrate clear knowledge of some of the specified poems in the Donne collection. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of love poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. In their responses, candidates may choose from a wide range of specified poems and while some may be successful by taking a narrow focus on two or three poems others might be equally successful by ranging more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b>, there will still be flaws in expression but the selection of material will show greater range and knowledge of the texts. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss the broad spectrum of feelings associated with joy and frustration. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of poetry to demonstrate a range of feelings. In <b>Band 5</b> we should see sophisticated creative engagement combined with a consistent academic register of language.</p>
AO2	<p>Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference to the specified poems in the Donne collection. We will reward candidates' success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:</u></p> <ul style="list-style-type: none"> <li>• the presentation of different kinds of joy/humour/pleasure in poems such as <i>The Good Morrow</i>, <i>The Sun Rising</i>, <i>The Ecstasy</i> and <i>Elegy 19</i></li> <li>• the evocation of contrasting feelings of anger, despair, frustration, disappointment and exasperation in poems such as <i>Twicknam Garden</i>, <i>Love's Alchemy</i>, <i>The Flea</i>, <i>Farewell to Love</i>.</li> </ul> <p><b>Band 1</b> responses are likely to offer descriptions of poems and broad assertions about the presentation of women. In <b>Band 2</b> we should see some evidence of candidates addressing Donne's choices of language/imagery and how these are used to present different aspects of his attitude towards women. By <b>Band 3</b> we should see increasingly purposeful discussion of language and techniques and in <b>Band 4</b> we should expect to see an increasingly confident analysis of the techniques used by Donne to present his attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>



<p><b>AO3</b></p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• courtship rituals and conventions</li> <li>• the status of women</li> <li>• Neo-Platonism and romantic love</li> <li>• ideas/beliefs about personal morality</li> <li>• ideas/beliefs about religion and the afterlife.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the specified poems from the Donne selection which are relevant to the discussion of loss and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to Donne’s presentation of women. AO5 may be approached in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from the specified poems in the Donne collection</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>In <b>Band 1</b> views will tend to be only loosely associated with task/text; asserted and/or described. By <b>Band 2</b> views should be more valid and clearly expressed. At <b>Band 3</b> and above interpretations will be relevant and related to appropriate parts of the text(s). At <b>Bands 4 and 5</b>, candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the specified poems.</p>

Q3	<b>John Milton: <i>Paradise Lost</i> Book IX</b>
(i)	<b>Re-read lines 227 – 250 of <i>Paradise Lost</i> Book IX from “Sole Eve, associate sole...” to “...urges sweet return.” Analyse Milton’s presentation of the relationship between Adam and Eve in these lines.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of narrative/epic poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might offer some basic descriptions of Adam’s and Eve’s relationship with an account of their circumstances. By <b>Band 2</b> we should see some accurate use of terminology and an increasing awareness of techniques such as rhetorical / persuasive argument. In <b>Band 3</b> we should see the beginning of creative engagement with different stages of the passage which denote shifts in attitude. By <b>Band 4</b> there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression. In <b>Band 5</b> we should see clear evidence of sophistication in the ways candidates engage and consistent use of an academic register.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the relationship is expressed through Adam’s perspective alone and there is an underlying irony</li> <li>• formality suggests wisdom and gravitas even in the presentation of Adam’s expressions of love and devotion</li> <li>• formal acknowledgement/ respect for Eve’s rhetorical powers (patronising?)</li> <li>• the means by which he praises her for her domestic role (balances attitude above)</li> <li>• the presentation of Adam as adviser / teacher</li> <li>• the ambiguity of Adam’s attitude (generous/cowardly (?)) as he accedes to Eve’s wishes.</li> </ul> <p><b>Band 1</b> responses will probably offer basic, descriptive/narrative accounts of the couple with some feature-spotting. In <b>Band 2</b> we might see descriptive approaches to some features and techniques but by <b>Band 3</b> there should be some increasingly purposeful writing about the effects of language choices, imagery and the sequencing of the material in demonstrating Adam’s attitudes and implicitly suggesting Eve’s. In <b>Band 4</b> we should expect some confident, well-focused analysis of the language / tone (e.g. “beyond/ Compare”) and the effect of this in defining the relationship. In <b>Band 5</b> there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently an appreciation of the implicit ironies as Adam’s position weakens.</p>

(ii)	<b>"Milton writes from the perspective of a fallen world and therefore writes unconvincingly about a perfect world." How far do you agree?</b>
AO1	<p>As they organise their response to the presentation of the unfallen world from Milton's fallen perspective, candidates should demonstrate their knowledge of relevant sections of the poem. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of Epic poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. In their responses candidates might choose to focus upon the presentation of Adam and Eve but the most successful essays are likely to show knowledge and understanding of other features of Eden and the unfallen state.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b>, there will still be flaws in expression but the selection of material will show greater range and knowledge of the text. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss the features of the unfallen world. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate the unfallen state. In <b>Band 5</b>, we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
AO2	<p>Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' <u>success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward</u>:</p> <ul style="list-style-type: none"> <li>• the presentation of mankind's relationship with heaven</li> <li>• the presentation of Satan's pain/malevolence in contrast to Eden's perfection</li> <li>• the presentation of the landscape/natural environment</li> <li>• Satan's analysis of God's power and creation</li> <li>• Adam and Eve's relationship and the changes which occur</li> <li>• the process and repercussions of the Fall.</li> </ul> <p><b>Band 1</b> responses are likely to offer broad assertions about the presentation of Eden with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Milton's choice of language/imagery and how these are used to present the unfallen state with some awareness of the impossibility of imagining perfection. By <b>Band 3</b> we should see increasingly purposeful discussion of language and technique with a better awareness of how Milton presents the paradox at the heart of his task and in <b>Band 4</b> we should expect to see an increasingly confident analysis of Milton's techniques. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>

<p><b>AO3</b></p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• literary tradition – Epic poetry</li> <li>• the different status of men and women in both biblical times and the C17th</li> <li>• the Book of Genesis and Judeo-Christian traditions</li> <li>• religious laws and mankind’s duties</li> <li>• key issues of Milton’s day – divorce/kingship/failure of ideals (e.g. the commonwealth).</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure/ accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of <i>Paradise Lost Book IX</i> which are relevant to the discussion of Milton’s presentation of the unfallen state and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to Milton’s presentation of the unfallen state. AO5 may be approached in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from the poem.</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>In <b>Band 1</b> views will tend to be only loosely associated with task/text; asserted and/or described. By <b>Band 2</b> views should be more valid and clearly expressed. At <b>Band 3</b> and above, interpretations will be relevant and related to appropriate parts of the text(s). At <b>Bands 4 and 5</b>, candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poem.</p>

