



GCE A LEVEL MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

EDUQAS A LEVEL ENGLISH LITERATURE

SUMMER 2018 MARK SCHEME

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
Part (i)	10	10	-	-
Part (ii)	10	10	10	10

SECTION A: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

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

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

AO1

Informed responses will demonstrate clear knowledge of the extract. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.

In **Band 1** responses are likely to describe with broad and probably asserted ideas.

by **Band 2** responses would use some accurate use of terminology and an increasing awareness of techniques.

in **Band 3** we should see the beginning of creative engagement with a broad range of techniques.

by **Band 4** there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression.

in **Band 5** we should see clear evidence of sophistication in the ways candidates engage and consistent use of an academic register.

AO2

In **Band 1** descriptive responses are likely to offer character sketches and/or broad and superficial assertions about features of the poems.

by **Band 2** we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used.

in **Band 3** we should see increasingly purposeful discussion of language and technique.

by **Band 4** we should expect to see an analysis of the techniques used by the poet.

in **Band 5** analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.

AO3

In **Band 1** responses are likely to feature broad and asserted points.

by **Band 2** we should see more accurate and detailed knowledge of the sorts of contexts mentioned above and, increasingly, they will be used relevantly to support discussion.

in **Band 3** we are likely to see a wider range of contexts which are successfully integrated into detailed discussion.

by **Band 4** work should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text.

in **Band 5** we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.

AO5

Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways:

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

In **Band 1** views will tend to be only loosely associated with task/text; asserted and/or described.

by **Band 2** views should be more valid and clearly expressed.

in **Band 3** and above, interpretations will be relevant and related to appropriate parts of the text(s).

by **Bands 4 and 5** candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poem.

Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)

Q1 (i)	<p>Re-read lines 1013 to 1036 of <i>The Merchant's Tale</i> from "And so bifel..." to "...alle foond I noon." How does Chaucer shape the reader's response to Pluto in these lines? [20]</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • presentation of the contrast between the idealised setting and the "dignity" of the royal party with the earlier rape and abduction of Proserpina • use of contrasting language e.g. "brihte morwe-tide" and "ravished" or "grisely" • Pluto's direct misogynistic challenge to his wife who is also his victim • overbearing use of biblical authority to justify his attack • The hyperbole and ferocity of Pluto's verbal attack ("ten hondred thousand [tales] tellen I kan").

(ii)	<p>In Chaucer’s version of the eternal battle between the sexes there are some surprising outcomes.” How far do you agree with this comment on the presentation of conflict between the sexes in <i>The Merchant’s Prologue and Tale</i>? [40]</p>
<p style="text-align: center;">Overview</p> <p>Candidates have several “battles” to consider: the Merchant and his wife; the host and his wife; January and May; Damian and May; Pluto and Proserpine and there is a complex inter-textual reference to the Wife of Bath. There is also theoretical material spoken by both Justinus and Placebo. Candidates will have to consider how the “battles” between the sexes are presented and will also need to address “surprising outcomes” as they deal with issues such as the Merchant’s bitter disappointment repeated in January’s plight – medieval men should not be the victims of their wives; the host’s fear of his wife; Januarie’s pathetic dependence upon May and her sordid sexual adventure with a servant involving some surprising power reversals.</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’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • structural qualities in the presentation of the Merchant’s and Host’s conflicts with their wives which frame the Prologue and Tale • the presentation of Januarie and his advisors as they discuss marriage • the ways in which Januarie’s attitudes to women in general and May in particular are demonstrated (and vice versa) • the ways in which comedy/pathos/satire are generated by Damyan and May’s “courtship” and consummation • the presentation of marriage archetypes in the relationship between Pluto and Prosperpina.
AO3	<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"> • Medieval social hierarchy • the Merchant’s and the Host’s married status – domestic power of wives • the chivalric code and attitudes towards women • human and supernatural relationships between males and females – male power vs archetypes of female wiles/skills • mistress/servant relationships • the status of women; medieval conjugal rights and duties.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

John Donne: *Selected Poems* (Penguin Classics)

Q2 (i)	Re-read <i>Love's Alchemy</i> (page 29-30). Examine the ways in which Donne presents powerful feelings in this poem. [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • listing of verbs in different tenses – “loved”, “got”, “told” then “love”, “get”, “tell” exemplifies a strong rhetorical tendency to reflect strength of feeling/conviction • use of contrasts e.g. “glorifies” with “odiferous”; “long delight” with “winter-seeming” • contempt expressed throughout but especially in “vain bubble’s shadow” and “mummy possessed” • ridiculing of Platonic ideals (e.g. “angelic” contrasted with “rude hoarse minstrelsy”) • language such as “endure”, “scorn”, “wretch” suggesting disgust and rejection.