Q4	John Keats: <i>Selected Poems</i> (Penguin)
(i)	<b>Re-read <i>On Seeing the Elgin Marbles</i> on page 34. Analyse the ways Keats presents powerful feelings in this poem.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of Romantic poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might offer some basic descriptions of the "facts" of the poem with some assertion of Keats' feelings. By <b>Band 2</b> we should see some accurate use of terminology (e.g. Petrarchan sonnet) and an increasing awareness of techniques such as the use of imagery to present powerful feelings. In <b>Band 3</b> we should see the beginning of creative engagement with a broad range of techniques and features which contribute to the communication of powerful feeling including the way the poem has been structured (e.g. octet/sestet). By <b>Band 4</b> there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression. In <b>Band 5</b> we should see clear evidence of sophistication in the ways candidates engage and consistent use of an academic register.</p>
AO2	<p><b>Band 1</b> responses will probably offer basic, descriptive accounts of the circumstances of the poem with, possibly, some feature-spotting. In <b>Band 2</b> we might see descriptive approaches to some features and techniques but by <b>Band 3</b> there should be some increasingly purposeful writing about the effects of language choices, imagery and the structure of the poem in conveying the poet's powerful feelings. In <b>Band 4</b> we should expect some confident, well-focused analysis of the language / tone and use of punctuation (e.g. exclamation marks) and the effect of this in defining/communicating feeling. In <b>Band 5</b> there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently a sophisticated interpretation of both the economy and the obscurity of the work.</p>

(ii)	<p><b>“Keats’ poetry is inspired more by art than by the living world.” How far do you agree?</b></p>
AO1	<p>As they organise their responses to the ways Keats’ poetry is inspired, <u>informed</u> responses will demonstrate clear knowledge of some of the specified poems in the Keats collection. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of Romantic poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two or three poems but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose, balance and discuss the range of art and other elements which inspire Keats. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate the different ways in which Keats seems inspired. In <b>Band 5</b> we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
AO2	<p>Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference to the specified poems in the Keats collection. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:</u></p> <ul style="list-style-type: none"> <li>• any of the major Odes (but especially <i>Grecian Urn</i>) could provide opportunities to examine the presentation of Keats’ sources of inspiration</li> <li>• poems such as <i>Isabella</i>, <i>The Eve of St Agnes</i> or <i>La Belle Dame Sans Merci</i> might be examined as examples of poetry inspired by others’ art/folktale/legend and not the immediate experience of life itself</li> <li>• counter arguments might be presented through discussion and analysis of Keats’ evocation of vivid life and experience in poems such as <i>Ode to Autumn</i>.</li> </ul> <p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Keats’ attitudes towards the art and work of others. By <b>Band 3</b> we should see an increasingly purposeful discussion/debate which might seek to oppose the proposition in the question through a discussion of poetry inspired by Keats’ immediate world/surroundings and in <b>Band 4</b> we should expect to see an increasingly confident analytical debate with the emphasis upon tone and implicit attitudes. In <b>Band 5</b>, analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>

<b>AO3</b>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Classical civilisation/mythology</li> <li>• Medieval culture – poetry, art and legend</li> <li>• the work/status of Shakespeare/Spenser/Burns and other scholars/writers/artists.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>
<b>AO5</b>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the specified poems which are relevant to the discussion of the ways Keats' poetry might be inspired by the art of others rather than the immediate and the living and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to presentation of the issues in the question. AO5 may be approached in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from the specified poems in the Keats collection</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>In <b>Band 1</b> views will tend to be only loosely associated with task/text; asserted and/or described. By <b>Band 2</b> views should be more valid and clearly expressed. At <b>Band 3</b> and above, interpretations will be relevant and related to appropriate parts of the text(s). At <b>Bands 4 and 5</b> candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the specified poems.</p>

Q5	Christina Rossetti: <i>Selected Poems</i> (Penguin)
(i)	<b>Re-read <i>Whatsoever is right, that shall ye receive</i> on page 50. Analyse the ways in which Rossetti creates the mood of this poem.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of Victorian poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might offer some basic descriptions of the circumstances with some assertion of Rossetti's feelings. By <b>Band 2</b> we should see some accurate use of terminology and an increasing awareness of techniques such as use of imagery to present powerful feelings. In <b>Band 3</b> we should see the beginning of creative engagement with a broad range of techniques and features which contribute to the communication of powerful feeling including the way the poem has been structured. By <b>Band 4</b> there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression. In <b>Band 5</b> we should see clear evidence of sophistication in the ways candidates engage and consistent use of an academic register.</p>
AO2	<p>Some of the features of the poem which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use of biblical language/cadence (title is from Matthew 20:7) creates a devotional mood</li> <li>• how the structure effectively sets up a polarity between the trials of life and the rewards of heaven</li> <li>• how violent imagery (e.g. "knife", "thorny", "tossing surge") establishes a mood of fear but also resilience, fortitude and hope in the final two lines of each verse</li> <li>• the use of parenthesis to create some sense of uncertainty "(please God!)" – repeated-combined with exclamation mark to establish tone/mood</li> <li>• the use of images of harvests in both verses which creates ideas of earnest, honest endeavour and unavoidable failure.</li> </ul> <p><b>Band 1</b> responses will probably offer basic, descriptive accounts of the circumstances of the poem with, possibly, some feature-spotting (e.g. two stanzas and rhyme pattern) and in <b>Band 2</b> we might see descriptive approaches to some features and techniques but by <b>Band 3</b> there should be some increasingly purposeful writing about the effects of language choices, imagery and the structure of the poem in conveying the mood(s) of the poem. In <b>Band 4</b> we should expect some confident, well-focused analysis of the language / tone and use of punctuation (e.g. parenthesis and exclamation marks) and the effect of this in defining/communicating mood(s). In <b>Band 5</b> there will be some confident and increasingly sophisticated analysis, perhaps taking in many of the points above, and developing confidently a sophisticated interpretation of the subtle and layered moods of the work.</p>



(ii)	<p><b>“A rigid and conventional morality is at the heart of her work.” Examine this comment on Rossetti’s poetry.</b></p>
AO1	<p>As they organise their responses to the ways Rossetti does or does not demonstrate a rigid and conventional morality in her poetry, <u>informed</u> responses will demonstrate clear knowledge of some of the specified poems in the Rossetti collection. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of Victorian poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two or three poems but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b>, there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which seem to demonstrate a rigid and conventional morality. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate the presentation of morality. In <b>Band 5</b> we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
AO2	<p>Analysis of the ways meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference to the specified poems in the Rossetti collection. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:</u></p> <ul style="list-style-type: none"> <li>• the presentation of moral threat and resistance in <i>Goblin Market</i></li> <li>• the conventional religious allegory of <i>Up-Hill</i></li> <li>• the use of biblical quotation and conventional values in <i>The Greatest of these is Charity</i></li> <li>• the presentation of an unquestioning and literal religious belief and acceptance of Christian tradition in poems such as <i>Vigil of Saint Bartholomew</i>.</li> </ul> <p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Rossetti’s expression of rigid and conventional attitudes. By <b>Band 3</b>, through a discussion of possible implicit meaning, we might see some disagreement with the assertion in the question and in <b>Band 4</b> we should expect to see an increasingly confident analytical debate with the emphasis upon tone and implicit attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>

<b>AO3</b>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the interests and values of the Pre-Raphaelite movement</li> <li>• the role of the clergy and Anglican dogma/traditions</li> <li>• Victorian attitudes towards sexual morality</li> <li>• the role and status of females</li> <li>• Victorian laws and conventions governing rights and behaviour</li> <li>• marriage and courtship rules/conventions.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>
<b>AO5</b>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the specified poems which are relevant to the discussion of rigid and conventional morality and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the presentation of rigid and conventional morality. AO5 may be approached in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from the specified poems.</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>In <b>Band 1</b> views will tend to be only loosely associated with task/text; asserted and/or described. By <b>Band 2</b> views should be more valid and clearly expressed. At <b>Band 3</b> and above, interpretations will be relevant and related to appropriate parts of the text(s). At <b>Bands 4 and 5</b> candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the specified poems.</p>

## Component 1 Section A Part (i) Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>10 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>10 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear knowledge of the poem/extract;</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with poem/extract; and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with poem/extract; and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about use of writer's use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to poems/extract</li> <li>• shows some grasp of implicit meaning</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to poem/extract; that may show only partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations or references to poem/extract which may not always be relevant</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.	