(ii)	<p>“An intellectual and emotional all-rounder; the model of Renaissance man.” In what ways do you find this view of Donne reflected in his poetry? [40]</p>
<p style="text-align: center;">Overview</p> <p>The question aims at the broad spectrum of wit, learning, experience, love, passion, devotion and satirical comedy which is characteristic of Donne’s poetry. Candidates should have sufficient contextual knowledge to come to a working definition of “Renaissance man” and their reading of a selection of poems should reveal an appreciation of Donne’s scholarship, wit and passion which will be needed to address the idea of “An intellectual and emotional all-rounder” and which could take them from the hilarious and robust bedroom scenes to the solemn devotion of some of the Holy Sonnets.</p>	
A02	<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’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • <u>the combination of emotion and intellectual/legal/scholarly materials and apparatus</u> • <u>the use of imagery from travel, science, politics and learning to explore emotional/passionate experience</u> • <u>the structure of philosophical argument found in some love and religious poems</u> • <u>the potentially shocking ways in which the poet presents his relationship with God</u> • <u>the ways in which courtly and Petrarchan attitudes are subverted.</u>
A03	<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"> • scientific, mathematical and philosophical knowledge from the ancient and contemporary worlds • Donne as wit, ladies’ man and priest • discovery, dawning colonialism and trade • warfare • different kinds of love – platonic, passionate, religious • literary tradition – especially Petrarch.
A05	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

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

Q3 (i)	<p>Re-read lines 647 – 669 (from “Serpent, we might have spared...” to “...as of some great matter to begin.” How does Milton shape the reader’s feelings for the characters in these lines? [20]</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • readers know the outcome so are prepared for disaster but Milton uses delay to create tension • readers might feel relief at the prospect of Eve rejecting temptation and her precise, unequivocal restatement of God’s laws language such as “fruitless” (ironic); repetition of “command” and “commanded” and “Law” in 654 help to establish this tentative confidence in Eve • admirable logic of the serpent is undermined by language such as “guilefully” • Eve’s resistance is emphasised and reader’s sympathies engaged through her recall of God’s exact words about the forbidden fruit • the mixture of possible feelings – reluctant admiration, horror, regretful acceptance - as the tempter’s deceit hidden beneath his superior qualities and abilities are developed in the last 5 lines.

(ii)	<p>“In <i>Book IX</i>, the presentation of authority stretches beyond the confines of Eden.” Consider Milton’s exploration of the theme of authority in the light of this comment. [40]</p>
<p style="text-align: center;">Overview</p> <p>At the core of Book IX is the debate over responsibility for the fall involving questions about Adam’s authority; Eve’s obedience; God’s fair rule; Satan’s rebellion and malice and the roles of angelic intermediaries. Candidates could address “stretches beyond the confines....” by using literary contexts (other Books of PL or religious texts) which focus on Satan’s fall and its consequences for mankind, and/or the different subtexts concerned with C17th politics and issues such as divorce which interested Milton. Subtextual meaning will need careful treatment and support – supporting contextual materials will need to be carefully woven into textual analysis.</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’ success in dealing with materials such as those below but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • the presentation of the discussion between Adam and Eve and the proposal to work separately • the ways in which Milton hints at Eve’s “authority”/power linked to her femininity • presentation of Adam’s inner turmoil which leads to his failure of duty and inability to assert his authority • the implicit and explicit questions regarding the ways God chooses to exercise his authority over his creation and Satan in particular • the use Satan makes of ideas of authority in his seduction of Eve • the ways in which Milton reveals his interest in national and domestic politics regarding the principles of authority and rule.
AO3	<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"> • the different status of men and women in religious traditions and C17th society • ideas about the rebellion in heaven against God’s authority and the changed status of Lucifer/Satan • the Book of Genesis and Judeo-Christian traditions • religious/secular laws and mankind’s duties • key legal, political and philosophical issues of Milton’s day – divorce/kingship/failure of ideals (e.g. the commonwealth).
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

John Keats: *Selected Poems* (Penguin Classics)

Q4 (i)	Re-read lines 1-20 of <i>Ode on a Grecian Urn</i> (page 191). Examine Keats' use of imagery in this part of the poem. [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • use of rhetorical questions in stanza 1 to emphasise close enquiry and inject pace/urgency towards the end of the stanza • personification of elements such as “silence” and “slow time” • appeals to senses – especially sound/hearing; reference to exotic locations • use of oxymoron “ditties of no tone” to explore complex imaginative recreation of a scene • question and answer structure as stanza 1 moves into stanza 2 • repetition of key ideas/words e.g. “sweetly”, “sweet”, “ecstasy”, “bliss” to create atmosphere/tone of sensuality

(ii)	<p>“Keats’ poetry is that of a Romantic soul in rebellion.” How far do you agree with the view that Keats’ poetry appears to challenge the beliefs and values of his time?</p> <p style="text-align: right;">[40]</p>
<p>Overview</p> <p>The idea of excess is central to so many of the poems and this might be seen as evidence to support the idea of a Romantic soul rebelling against the restrictions of the Christian church and the social conventions which restrain passion and self-indulgence. Keats’ reference to the ancient world; medieval/classical and foreign legends might suggest a rebellion against the drabness of the world he found around him and an escape from the threat of extinction which haunted the poet (“When I have fears...”). Some candidates might find in Keats’ depiction and celebration of the natural world a Romantic tendency which challenges the aesthetic values and ideas of preceding generations of artists and thinkers – “Beauty is truth....” Perhaps even a challenge to Enlightenment attitudes.</p>	
<p>AO2</p>	<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’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • the presentation of universal ideas of love, disappointment, betrayal and revenge in poems such as <i>La Belle Dame</i>; <i>Isabella</i>; <i>St Agnes’ Eve</i> where the mythic/medieval context might be seen as more interesting to Keats than early C19th life presented in other poems • any of the Odes might be used to show a preference for presenting universal themes - ideas such as beauty; love; mortality; permanence/impermanence - in dramatised, imagined/idealised settings • the longer, narrative poems might be seen as evidence of Keats’ desire to inhabit a world of imagination and/or superior cultures removed from the values of the Enlightenment • some might detect a rebellious tendency or unwillingness to accept the harsh truths of life and mortality and a yearning for an immortality quite different from that promised by conventional beliefs • references to Homer or Art and scholarship of the past might be interpreted as feelings of discontent with the present.
<p>AO3</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"> • Classical civilisation/mythology • the values of Enlightenment philosophy/science • Medieval culture – poetry, art and legend • the work/status of Shakespeare/Spenser/Burns and other scholars/writers/artists.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Christina Rossetti: *Selected Poems* (Penguin Classics)

Q5 (i)	Re-read <i>An Apple Gathering</i> (pages 53-54). Examine Rossetti's poetic techniques in this poem. [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • allegorical features • use of symbolism e.g. "blossoms"; "dangling basket"; "dews" • images of innocence, passion, temptation, journeys • language features – "mocked"; "trudging"; "teazed"; "jeer" • themes of loss, regret, judgement, ruin • impact of rhyme and rhythm • form and structure – structure of stanzas; flow/control of ideas; • mood and atmosphere – exclamations "Ah" and punctuation.

(ii)	<p>“In some ways, it is Rossetti’s imagination which frees her from the restrictions of life as a Victorian woman.” In the light of this comment, discuss the ways in which Rossetti demonstrates the power of imagination in her poetry. [40]</p>
<p style="text-align: center;">Overview</p> <p>In many of the poems there is an implicit sense of restraint or restricted opportunity which might be seen as part of the expectations placed upon a C19th female. However, there is also a strong sense of authority, independence, decisiveness and perhaps rebellious humour which is sometimes seen overtly and sometimes is detectable in the imaginative or fanciful poems. Candidates are free to debate the assertion in the title – some might argue she is fully and demonstrably “liberated” in thought and feeling while others might argue that she is held back by the pressure of religion, gender and social expectation. In either case, arguments must emerge from an analysis of relevant poems.</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’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • the imagery of <i>A Daughter of Eve</i> with the suggestion of a “fall” and improper or inappropriate behaviour and consequent punishment/ruin could provide relevant material for analysis • similarly, <i>Goblin Market</i> would provide ideas and imaginative imagery which could be interpreted as warnings to women but also empowering • <i>Sappho</i> alludes strongly to the restriction and suffering of women and shows how the imagination is fed by reading and knowledge of the exiled Greek poet • <i>Heart’s Chill Between</i> might provide more evidence of the C19th woman’s lot but also suggests release through the imagination • <i>The Iniquity of fathers Upon the Children</i> would provide a wealth of relevant material which might illustrate the condition of women and the role of the imagination.
AO3	<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"> • religious belief • the gothic tradition • scholarship • personal / romantic relationships • the family.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Assessment Grid for Component 1 Section A part (i)

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

Assessment Grid for Component 1 Section A part (ii)

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

Section B: Poetry Post-1900

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

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

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

Mark allocation

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

SECTION B: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

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

AO1

Informed responses will demonstrate clear knowledge of the text. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.

In **Band 1** responses are likely to describe with broad and probably asserted ideas.

by **Band 2** responses would use some accurate use of terminology and an increasing awareness of techniques.

in **Band 3** we should see the beginning of creative engagement with a broad range of techniques.

by **Band 4** there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression.

in **Band 5** we should see clear evidence of sophistication in the ways candidates engage and consistent use of an academic register.

AO2

In **Band 1** descriptive responses are likely to offer character sketches and/or broad and superficial assertions about features of the poems.

by **Band 2** we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used.

in **Band 3** we should see increasingly purposeful discussion of language and technique.

by **Band 4** we should expect to see an analysis of the techniques used by the poet.

in **Band 5** analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.

AO3

In **Band 1** responses are likely to feature broad and asserted points.

by **Band 2** we should see more accurate and detailed knowledge of the sorts of contexts mentioned above and, increasingly, they will be used relevantly to support discussion.

in **Band 3** we are likely to see a wider range of contexts which are successfully integrated into detailed discussion.

by **Band 4** work should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text.

in **Band 5** we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.

AO4

We will reward valid connections and comparisons between poems and poets which are relevant to specific tasks.

Band 1 responses are likely to assert superficial connections.

In **Band 2** connections should be valid but will still lack detail and precision

By **Band 3** connections will be clear, appropriate and supported with some textual reference

In **Bands 4 and 5** we should see increasingly purposeful and secure connections which at the top of the sample should show how the work of one poet can be illuminated by reference to another.

AO5

Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways:

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

In **Band 1** views will tend to be only loosely associated with task/text; asserted and/or described.

by **Band 2** views should be more valid and clearly expressed.

in **Band 3** and above, interpretations will be relevant and related to appropriate parts of the text(s).

by **Bands 4 and 5** candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poem.

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

T S Eliot: *Selected Poems (Faber)*

Q6

“Imagery of weather and seasons provides more than mood and atmosphere; it is often the key to meaning.” Taking account of this view, what connections have you found between the ways in which Hardy and Eliot use imagery of weather and seasons? You must analyse in detail at least two poems from each of your set texts. [60]

Overview

The task is tightly focused upon an analysis of imagery and a discussion of its functions. If they agree that there is more to the imagery than the establishment of mood and atmosphere, candidates are likely to interpret “the key to meaning” as weather and season imagery being externalisations of the poets’ states of mind and/or as means of expressing and analysing ideas such as societal/cultural decay; hopelessness; suffering; grief and mortality.