### Component 1 Section A Part (ii) Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>10 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>10 marks</b></p>	<p style="text-align: center;"><b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p style="text-align: center;"><b>10 marks</b></p>	<p style="text-align: center;"><b>AO5</b> <i>Explore literary texts informed by different interpretations</i></p> <p style="text-align: center;"><b>10 marks</b></p>
5	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, productive discussion of significance and influence of contexts</li> <li>• confident analysis of connections between texts and contexts</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• mature and confident discussion of other relevant interpretations of set text poems</li> <li>• autonomous, independent reader</li> </ul>
4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with clear knowledge of the poems</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>• sound, secure understanding of connections between texts and contexts</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• makes sound and purposeful use of other relevant interpretations of set text poems</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with poems and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• clear grasp of significance and influence of contexts</li> <li>• clear understanding of connections between texts and contexts</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• makes clear and appropriate use of other relevant interpretations of set text poems</li> </ul>
2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about writer's use of language and poetic techniques to create meaning</li> <li>• supports points by some appropriate reference to poems</li> <li>• shows some grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• acknowledges the importance of contexts</li> <li>• makes some connections between texts and contexts</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• acknowledges that set text poems can be interpreted in more than one way</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to poems that may show only partial/simple understanding</li> <li>• some grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and stylistic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations or references to poems which may not always be relevant</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• describes wider contexts in which poems are written and received</li> <li>• attempts to make superficial connections between texts and contexts</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• describes others' views of set text poems with partial understanding</li> </ul>
0	<b>0 marks:</b> Response not credit worthy or not attempted.			

## Section B: Poetry post-1900

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

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

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

### Section B: Mark allocation

AO1	AO2	AO3	AO4	AO5
10	20	10	10	10

**Thomas Hardy: Poems selected by Tom Paulin (Faber)**  
*(Poems of the Past and Present, Poems of 1912-13, Moments of Vision)*

**T S Eliot: Selected Poems (Faber)**  
*(Prufrock and Other Observations, The Waste Land, The Hollow Men, Ariel Poems)*

<b>Q6</b>	<p>“So often poetry involves an expression of disappointment with the way things are.” In response to this comment, explore connections between the ways in which Hardy and Eliot present the theme of disappointment with life. You must analyse in detail at least two poems from each of your set texts.</p>
<b>AO1</b>	<p>As they organise their responses to the ways in which Hardy and Eliot present the theme of disappointment, <u>informed</u> responses will demonstrate clear knowledge of some specific poems by both writers. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of early twentieth century poetry. <u>Accuracy and coherence</u> will be seen in the ways knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two poems from each collection but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which seem to express disappointment with life. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate disappointment. In <b>Band 5</b>, we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
<b>AO2</b>	<p>While they have a wide and free choice of material for analysis, in their responses candidates might consider the following in relation to Hardy:</p> <ul style="list-style-type: none"> <li>• the presentation of disappointment with relationships, bereavement and himself in the <i>Poems of 1912-13</i></li> <li>• the presentation of disappointment/betrayal/frustrated romance in <i>A Broken Appointment</i></li> <li>• the imagery of pervading cold, emptiness and gloom in <i>The Darkling Thrush</i></li> <li>• imagery of decay and the passage of time in poems such as <i>I Look Into My Glass</i> or <i>Shut Out That Moon</i></li> <li>• implicit contempt for and criticism of humanity/society presented with cynical humour in poems such as <i>To Lizbie Brown</i> and <i>The Ruined Maid</i>.</li> </ul>

	<p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Eliot:</p> <ul style="list-style-type: none"> <li>• candidates may detect notes of disappointment/dissatisfaction (both explicit and implicit) in many of the prescribed poems. Some typical examples might be: <ul style="list-style-type: none"> <li>○ powerfully expressed feelings of contempt/disappointment in the trivialising of high culture in <i>Portrait of a Lady</i> and <i>Prufrock</i> combined with images of self-disgust in the same poem.</li> <li>○ in <i>The Waste Land</i> there are numerous examples of disappointment on many levels e.g. the broad cultural level; the tawdriness of contemporary lives; the fracturing of civilisation after WW1</li> <li>○ the presentation of decay/disappointment with society in <i>Preludes</i> and <i>Rhapsody on a Windy Night</i></li> <li>○ the imperfect/disappointing life evoked in <i>The Hollow Men</i>.</li> </ul> </li> </ul> <p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Hardy's and Eliot's presentation of disappointment. By <b>Band 3</b>, we might see some clear writing about the implications of imagery and language choices with regard to the presentation of disappointment with life and in <b>Band 4</b> we should expect to see an increasingly confident analysis with the emphasis upon tone and implicit attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be</p> <p><b>For Eliot:</b></p> <ul style="list-style-type: none"> <li>• the destructive effects of WW1</li> <li>• the cultural life in London, Boston and Paris</li> <li>• classical and Christian mythology/theology</li> <li>• the values/way of life of the Bloomsbury group</li> <li>• key texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures.</li> </ul> <p><b>For Hardy:</b></p> <ul style="list-style-type: none"> <li>• the influence of different poetic forms/traditions</li> <li>• urban and rural landscapes</li> <li>• atheism/pessimism</li> <li>• classical/continental philosophy (e.g. Novalis)</li> <li>• marriage and divorce laws</li> <li>• Victorian/Edwardian morality.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style</li> <li>• tone and structure.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b> connections should be mostly valid and In <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b> connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to candidates' increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the two poetry collections which are relevant to the discussion of disappointment with life and we will give credit for reference to relevant critical views – especially where a critical reading has been used to develop a personal approach. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from both collections of poetry</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p><b>Band 1</b> responses may be limited to a superficial, personal response which is asserted, mistakenly, as an alternative reading. In <b>Band 2</b>, responses should show some awareness of the role and importance of alternative views. <b>Band 3</b>, we should see increasingly clear discussion of other relevant views. <b>Band 4</b> responses should demonstrate purposeful discussion of other views which are increasingly well-integrated into the candidate's own analysis of texts. <b>Band 5</b> will show evidence of expertise and sophistication in balancing and integrating other relevant readings.</p>