AO2

Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:

For Eliot:

- April/spring in *The Waste Land* might be seen as continuing the cycle of birth, decay and death which is central to the poem’s meaning.
- The presentation of fog, rain, wind, thunder and drought in the same poem could provide material for analysis
- Gerontion provides rich material with the association of old age / “dry month”; “depraved may”; “windy straits”; “white feathers in the snow”; “an old man driven by the Trades” and so on all contributing both to the structure and the symbolic qualities of the poem
- *Portrait of A Lady*, *Preludes* and *Journey of The Magi* also use weather and season to create mood and atmosphere but readers might also see the material as contributing to an understanding of issues such as faith; social values or attitudes towards relationships.

For Hardy:

- *Rain on A Grave* and other poems from the *Poems of 1912-13* make use of clouds, rain, wind, storm, cold and other weather/seasonal elements as touchstones for the anatomising of grief, loss, regret and hopelessness as well as providing mood and atmosphere
- Similarly, the frost and gloomy weather of the *Darkling Thrush* are part of the pessimistic meditation which drives the poem
- *During Wind and Rain* makes use of the weather and seasons to provide imagery of loss and impermanence
- *In A Waiting Room* uses different weathers to signal disappointment; boredom; hope and loss.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> • the destructive effects of WW1 • the cultural life in London, Boston and Paris • classical and Christian mythology/theology • the values/way of life of the Bloomsbury group • texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures. <p>For Hardy:</p> <ul style="list-style-type: none"> • the influence of different poetic forms/traditions • urban and rural landscapes • atheism/pessimism • classical/continental philosophy (e.g. Novalis) • marriage and divorce laws • Victorian/Edwardian morality.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q7	<p>“So many of the voices and portraits are those of characters who are adrift in an uncaring world.” In the light of this comment, explore connections between the ways in which Eliot and Hardy present the theme of alienation through their personae. You must analyse in detail at least two poems from each of your set texts. [60]</p>
<p style="text-align: center;">Overview</p> <p>The voices might be taken as those providing anonymous commentary (arguably the poets themselves) e.g. “I leant upon a coppice gate...” or the characters and sometimes objects – (e.g. even a street-lamp in <i>Rhapsody on A Windy Night</i>) which are named and given distinctive voices such as Prufrock, Gerontion, women in <i>The Waste Land</i>; the ruined maid; Lizbie Brown – there are numerous and varied examples from which to choose. Candidates should show an awareness of “adrift” and discuss the ways in which “uncaring world” is presented.</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’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> • in <i>Prufrock</i> the presentation of characters’ insecurities, uncertainties and failures to connect with the world speak of alienation and rejection • similarly in <i>The Waste Land</i> numerous examples of marginalised characters are presented through their flaws (e.g. “ the young man carbuncular”) or their failures to live happily and their imprisonment in meaningless and/or sordid lives • So many characters presented in the 1920 poems are viewed with disgust, horror and contempt showing them to be disconnected, abandoned or attempting to fit in • <i>The Hollow Men</i> is peopled with lost souls • <i>Journey of The Magi and A Song for Simeon</i> feature characters who live uncomfortably and uncertainly in their worlds. <p>For Hardy:</p> <ul style="list-style-type: none"> • <i>Tess’s Lament</i>; is a good examples of the presentation of a character cast adrift in different circumstances • autobiographical poems in the 1912-13 collection present a range of meditations upon loneliness; guilt; hopelessness and grief which might be analysed relevantly • some of the more ironic poems such as <i>The Ruined Maid</i> might come at the issue of being cast adrift in a moral/social sense • meditations on mortality or failed romance in a poem such as <i>The Change</i> provides another perspective on those who are uncared for and/or abandoned • poems such as <i>Overlooking the River Stour</i> might be used to discuss another perspective on being adrift as Hardy considers a loss of perspective or failure of artistic and moral vision.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> • the destructive effects of WW1 • the cultural/social world of London, Boston and Paris • classical and Christian mythology/theology • the values/way of life of the Bloomsbury group • 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. <p>For Hardy:</p> <ul style="list-style-type: none"> • the influence of different poetic forms/traditions • urban and rural landscapes • atheism/pessimism • religious ritual • Victorian courtship, marriage and divorce laws • Victorian/Edwardian morality.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

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 How far would you agree with the view that in both collections we “find social commentaries which are far from sympathetic”? You must analyse in detail at least two poems from each of your set texts. **[60]**

Overview

The areas in which candidates might detect a “social commentary” could be relationships; education; class; commerce; cultural values; the stewardship of the natural world; politics; religious belief and human aggression (amongst others). Candidates will be able to handle only a sample of these issues (which must be addressed through analysis of carefully selected poems) and once they have identified their material we would expect them to show how the poets’ sympathies (or otherwise) are expressed through an analysis of language, tone and implicit meaning.

AO2 Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:

For Lawrence:

- a long poem such as *Whether or Not* provides a range of relevant material written in dialect to create immediacy and authenticity
- the ambiguity of attitude in *The Collier’s Wife* might be seen as presenting an unsympathetic picture of married life or romantic relationships in *The Drained Cup*
- a different, perhaps more pessimistic, perspective on domestic life is presented in *Discord in Childhood*
- poems which appear focused upon the natural world e.g. *Turkey-Cock* or *Purple Anemones* also incorporate some degree of pessimistic or harsh social commentary
- *Last Poems (1932)* often demonstrate a dissatisfaction with the world as it is and might provide some relevant material.