Q7	<p>“The use of different voices in poems allows the reader a richer insight into the poet’s world.” In the light of this comment, explore connections between the ways in which Hardy and Eliot make use of different voices in their poetry. You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p>As they organise their responses to the ways in which Hardy and Eliot make use of different voices in their poetry, <u>informed</u> responses will demonstrate clear knowledge of some specific poems by both writers. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of early twentieth century poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two poems from each collection but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which make use of different voices. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate use of different voices in the poems. In <b>Band 5</b> we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
AO2	<p>While they have a wide and free choice of material for analysis, in their responses candidates might consider the following in relation to Hardy:</p> <ul style="list-style-type: none"> <li>• Hardy’s techniques in the following: <i>The Ruined Maid</i>, <i>Tess’s Lament</i>, <i>The Haunter</i>, <i>In The Servants’ Quarters</i>, <i>Afterwards</i>, <i>The Conformers</i> demonstrate the various ways Hardy makes use of different voices which create dramatic tension, reveal a range of moods; sub-textual attitudes; philosophical ideas and social observations.</li> </ul> <p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Eliot:</p> <ul style="list-style-type: none"> <li>• <i>The Waste Land</i> offers rich material in the multiple voices used for a variety of effects</li> <li>• speakers in <i>The Journey of The Magi</i>, <i>A Song for Simeon</i> and <i>Portrait of a Lady</i> are used to express ideas about social/personal decay, worship, alienation, faith and doubt all of which may be analysed to demonstrate richer insights into the poet’s world.</li> </ul> <p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Hardy’s and Eliot’s use of voices. By <b>Band 3</b> we might see some clear writing about the implications of imagery and language choices with regard to the use of voices and in <b>Band 4</b> we should expect to see an increasingly confident analysis with the emphasis upon tone and implicit attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>

<p><b>AO3</b></p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p><b>For Hardy:</b></p> <ul style="list-style-type: none"> <li>• the influence of different poetic forms/traditions</li> <li>• urban and rural landscapes</li> <li>• atheism/pessimism</li> <li>• classical/continental philosophy (e.g. Novalis)</li> <li>• marriage and divorce laws</li> <li>• Victorian/Edwardian morality.</li> </ul> <p><b>For Eliot:</b></p> <ul style="list-style-type: none"> <li>• the destructive effects of WW1</li> <li>• the cultural life in London, Boston and Paris</li> <li>• developments in art and literature e.g. Vorticism; Imagism</li> <li>• classical and Christian mythology/theology</li> <li>• the values/way of life of the Bloomsbury group</li> <li>• key texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures</li> <li>• the conventions of narrative poetry.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style</li> <li>• tone and structure.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and In <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to candidates' increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

**AO5**

Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the two poetry collections which are relevant to the discussion of the ways in which both poets make use of voices and we will give credit for reference to relevant critical views – especially where a critical reading has been used to develop a personal approach. Candidates may approach AO5 in 3 ways:

- by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from both collections of poetry
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

**Band 1** responses may be limited to a superficial, personal response which is asserted, mistakenly, as an alternative reading. In **Band 2**, responses should show some awareness of the role and importance of alternative views. **Band 3**, we should see increasingly clear discussion of other relevant views. **Band 4** responses should demonstrate purposeful discussion of other views which are increasingly well-integrated into the candidate's own analysis of texts. **Band 5** will show evidence of expertise and sophistication in balancing and integrating other relevant readings.

**D H Lawrence: *Selected Poems* (Penguin Classics, ed. James Fenton)  
(*Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems*)**

**Gillian Clarke: *Making the Beds for the Dead* (Carcenet)**

Q8	<p>“Their close observation of the animal world also provides an opportunity to study mankind.” In the light of this comment, what connections have you found between the ways in which Lawrence and Clarke present animals? You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p>As they organise their responses to the ways in which Lawrence and Clarke present animals, <u>informed</u> responses will demonstrate clear knowledge of some specific poems by both writers. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of early twentieth and twenty first century poetry. <u>Accuracy and coherence</u> will be seen in the ways knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two poems from each collection but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which feature the presentation of animals. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate the presentation of animals in the poems. In <b>Band 5</b> we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
AO2	<p>While they have a wide and free choice of material for analysis, in their responses candidates might consider the following in relation to Lawrence:</p> <ul style="list-style-type: none"> <li>• poems from <i>Birds, Beasts and Flowers</i> such as <i>The Mosquito, Bat, Man and Bat, Snake, Turkey-Cock, Humming Bird, Eagle in New Mexico, The Ass</i> are likely to be the focus for analysis but <i>Butterfly</i> in <i>Last Poems</i> might also feature. Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use of free verse</li> <li>• colloquial language</li> <li>• language choices indicative of close observation</li> <li>• sound effects; use of repetition and rhythm</li> <li>• the symbolic qualities of animals and their circumstances.</li> </ul> </li> </ul>

	<p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Clarke:</p> <ul style="list-style-type: none"> <li>• the section <i>Making the Beds for the Dead</i> is likely to be the main focus of candidates' choices but other sections containing poems such as <i>Erik Satie and the Blackbird</i> or <i>Adders</i> could feature as they address elements of the poetry such as: <ul style="list-style-type: none"> <li>• regular forms and sequences</li> <li>• verse structure</li> <li>• language which draws upon the worlds of work, agriculture, religion, music and science</li> <li>• the symbolic qualities of animals and their circumstances.</li> </ul> </li> </ul> <p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Lawrence's and Clarke's presentation of animals. By <b>Band 3</b> we might see some clear writing about the implications of imagery and language choices with regard to the presentation of animals and in <b>Band 4</b> we should expect to see an increasingly confident analysis with the emphasis upon tone and implicit attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p><b>Lawrence:</b></p> <ul style="list-style-type: none"> <li>• travel and foreign countries / personal exile</li> <li>• urban and rural landscapes</li> <li>• liberal moral views</li> <li>• mythologies</li> <li>• natural history.</li> </ul> <p><b>Clarke:</b></p> <ul style="list-style-type: none"> <li>• life in rural Wales</li> <li>• natural world/landscapes</li> <li>• her status as National Poet</li> <li>• conflict (warfare itself and with different sorts of authority)</li> <li>• music and other arts apart from poetry.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style</li> <li>• tone and structure.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b> connections should be mostly valid and In <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b> connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to candidates' increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the two poetry collections which are relevant to the discussion of the ways in which both poets present animals and we will give credit for reference to relevant critical views – especially where a critical reading has been used to develop a personal approach. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from both collections of poetry</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p><b>Band 1</b> responses may be limited to a superficial, personal response which is asserted, mistakenly, as an alternative reading. In <b>Band 2</b> responses should show some awareness of the role and importance of alternative views. <b>Band 3</b>, we should see increasingly clear discussion of other relevant views. <b>Band 4</b> responses should demonstrate purposeful discussion of other views which are increasingly well-integrated into the candidate's own analysis of texts. <b>Band 5</b> will show evidence of expertise and sophistication in balancing and integrating other relevant readings.</p>