For Clarke:

- *Stranger on a Train, Plague* and *The Olive Grove* demonstrate the range of Clarke’s vision and interests in this collection and a good deal of what we might consider commentary on society is implicit in the:
- presentations of people and their attitudes
- the savagery of natural disaster and how it is handled
- the arrogance, wastefulness and carelessness with which mankind treats the world
- the unnecessary destructiveness of war and conflict.

A03	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Lawrence:</p> <ul style="list-style-type: none"> • working life in the East Midlands/family relationships • foreign / ancient cultures • religious traditions • status of women in early C20th society/personal relationships • science/natural history. <p>For Clarke:</p> <ul style="list-style-type: none"> • rural life/traditions in Wales • travel and other cultures • C20th conflict/modern warfare • science/geology/archaeology/modern agriculture/natural history • art and architecture.
A04	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.
A05	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q9	<p>“So much modern poetry appears to be anchored in an older, more primitive world which the poet reveals beneath the flimsy veneer of civilisation.” In the light of this comment, explore connections between the ways in which Lawrence and Clarke draw upon older, more primitive worlds. You must analyse in detail at least two poems from each of your set texts... [60]</p>
<p style="text-align: center;">Overview</p> <p>Older and more primitive worlds might be seen implicitly in the poets’ presentation of different aspects of the natural world; social ritual; religious belief/history; human passions/relationships; ancestry and more explicitly in the immediate association of past and present in poems such as <i>The Argonauts</i> or <i>Edward Llwyd and the Trilobite</i>. Candidates might see the “veneer of civilisation” as the systems and rituals of modern life which are designed to contain, refine, explain and control with (as they address “flimsy”) greater or lesser degrees of success.</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’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Lawrence:</p> <ul style="list-style-type: none"> • use of the classical world/mythology in poems such as <i>The Greeks Are Coming</i>, <i>The Argonauts</i> or <i>Middle of The World</i> • the ways mythology and ideas about the primitive forces are combined in poems such as <i>Maximus</i> or <i>The Ship of Death</i> • the natural world is also presented in images of lost, primitive or ancient states of being as in <i>Humming-Bird</i>, <i>The Ass</i> • In <i>Figs</i> Lawrence presents most vividly the clash between civilised values/behaviour/conventions and primitive natural desires which are celebrated in something like a fertility ritual • <i>The Wild Common</i> makes use of landscape to explore the primitive power of the natural world and its impact upon humans. <p>For Clarke:</p> <ul style="list-style-type: none"> • <i>The Stone Poems</i> provide rich materials for analysis in the ways that pre-history is integrated into a study of contemporary life • <i>The Olive Grove</i> and <i>El Nino in the Walled Garden</i> set the primitive powers of nature in the context of the modern works of mankind • We feel the presence of ancient/biblical cultures in <i>Tomatoes</i> • <i>Sheep and Goats</i> combines contemporary, primitive brutality and ancient religious iconography/imagery • Savage/primitive natural behaviour is presented in <i>Fox</i> and shown to overwhelm the efforts of men to shape and control the world. Once again, ancient religious imagery is used to create complex meaning.

A03	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Lawrence:</p> <ul style="list-style-type: none"> • working life in the East Midlands/family relationships • foreign / ancient cultures • religious traditions • status of women in early C20th society/personal relationships • science/natural history. <p>For Clarke:</p> <ul style="list-style-type: none"> • rural life/traditions in Wales • travel and other cultures • C20th conflict/modern warfare • science/geology/archaeology/modern agriculture/natural history • art and architecture.
A04	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.
A05	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

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

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

Q10	<p>“The subject matter is varied but the consciousness of mortality is consistent throughout both poets’ work.” In the light of this comment, what connections have you found between Hughes’ and Plath’s presentation of death and decay? You must analyse in detail at least two poems from each of your set texts.</p> <p style="text-align: right;">[60]</p>
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Overview

Candidates will need to show in their selection of relevant poems the range of subject matter chosen by both poets as vehicles for the presentation of ideas about mortality, death and decay. An ideal approach would be to show how mortality is so obviously considered in poems such as *Suicide off Egg Rock* and *Bayonet Charge* or so many of the poems focused upon nature, and then perhaps surprisingly (considering the titles/subject matter) in poems such as *Finisterre* or *In Laughter*. However, candidates might find other valid ways to demonstrate consistent themes over a variety of poems. “Mortality” might be approached in different ways: some seeing it as a synonym for death while others might see it (as suggested by the second part of the task) only in terms of ageing, decay or disease.

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’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p>
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For Hughes:

- *Famous Poet* certainly glances at physical death but also considers obsolescence and irrelevance as aspects of mortality
- *In Laughter* once again, demonstrates a surprising contrast between title and contents which might be analysed in support of the title’s assertion
- by contrast, *Dick Straightup* provides an unusual, almost affectionate/commemorative angle on mortality
- *View of a Pig* starkly illustrates the violence and fascination with physical death which feature in so many of the poems
- There are unusual presentations of death/mortality in poems such as *Thistles*.

For Plath:

- *Little Fugue* is a rich combination of memory, the imagined past and current experience all overshadowed by the death of Plath’s father and a sharp awareness of her own weak grip on life
- *The Burnt-Out Spa* provides different approaches to mortality through imagery of obsolescence and decay
- The “row of headstones” and “blackness and silence” that is the “message” of *The Moon* and *The Yew Tree* firmly establish a consciousness of death within a meditation upon landscape and the natural world
- In some poems such as *Resolve* or *Night shift* analysis of obscure imagery might reveal a consciousness of death and decay
- in her most famous poem, *Daddy* the childlike warmth implicit in the title might be shown to contrast starkly with the treatment of mortality in the poem itself.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • relationship with Plath • Yorkshire landscape / rural life • literary / academic influences – European and American writing • outdoor/sporting life • prehistory and the supernatural • legacy of 2 World Wars. <p>For Plath:</p> <ul style="list-style-type: none"> • relationship with Hughes • experience of life in UK, Europe and USA • childhood loss/trauma • influence of other writers such as Lowell • the medical world – especially treatment for mental illness • experience of motherhood • attitudes towards women writers and intellectuals in '50s and 60s society.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q11	<p>“The twentieth century created a culture of directness and honesty in the arts, often giving offence.” How far would you apply this comment to the poetry of both Hughes and Plath? You must analyse in detail at least two poems from each of your set texts. [60]</p>
<p style="text-align: center;">Overview</p> <p>Freedom to write in relatively unrestricted terms about matters such as illness; personal experience; sexuality; political ideas; religious notions or social issues is characteristic of a free, liberal society such as that in the UK and USA in the mid/late C20th. Candidates will need to balance this sense of freedom against the aesthetic questions raised by writing about issues such as the treatment of the insane; gruesome details of warfare and death or the revelations of intimate aspects of relationships which, arguably, might distance the reader by causing offence or, conversely, which might be seen as objectively offensive but still enhance the reader’s engagement and understanding. We will reward well-balanced arguments which are fully supported by detailed analysis of relevant poems.</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’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • poems that deal explicitly with birth, death and savagery in animals such as <i>View of a Pig</i>, <i>The Scream</i> and the <i>Crow</i> poems could be seen as containing offensive material but remaining enlightening/stimulating works of art • disturbing accounts of personal relationships such as <i>Bride and Groom</i> <i>Lie Hidden for three Days</i> contain violent/explicit imagery • naked grief and violence in some poems might be seen as too raw for public consumption and/or impressively honest/direct expressions of human feeling • some poems which deal with the senselessness and waste of war such as <i>Bayonet Charge</i> might be read by some as honest condemnation of those responsible for conflict or as a dishonouring of the sacrifices made • The presentation of God in <i>Theology</i> and the <i>Crow</i> poems might be seen as flippant undermining of sacrosanct beliefs. <p>For Plath:</p> <ul style="list-style-type: none"> • soul-baring; grief; dysfunctional relationships; accounts of mental and physical illness; perspectives on war, race and religion abound in this collection. It is possible to analyse the imagery, ideas and attitudes expressed in almost any poem and (for some readers) there will be distasteful or offensive material. • In some cases, candidates might detect a distasteful juxtaposition of images/ideas or a subtext which shocks and alienates the reader.

A03	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • relationship with Plath • Yorkshire landscape / rural life • literary / academic influences – European and American writing • outdoor/sporting life • prehistory and the supernatural • legacy of 2 World Wars. <p>For Plath:</p> <ul style="list-style-type: none"> • relationship with Hughes • experience of life in UK, Europe and USA • childhood loss/trauma • influence of other writers such as Lowell • the medical world – especially treatment for mental illness • experience of motherhood • attitudes towards women writers and intellectuals in '50s and 60s society.
A04	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.
A05	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