Q9	<p><b>“The poet’s vision gives special significance to everyday objects and events.” In the light of this comment, explore connections between the ways in which Lawrence and Clarke give special significance to ordinary objects and events. You must analyse in detail at least two poems from each of your set texts.</b></p>
AO1	<p>As they organise their responses to the ways in which Lawrence and Clarke give special significance to ordinary objects and events, <u>informed</u> responses will demonstrate clear knowledge of some specific poems by both writers. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of early twentieth and twenty first century poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two poems from each collection but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which give special significance to ordinary objects. In <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate the presentation of ordinary objects in the poems. In <b>Band 5</b> we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
AO2	<p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Lawrence:</p> <ul style="list-style-type: none"> <li>• <i>The Collier’s Wife, Scent of Irises, Piano, Medlars and Sorb-Apples, Figs, Bavarian Gentians</i> would provide excellent material for analysis. Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• use of colloquial language and dialect</li> <li>• irregular/regular forms</li> <li>• symbolism</li> <li>• use of rhythm, repetition and sound effects</li> <li>• detailed observation.</li> </ul> </li> </ul> <p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Clarke:</p> <ul style="list-style-type: none"> <li>• a technique throughout the collection is to surprise the reader by the complexity of thought and technique which appears after a simple or everyday title. Some good examples for analysis would be: <i>The Piano, Granite, Plumbing, Church Wood, Tomatoes, Silence</i> and would allow candidates to explore Clarke’s: <ul style="list-style-type: none"> <li>• verse forms</li> <li>• symbolism</li> <li>• subtext</li> <li>• colloquial and technical language.</li> <li>• relationship between titles and contents of poems.</li> </ul> </li> </ul>

	<p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Lawrence's and Clarke's presentation of ordinary objects. By <b>Band 3</b> we might see some clear writing about the implications of imagery and language choices with regard to the ways poetry transforms ordinariness and in <b>Band 4</b> we should expect to see an increasingly confident analysis with the emphasis upon tone and implicit attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>
<p><b>AO3</b></p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p><b>Lawrence:</b></p> <ul style="list-style-type: none"> <li>• classical mythology / paganism</li> <li>• foreign cultures</li> <li>• travel / self-imposed exile</li> <li>• the natural world</li> <li>• sexual morality.</li> </ul> <p><b>Clarke:</b></p> <ul style="list-style-type: none"> <li>• rural life</li> <li>• foreign cultures (e.g. <i>Plumbing, Tomatoes</i>)</li> <li>• science, technology, topography</li> <li>• war and conflict</li> <li>• politics (green issues, conservation, animal welfare).</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>



<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style</li> <li>• tone and structure.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b> connections should be mostly valid and In <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b> connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to candidates' increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the two poetry collections which are relevant to the ways in which Lawrence and Clarke create special significance around ordinary objects and events and we will give credit for reference to relevant critical views – especially where a critical reading has been used to develop a personal approach. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from both collections of poetry</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p><b>Band 1</b> responses may be limited to a superficial, personal response which is asserted, mistakenly, as an alternative reading. In <b>Band 2</b> responses should show some awareness of the role and importance of alternative views. By <b>Band 3</b> we should see increasingly clear discussion of other relevant views. <b>Band 4</b> responses should demonstrate purposeful discussion of other views which are increasingly well-integrated into the candidate's own analysis of texts. <b>Band 5</b> will show evidence of expertise and sophistication in balancing and integrating other relevant readings.</p>

**Ted Hughes: Poems selected by Simon Armitage (Faber)**  
**(Prescribed section: all poems up to and including 'Rain' on page 68)**

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

<b>Q10</b>	<p><b>"Their poetry uncovers both beauty and terror in the domestic details of twentieth century life." In the light of this comment, what connections have you found between the ways in which Plath and Hughes write about domestic life? You must analyse in detail at least two poems from each of your set texts.</b></p>
<b>AO1</b>	<p>As they organise their responses to the ways in which Hughes and Plath write about domestic life, <u>informed</u> responses will demonstrate clear knowledge of some specific poems by both writers. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of middle and later twentieth century poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two poems from each collection but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which focus on domestic life. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate presentation of domestic life. In <b>Band 5</b> we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
<b>AO2</b>	<p>While they have a wide and free choice of material for analysis, in their responses candidates might consider the following in relation to Hughes:</p> <ul style="list-style-type: none"> <li>• <i>Her Husband, Full Moon and Little Frieda, Lovesong, The Scream, Bride and Groom Lie Hidden for Three Days</i>. Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use/effectiveness of imagery</li> <li>• language choices</li> <li>• the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>• verse structure; punctuation; blank verse; free verse; rhythm and rhyme</li> <li>• symbolism</li> <li>• subtext.</li> </ul> </li> </ul>

	<p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Plath:</p> <ul style="list-style-type: none"> <li>• <i>Morning Song, Nick and The Candlestick, Resolve, Night Shift, You're, Insomniac, The Moon and The Yew Tree, The Babysitters, A Birthday Present, By Candlelight.</i> Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use/effectiveness of imagery</li> <li>• language choices</li> <li>• the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>• verse structure; punctuation; blank verse; free verse; rhythm and rhyme</li> <li>• symbolism</li> <li>• subtext.</li> </ul> </li> </ul> <p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Hughes' and Plath's presentation of domestic life. By <b>Band 3</b> we might see some clear writing about the implications of imagery and language choices with regard to the presentation of domestic life and in <b>Band 4</b> we should expect to see an increasingly confident analysis with the emphasis upon tone and implicit attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p><b>Hughes:</b></p> <ul style="list-style-type: none"> <li>• relationship with Plath</li> <li>• Yorkshire landscape/rural life</li> <li>• literary/academic influences – European and American writing</li> <li>• outdoor/sporting life</li> <li>• prehistory and the supernatural</li> <li>• legacy of 2 World Wars.</li> </ul> <p><b>Plath:</b></p> <ul style="list-style-type: none"> <li>• relationship with Hughes</li> <li>• experience of life in UK, Europe and USA</li> <li>• childhood loss/trauma</li> <li>• influence of other writers such as Lowell</li> <li>• the medical world – especially treatment for mental illness</li> <li>• experience of motherhood</li> <li>• attitudes towards women writers and intellectuals in '50s and 60s society.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style</li> <li>• tone and structure.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b> connections should be mostly valid and In <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b> connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to candidates' increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the two poetry collections which are relevant to the discussion of the ways in which Hughes and Plath write about domestic life and we will give credit for reference to relevant critical views – especially where a critical reading has been used to develop a personal approach. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from both collections of poetry</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p><b>Band 1</b> responses may be limited to a superficial, personal response which is asserted, mistakenly, as an alternative reading. In <b>Band 2</b> responses should show some awareness of the role and importance of alternative views. In <b>Band 3</b> we should see increasingly clear discussion of other relevant views. <b>Band 4</b> responses should demonstrate purposeful discussion of other views which are increasingly well-integrated into the candidate's own analysis of texts. <b>Band 5</b> will show evidence of expertise and sophistication in balancing and integrating other relevant readings.</p>