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

Q12	<p>“The ambitious poet finds ways of transforming popular culture into great poetry.” In the light of this statement, explore connections between the ways in which Larkin and Duffy make use of popular culture. You must analyse in detail at least two poems from each of your set texts. [60]</p>
Overview	
<p>In interpreting “ambitious”, candidates are likely to point to the challenges faced by the poets when dealing with subject matter which, in the popular imagination, might not have “poetic” qualities. Some might see “ambitious” in more pragmatic terms – poets wishing to make themselves as successful/popular as possible by choosing material from common life which is easily accessible. Definitions of “popular culture” will probably encompass music; TV; social rituals; pulp fiction; fashion and holidays but other supported ideas could be equally valid. Candidates’ definition of “great poetry” might vary but is likely to include approaches which show the poems to be expertly crafted: of universal significance; moving; intellectually stimulating and capable of detailed analysis.</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’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • commonplace ideas and aspirations in poems such as <i>A Study of Reading Habits</i> with its imagery based in popular entertainment – vampire stories, pornography and westerns or <i>Wild Oats</i> with its imagery of “specs” and a “ten-guinea ring” • everyday relationships and rituals which might be seen as material for soap operas or pop songs in poems such as <i>Self’s The Man</i>, <i>The Whitsun Weddings</i> or <i>Talking in Bed</i> • <i>Love Songs in Age</i>, <i>For Sidney Bechet</i> and <i>Broadcast</i> are firmly set in the popular culture of music and entertainment • <i>Sunny Prestatyn</i>, <i>The Large Cool Store</i> and <i>Essential Beauty</i> draw upon the trivia of the contemporary, consumerist/commercial world as they make their profound observations. • <i>Toads Revisited</i> might be used to illustrate ideas about the presentation of aspects of modern life which, in the widest sense, might be regarded as popular culture. <p>For Duffy:</p> <ul style="list-style-type: none"> • <i>The Captain...</i> makes use of popular TV, pop music and quiz culture in its complex portrayal of dissatisfaction, nostalgia and failure • meditations of the past through the simple imagery of childhood holidays in <i>Beachcomber</i> • <i>Valentine’s</i> analysis of love through the imagery of commonplace greetings cards • The crisis in a relationship presented through simple domestic imagery in <i>Disgrace</i> • <i>Before You were Mine</i> draws upon film, music, fashion and dance to inform reflections on the past and present.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • pre and post WW2 UK: class structures/suburban life/industry/consumerism • academic life • jazz music • literary developments and influence of Amis, Gunn, Wain etc (The Movement) • Other literary influences such as Hardy on the control and structure of verse and pessimistic voice • life in a port city (Hull) • atheism. <p>For Duffy:</p> <ul style="list-style-type: none"> • working class/suburban/catholic upbringing • background in philosophy • Liverpool culture in the 60s and 70s – performance poetry and popular culture • feminism / gender issues • permissive society • legacy of the holocaust • C20th education.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q13	<p>“Unhappiness seems to be the defining characteristic of the modern age.” In the light of this remark, what connections have you found between the ways Larkin and Duffy present the theme of unhappiness? You must analyse in detail at least two poems from each of your set texts. [60]</p>
<p style="text-align: center;">Overview</p> <p>Instances of unhappiness (produced by personal disappointment and/or betrayal; social alienation and political failure) abound in both collections which candidates might consider against a backdrop of the fast-changing values and mores of the mid/late C20th, but some might also argue that there are poems which focus upon a fundamental unhappiness or “existential angst” within the human condition itself. Frequently, both poets make use of an ironic mismatch between poems’ potential “happy” titles and the “unhappy” contents which follow. Whatever the interpretation, arguments must be supported by analysis of the relevant poems.</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’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • <i>The Whitsun Weddings</i> presents a pessimistic picture of wedding ceremonies and couples’ futures • <i>Self’s The Man</i> and <i>Afternoons</i> are portraits of unsatisfactory, unfulfilled characters in dreary circumstances • <i>Mr Bleaney</i> and <i>Wild Oats</i> are concerned with disappointment, failure and loneliness • <i>Toads Revisited</i> and <i>Naturally the Foundation.....</i> are cynical presentations of the ultimate pointlessness of work • <i>Love Songs in Age</i> and <i>Talking in Bed</i> are both testaments to the illusion of love. <p>For Duffy:</p> <ul style="list-style-type: none"> • Suffering and the end of illusion/innocence in <i>Stafford Afternoons</i> • Despair and anger at the possibility of education in <i>Like Earning A Living</i> • The failure of religion to console in <i>Confession</i> • The pain of revisiting the past in <i>Never Go Back</i> • The cold recognition of mortality at the end of <i>The Grammar of Light</i>.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • pre and post WW2 UK: class structures/suburban life/industry/consumerism • academic life • jazz music • literary developments and influence of Amis, Gunn, Wain etc (The Movement) • Other literary influences such as Hardy on the control and structure of verse and pessimistic voice • life in a port city (Hull) • atheism. <p>For Duffy:</p> <ul style="list-style-type: none"> • working class/suburban/catholic upbringing • background in philosophy • Liverpool culture in the 60s and 70s – performance poetry and popular culture • feminism / gender issues • permissive society • legacy of the holocaust • C20th education.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

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

Q14

“It is difficult to over-estimate the importance of the past in shaping both poets’ engagement with the present.” In the light of this comment, examine connections between the ways in which Heaney and Sheers make use of the past. You must analyse in detail at least two poems from each of your set texts. [60]

Overview

In both poets we find a close examination of their own lived past (e.g. childhood and growing up) as well as memories and imaginings of key characters and situations which have shaped the ways the poets view the world. In addition, there is both implicit and explicit awareness of more ancient culture, myth and legend expressed through imagery such as “charioteers” in *The Toome Road* (which helps to define Heaney’s engagement with present experience) or the more explicit treatment of the influence of the past in Sheers’ *The Hill Fort*. While the phrasing of the question invites consideration of the poets themselves it is hoped that candidates’ focus will be on the ways their visions are expressed rather than upon simple biography.

AO2

Analysis of the ways meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:

- the different ways poets make use of the past and in poems such as *The Harvest Bow*, *In Memoriam Francis Lewidge* or *The Singer’s House* in Heaney’s work and *Late Spring*, *History* or *Liable to Floods*.
- how the different moods in these poems and others are created
- the poets’ choices of form, metre and rhyme and how these factors contribute to tone and meaning
- the impact of imagery
- how ambiguity and sub-textual meaning are created and the ways in which they affect understanding and appreciation.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • northern Irish catholic origins • the influence of political events/social circumstances (The Troubles) • Irish history and folklore • marriage and family • travel • the influence of other writers from Dante to Lowell and Irish cultural circles • the influence of life in southern Ireland. <p>For Sheers:</p> <ul style="list-style-type: none"> • Childhood in the agricultural community of the Marches • Family / illness / bereavement /education • Local characters / role models (e.g. teachers) • Late C20th youth culture • Travel in France, Africa and USA / foreign cultures / urban life • Literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin) • Legacy of WW1 and 2.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q14	<p>"Uncritical spokesmen for their nations' cultures." In the light of this comment, what connections have you found between the ways in which Heaney and Sheers present their national cultures? You must analyse in detail at least two poems from each of your set texts. [60]</p>
<p style="text-align: center;">Overview</p> <p>"spokesmen" hints at the presentation of positive or supportive ideas about national cultures and "uncritical" might suggest a blindness to the inherent weakness or limitations to be found in the characters, attitudes, values, politics, landscapes and traditions of the two countries. Analysis of relevant poems might try to show that weaknesses and/or limitations are overtly or subtextually acknowledged while other approaches might suggest that the poets take insufficient account of shortcomings associated with their respective national cultures.</p>	
A02	<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' success in dealing with materials such as those below but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • the ways in which stereotypical characters and nation specific situations are presented (E.G. <i>Joseph Jones, Flag and The Steelworks, Inheritance or History or Triptych and Casualty</i>; some of <i>The Glanmore Sonnets</i>) • how the different moods in these poems and others are created • the poets' choices of form, metre and rhyme and how these factors contribute to tone and meaning • the impact of imagery • how ambiguity and sub-textual meaning are created and the ways they affect understanding and appreciation.
A03	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • Northern Irish Catholic origins • the influence of political events/social circumstances (The Troubles) • Irish history and folklore • marriage and family • travel • the influence of other writers from Dante to Lowell and Irish cultural circles • the influence of life in southern Ireland <p>For Sheers:</p> <ul style="list-style-type: none"> • childhood in the agricultural community of the Marches • family / illness / bereavement / education • local characters / role models (e.g. teachers) • late C20th youth culture • travel in France, Africa and USA / foreign cultures / urban life • literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin) • legacy of WW1 and 2.

A04	Valid, relevant connections might include comparisons and contrasts of: <ul style="list-style-type: none">• the effects of poetic form and structure• aural features such as rhyme, metre, assonance and onomatopoeia• choice of subject matter• different poets' attitudes to similar circumstances• use of imagery• choice of language to create tone and mood• presentations of abstract ideas and beliefs• the ways poets make use of specific devices such as metaphor; simile and oxymoron.
A05	Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.

Component 1 Poetry Section B Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 20 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO4 <i>Explore connections across literary texts</i> 10 marks	AO5 <i>Explore how literary texts are informed by different interpretations</i> 10 marks
5	9-10 marks <ul style="list-style-type: none"> sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	17-20 marks <ul style="list-style-type: none"> perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning confident and apt textual support confident discussion of implicit meaning 	9-10 marks <ul style="list-style-type: none"> perceptive, productive discussion of significance and influence of contexts confident analysis of connections between texts and contexts 	9-10 marks <ul style="list-style-type: none"> productive and illuminating connections/comparisons between poems and poets 	9-10 marks <ul style="list-style-type: none"> mature and confident discussion of other relevant interpretations of set text poems autonomous, independent reader
4	7-8 marks <ul style="list-style-type: none"> clearly informed, engaged and well-structured response with clear knowledge of the poems sound and apt application of literary concepts and terminology expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	13-16 marks <ul style="list-style-type: none"> sound, accurate analysis and evaluation of writers' use of language and poetic techniques to create meaning secure, apt textual support sound, secure grasp of implicit meaning 	7-8 marks <ul style="list-style-type: none"> sound, secure appreciation and understanding of significance and influence of contexts sound, secure understanding of connections between texts and contexts 	7-8 marks <ul style="list-style-type: none"> sound, secure and purposeful connections and comparisons between poems and poets 	7-8 marks <ul style="list-style-type: none"> makes sound and purposeful use of other relevant interpretations of set text poems
3	5-6 marks <ul style="list-style-type: none"> clearly engages with poems and response is mostly relevant some sensible use of key concepts and generally accurate use and application of terminology reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses. 	9-12 marks <ul style="list-style-type: none"> purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning generally clear and accurate textual support grasps some implicit meanings 	5-6 marks <ul style="list-style-type: none"> clear grasp of significance and influence of contexts clear understanding of connections between texts and contexts 	5-6 marks <ul style="list-style-type: none"> makes generally clear and appropriate connections/comparisons between poems and poets. 	5-6 marks <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks <ul style="list-style-type: none"> attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading some, though may not always be relevant, use of terminology expression may feature some inaccuracies 	5-8 marks <ul style="list-style-type: none"> makes some valid points about writers' use of language and poetic techniques to create meaning supports points by some appropriate reference to poems shows some grasp of implicit meaning 	3-4 marks <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between texts and contexts 	3-4 marks <ul style="list-style-type: none"> makes some superficial, usually valid connections/comparisons between poems and poets 	3-4 marks <ul style="list-style-type: none"> acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks <ul style="list-style-type: none"> superficial approach to poems that may show only partial/simple understanding some grasp of basic terminology, though this may be uneven errors in expression and lapses in clarity 	1-4 marks <ul style="list-style-type: none"> identifies basic language and stylistic features discussion tends to be narrative/descriptive in nature offers some support in the form of quotations or references to poems which may not always be relevant 	1-2 marks <ul style="list-style-type: none"> describes wider contexts in which poems are written and received attempts to make superficial connections between texts and contexts 	1-2 marks <ul style="list-style-type: none"> identifies superficial connections/comparisons between poems/poets 	1-2 marks <ul style="list-style-type: none"> describes others' views of set text poems with partial understanding
0	0 marks: Response not credit worthy or not attempted.				