Q11	<p><b>“An uncompromising willingness to confront the pain of experience.” In the light of this comment on their work, what connections have you found between the ways in which Plath and Hughes write about pain? You must analyse in detail at least two poems from each of your set texts.</b></p>
AO1	<p>As they organise their responses to the ways in which Hughes and Plath write about pain, <u>informed</u> responses will demonstrate clear knowledge of some specific poems by both writers. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of middle and later twentieth century poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two poems from each collection but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which present pain. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate presentation of pain. In <b>Band 5</b> we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
AO2	<p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Hughes:</p> <ul style="list-style-type: none"> <li>• <i>Bayonet Charge, Dick Straightup, November, Crow’s First Lesson, That Moment.</i> Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use/effectiveness of imagery</li> <li>• language choices</li> <li>• the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>• verse structure; punctuation; blank verse; free verse; rhythm and rhyme</li> <li>• symbolism</li> <li>• subtext.</li> </ul> </li> </ul> <p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Plath:</p> <ul style="list-style-type: none"> <li>• <i>Suicide off Egg Rock, The Stones, Tulips, Face Lift, A Birthday Present, Daddy, Death &amp; Co, Mary’s Song.</i> Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use/effectiveness of imagery</li> <li>• language choices</li> <li>• the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>• verse structure; punctuation; blank verse; free verse; rhythm and rhyme</li> <li>• symbolism</li> <li>• subtext.</li> </ul> </li> </ul>

	<p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Hughes' and Plath's presentation of disappointment. By <b>Band 3</b> we might see some clear writing about the implications of imagery and language choices with regard to the presentation of pain and in <b>Band 4</b> we should expect to see an increasingly confident analysis with the emphasis upon tone and implicit attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>
<p><b>AO3</b></p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p><b>Hughes:</b></p> <ul style="list-style-type: none"> <li>• relationship with Plath</li> <li>• Yorkshire landscape/rural life</li> <li>• literary/academic influences – European and American writing</li> <li>• outdoor/sporting life</li> <li>• prehistory and the supernatural</li> <li>• legacy of 2 World Wars.</li> </ul> <p><b>Plath:</b></p> <ul style="list-style-type: none"> <li>• relationship with Hughes</li> <li>• experience of life in UK, Europe and USA</li> <li>• childhood loss/trauma</li> <li>• influence of other writers such as Lowell</li> <li>• the medical world – especially treatment for mental illness</li> <li>• experience of motherhood</li> <li>• attitudes towards women writers and intellectuals in '50s and 60s society.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>

<b>AO4</b>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style</li> <li>• tone and structure.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b> connections should be mostly valid and In <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b> connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to candidates' increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<b>AO5</b>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the two poetry collections which are relevant to the discussion of the ways in which Hughes and Plath write about pain and we will give credit for reference to relevant critical views – especially where a critical reading has been used to develop a personal approach. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from both collections of poetry</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p><b>Band 1</b> responses may be limited to a superficial, personal response which is asserted, mistakenly, as an alternative reading. In <b>Band 2</b> responses should show some awareness of the role and importance of alternative views. <b>Band 3</b>, we should see increasingly clear discussion of other relevant views. <b>Band 4</b> responses should demonstrate purposeful discussion of other views which are increasingly well-integrated into the candidate's own analysis of texts. <b>Band 5</b> will show evidence of expertise and sophistication in balancing and integrating other relevant readings.</p>

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

<b>Q12</b>	<p><b>“There seems to be little affection for the rest of humanity.” In the light of this comment on their poetry, what connections have you found between the ways in which Larkin and Duffy observe the lives of others? You must analyse in detail at least two poems from each of your set texts.</b></p>
<b>AO1</b>	<p>As they organise their responses to the ways in which Larkin and Duffy observe the lives of others, <u>informed</u> responses will demonstrate clear knowledge of some specific poems by both writers. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of middle and later twentieth century poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two poems from each collection but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which observe the lives of others. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate the ways the poets observe others’ lives. In <b>Band 5</b> we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
<b>AO2</b>	<p>While they have a wide and free choice of material for analysis, in their responses candidates might consider the following in relation to Larkin:</p> <ul style="list-style-type: none"> <li>• <i>Here, Mr Bleaney, The Whitsun Weddings, Faith Healing, Self’s The Man, The Large Cool Store, Sunny Prestatyn, Wild Oats, Essential Beauty, Afternoons, Naturally The Foundation Will Bear Your Expenses.</i> Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use/effectiveness of imagery</li> <li>• language choices</li> <li>• the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>• verse structure; punctuation; rhythm and rhyme</li> <li>• symbolism</li> <li>• subtext.</li> </ul> </li> </ul>



	<p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Duffy:</p> <ul style="list-style-type: none"> <li>• <i>The captain of The 1964 Top of The Form Team, Litany, Nostalgia, Like Earning A Living, Never Go Back, Valentine, Adultery, Fraud, Havisham.</i> Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>○ the use/effectiveness of imagery</li> <li>○ language choices</li> <li>○ the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>○ verse structure; punctuation; rhythm and rhyme</li> <li>○ symbolism</li> <li>○ subtext.</li> </ul> </li> </ul> <p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Larkin's and Duffy's observation of others' lives. By <b>Band 3</b>, we might see some clear writing about the implications of imagery and language choices with regard to the presentation of others' lives and in <b>Band 4</b> we should expect to see an increasingly confident analysis with the emphasis upon tone and implicit attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p><b>Larkin:</b></p> <ul style="list-style-type: none"> <li>• pre and post WW2 UK: class structures/suburban life/industry/consumerism</li> <li>• academic life</li> <li>• jazz music</li> <li>• literary developments and influence of Amis, Gunn, Wain etc (The Movement)</li> <li>• Other literary influences such as Hardy on the control and structure of verse and pessimistic voice</li> <li>• life in a port city (Hull)</li> <li>• atheism.</li> </ul> <p><b>Duffy:</b></p> <ul style="list-style-type: none"> <li>• working class/suburban/catholic upbringing</li> <li>• background in philosophy</li> <li>• Liverpool culture in the 60s and 70s – performance poetry and popular culture</li> <li>• feminism / gender issues</li> <li>• permissive society</li> <li>• legacy of the holocaust</li> <li>• C20th education.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style</li> <li>• tone and structure.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b> connections should be mostly valid and In <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b> connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to candidates' increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the two poetry collections which are relevant to the discussion of the ways in which Larkin and Duffy observe the lives of others and we will give credit for reference to relevant critical views – especially where a critical reading has been used to develop a personal approach. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from both collections of poetry</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p><b>Band 1</b> responses may be limited to a superficial, personal response which is asserted, mistakenly, as an alternative reading. In <b>Band 2</b> responses should show some awareness of the role and importance of alternative views. In <b>Band 3</b> we should see increasingly clear discussion of other relevant views. <b>Band 4</b> responses should demonstrate purposeful discussion of other views which are increasingly well-integrated into the candidate's own analysis of texts. <b>Band 5</b> will show evidence of expertise and sophistication in balancing and integrating other relevant readings.</p>

Q13	<p><b>How far would you agree with the view that that both poets are fascinated by the passage of time? In your response, you should explore connections between the ways in which Larkin and Duffy present ideas about time. You must analyse in detail at least two poems from each of your set texts.</b></p>
AO1	<p>As they organise their responses to the ways in which Larkin and Duffy present ideas about time, <u>informed</u> responses will demonstrate clear knowledge of some specific poems by both writers. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of middle and later twentieth century poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two poems from each collection but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which present ideas about time. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate the presentation of time. In <b>Band 5</b>, we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
AO2	<p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Larkin:</p> <ul style="list-style-type: none"> <li>• <i>Nothing To Be Said, Dockery and Son, An Arundel Tomb, Days, Love Songs in Age, Reference Back</i>. Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use/effectiveness of imagery</li> <li>• language choices</li> <li>• the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>• verse structure; punctuation; rhythm and rhyme</li> <li>• symbolism</li> <li>• subtext.</li> </ul> </li> </ul> <p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Duffy:</p> <ul style="list-style-type: none"> <li>• <i>Stafford Afternoons, Before You Were Mine, Caul, Moments of Grace, Never Go back, Mean Time</i>. Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use/effectiveness of imagery</li> <li>• language choices</li> <li>• the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>• verse structure; punctuation; blank verse; free verse; rhythm and rhyme</li> <li>• symbolism</li> <li>• subtext.</li> </ul> </li> </ul>

	<p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Larkin's and Duffy's presentation of disappointment. By <b>Band 3</b>, we might see some clear writing about the implications of imagery and language choices with regard to the presentation of disappointment with life and in <b>Band 4</b> we should expect to see an increasingly confident analysis with the emphasis upon tone and implicit attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>
<p><b>AO3</b></p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p><b>Larkin:</b></p> <ul style="list-style-type: none"> <li>• pre and post WW2 UK: class structures/suburban life/industry/consumerism</li> <li>• academic life</li> <li>• jazz music</li> <li>• literary developments and influence of Amis, Gunn, Wain etc (The Movement)</li> <li>• Other literary influences such as Hardy on the control and structure of verse and pessimistic voice</li> <li>• life in a port city (Hull)</li> <li>• atheism.</li> </ul> <p><b>Duffy:</b></p> <ul style="list-style-type: none"> <li>• working class/suburban/catholic upbringing</li> <li>• background in philosophy</li> <li>• Liverpool culture in the 60s and 70s – performance poetry and popular culture</li> <li>• feminism / gender issues</li> <li>• permissive society</li> <li>• legacy of the holocaust</li> <li>• C20th education.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style</li> <li>• tone and structure.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b> connections should be mostly valid and In <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b> connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to candidates' increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the two poetry collections which are relevant to the discussion of the ways in which Larkin and Duffy present ideas about time and we will give credit for reference to relevant critical views – especially where a critical reading has been used to develop a personal approach. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from both collections of poetry</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p><b>Band 1</b> responses may be limited to a superficial, personal response which is asserted, mistakenly, as an alternative reading. In <b>Band 2</b> responses should show some awareness of the role and importance of alternative views. <b>Band 3</b>, we should see increasingly clear discussion of other relevant views. <b>Band 4</b> responses should demonstrate purposeful discussion of other views which are increasingly well-integrated into the candidate's own analysis of texts. <b>Band 5</b> will show evidence of expertise and sophistication in balancing and integrating other relevant readings.</p>

**Seamus Heaney: *Field Work* (Faber)  
Owen Sheers: *Skirrid Hill* (Seren)**

<b>Q14</b>	<p>“The poet’s view of the world is one which accepts that brutality and beauty exist hand in hand.” In the light of this comment, explore connections between the ways Heaney and Sheers present the coexistence of the beauty and brutality of life. You must analyse in detail at least two poems from each of your set texts.</p>
<b>AO1</b>	<p>As they organise their responses to the ways in which Heaney and Sheers present the coexistence of beauty and brutality, <u>informed</u> responses will demonstrate clear knowledge of some specific poems by both writers. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of late twentieth and early twenty first century poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two poems from each collection but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which present the coexistence of beauty and brutality. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate the ways beauty and brutality are presented. In <b>Band 5</b> we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
<b>AO2</b>	<p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Heaney:</p> <ul style="list-style-type: none"> <li>• <i>After A Killing, The Toome Road, The Strand at Lough Beg, Casualty, High Summer, A Dream of Jealousy, Field Work, In Memoriam Francis Ledwidge, Ugolino</i>. Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use/effectiveness of imagery</li> <li>• language choices</li> <li>• the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>• verse structure; punctuation; blank verse; rhythm and rhyme</li> <li>• symbolism</li> <li>• subtext.</li> </ul> </li> </ul>

	<p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Sheers:</p> <ul style="list-style-type: none"> <li>• <i>Mametz Wood, Hedge School, Late Spring, On Going, Flag, The Steelworks, Happy Accidents, Drinking with Hitler, Amazon, The Wake.</i> Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>○ the use/effectiveness of imagery</li> <li>○ language choices</li> <li>○ the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>○ verse structure; punctuation; blank verse; free verse; rhythm and rhyme</li> <li>○ symbolism</li> <li>○ subtext.</li> </ul> </li> </ul> <p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Heaney's and Sheers' presentation of beauty and brutality. By <b>Band 3</b>, we might see some clear writing about the implications of imagery and language choices with regard to the presentation of beauty and brutality and in <b>Band 4</b> we should expect to see an increasingly confident analysis with the emphasis upon tone and implicit attitudes. In <b>Band 5</b>, analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p><b>Heaney:</b></p> <ul style="list-style-type: none"> <li>• northern Irish Catholic origins</li> <li>• the influence of political events/social circumstances (The Troubles)</li> <li>• Irish history and folklore</li> <li>• marriage and family</li> <li>• travel</li> <li>• the influence of other writers from Dante to Lowell and Irish cultural circles</li> <li>• the influence of life in southern Ireland.</li> </ul> <p><b>Sheers:</b></p> <ul style="list-style-type: none"> <li>• childhood in the agricultural community of the Marches</li> <li>• family / illness / bereavement / education</li> <li>• local characters / role models (e.g. teachers)</li> <li>• late C20th youth culture</li> <li>• travel in France, Africa and USA / foreign cultures / urban life</li> <li>• literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin)</li> <li>• legacy of WW1 and 2.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style</li> <li>• tone and structure.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and In <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the two poetry collections which are relevant to the discussion of the ways in which Heaney and Sheers present the coexistence of beauty and brutality and we will give credit for reference to relevant critical views – especially where a critical reading has been used to develop a personal approach. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from both collections of poetry</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p><b>Band 1</b> responses may be limited to a superficial, personal response which is asserted, mistakenly, as an alternative reading. In <b>Band 2</b> responses should show some awareness of the role and importance of alternative views. In <b>Band 3</b> we should see increasingly clear discussion of other relevant views. <b>Band 4</b> responses should demonstrate purposeful discussion of other views which are increasingly well-integrated into the candidate's own analysis of texts. <b>Band 5</b> will show evidence of expertise and sophistication in balancing and integrating other relevant readings.</p>



Q15	<p>“Plain and simple life made vivid.” In the light of this comment, explore connections between the ways Heaney’s and Sheers’ poetry transforms our impressions of ordinary experience. You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p>As they organise their responses to the ways in which Heaney and Sheers transform our impressions of ordinary experience through their poetry, <u>informed</u> responses will demonstrate clear knowledge of some specific poems by both writers. We will reward <u>creatively engaged</u> responses for thoughtful and <u>personal</u> rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of late twentieth and early twenty first century poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Successful essays will show detailed textual knowledge which might be focused closely upon two poems from each collection but equally successful responses might range more widely.</p> <p>In <b>Band 1</b> there might be little range of reference combined with descriptive/narrative and asserted observations. In <b>Band 2</b> there will still be flaws in expression but the selection of material will show greater range and knowledge of the poems. In <b>Band 3</b> we should see increasing levels of creative engagement which might be shown in the ways candidates choose and discuss those poems which seem to transform our impressions of ordinary life. <b>Band 4</b> responses should be very well informed, expressed with confidence and judicious in the choice of material to illustrate the ways the poets transform our impressions of ordinary life. In <b>Band 5</b> we should see sophisticated, creative engagement combined with a consistent academic register of language.</p>
AO2	<p>While they have a wide and free choice of material for analysis, in their responses candidates might consider the following in relation to Heaney:</p> <ul style="list-style-type: none"> <li>• <i>Oysters, A Drink of Water, A Postcard From North Antrim, Casualty, The Badgers, September Song, The Otter, Song, Leavings, The Harvest Bow.</i> Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use/effectiveness of imagery</li> <li>• language choices</li> <li>• the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>• verse structure; punctuation; blank verse; rhythm and rhyme</li> <li>• symbolism</li> <li>• subtext.</li> </ul> </li> </ul>

	<p>While they have a wide and free choice of material for analysis, in their responses, candidates might consider the following in relation to Sheers:</p> <ul style="list-style-type: none"> <li>• <i>Winter Swans, Keyways, Trees, The Equation, Swallows, Calendar, History.</i> Elements of these poems which might be analysed include: <ul style="list-style-type: none"> <li>• the use/effectiveness of imagery</li> <li>• language choices</li> <li>• the use of devices and figures of speech (e.g. repetition; hyperbole; metaphor and simile)</li> <li>• verse structure; punctuation; blank verse; free verse; rhythm and rhyme</li> <li>• symbolism</li> <li>• subtext.</li> </ul> </li> </ul> <p><b>Band 1</b> responses are likely to offer broad assertions about the subject matter of some poems with little insight into the task. In <b>Band 2</b> we should see some evidence of candidates addressing Heaney's and Sheers' presentation of ordinary life. By <b>Band 3</b> we might see some clear writing about the implications of imagery and language choices with regard to the presentation of ordinary life and in <b>Band 4</b> we should expect to see an increasingly confident analysis with the emphasis upon tone and implicit attitudes. In <b>Band 5</b> analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p><b>Heaney:</b></p> <ul style="list-style-type: none"> <li>• northern Irish Catholic origins</li> <li>• the influence of political events/social circumstances (The Troubles)</li> <li>• Irish history and folklore</li> <li>• marriage and family</li> <li>• travel</li> <li>• the influence of other writers from Dante to Lowell and Irish cultural circles</li> <li>• the influence of life in southern Ireland.</li> </ul> <p><b>Sheers:</b></p> <ul style="list-style-type: none"> <li>• Childhood in the agricultural community of the Marches</li> <li>• Family / illness / bereavement /education</li> <li>• Local characters / role models (e.g. teachers)</li> <li>• Late C20th youth culture</li> <li>• Travel in France, Africa and USA / foreign cultures / urban life</li> <li>• Literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin)</li> <li>• Legacy of WW1 and 2.</li> </ul> <p>In <b>Band 1</b> essays there might be little reference to relevant contexts and/or points are likely to be asserted. Points made in <b>Band 2</b> should be increasingly secure, accurate and some could be effectively linked to the texts. By <b>Band 3</b> contextual materials should be clearly and relevantly linked to task and texts and in <b>Band 4</b> the linking will be confident with evidence of sophisticated thought and technique in <b>Band 5</b>.</p>

<b>AO4</b>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style</li> <li>• tone and structure.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and In <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b> connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<b>AO5</b>	<p>Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings of aspects of the two poetry collections which are relevant to the discussion of the ways in which Heaney's and Sheers' poetry transforms ordinary experience and we will give credit for reference to relevant critical views – especially where a critical reading has been used to develop a personal approach. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings (including relevant theory based approaches such as feminism) of the material they have chosen from both collections of poetry</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p><b>Band 1</b> responses may be limited to a superficial, personal response which is asserted, mistakenly, as an alternative reading. In <b>Band 2</b> responses should show some awareness of the role and importance of alternative views. <b>Band 3</b> we should see increasingly clear discussion of other relevant views. <b>Band 4</b> responses should demonstrate purposeful discussion of other views which are increasingly well-integrated into the candidate's own analysis of texts. <b>Band 5</b> will show evidence of expertise and sophistication in balancing and integrating other relevant readings.</p>

## Component 1 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>10 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i>  <b>20 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>10 marks</b>	<b>AO4</b> <i>Explore connections across literary texts</i>  <b>10 marks</b>	<b>AO5</b> <i>Explore how literary texts are informed by different interpretations</i>  <b>10 marks</b>
5	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant</li> <li>confident, perceptive application of literary concepts and terminology</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive, productive discussion of significance and influence of contexts</li> <li>confident analysis of connections between texts and contexts</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>productive and illuminating connections/comparisons between poems and poets</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>mature and confident discussion of other relevant interpretations of set text poems</li> <li>autonomous, independent reader</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response with clear knowledge of the poems</li> <li>sound and apt application of literary concepts and terminology</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>sound, accurate analysis and evaluation of writers' use of language and poetic techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meaning</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound, secure appreciation and understanding of significance and influence of contexts</li> <li>sound, secure understanding of connections between texts and contexts</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound, secure and purposeful connections and comparisons between poems and poets</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>makes sound and purposeful use of other relevant interpretations of set text poems</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clearly engages with poems and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses.</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clear grasp of significance and influence of contexts</li> <li>clear understanding of connections between texts and contexts</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>makes generally clear and appropriate connections/comparisons between poems and poets.</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>makes clear and appropriate use of other relevant interpretations of set text poems</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>some, though may not always be relevant, use of terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>makes some valid points about writers' use of language and poetic techniques to create meaning</li> <li>supports points by some appropriate reference to poems</li> <li>shows some grasp of implicit meaning</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>makes some connections between texts and contexts</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>makes some superficial, usually valid connections/comparisons between poems and poets</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>acknowledges that set text poems can be interpreted in more than one way</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>superficial approach to poems that may show only partial/simple understanding</li> <li>some grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>identifies basic language and stylistic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations or references to poems which may not always be relevant</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>describes wider contexts in which poems are written and received</li> <li>attempts to make superficial connections between texts and contexts</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>identifies superficial connections/comparisons between poems/poets</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>describes others' views of set text poems with partial understanding</li> </ul>
0	<b>0 marks:</b> Response not credit worthy or not attempted.				