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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2019**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 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.

**GCE A LEVEL ENGLISH LITERATURE**  
**SUMMER 2019 MARK SCHEME**  
**COMPONENT 1: POETRY**

**General Advice**

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

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

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

|        |                    |
|--------|--------------------|
| E      | expression         |
| I      | irrelevance        |
| e.g. ? | lack of an example |
| X      | wrong              |
| (✓)    | possible           |
| ?      | doubtful           |
| R      | repetition         |

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. There is a two-part question in Section A. Part (i) is to be marked out of 20 marks and Part (ii) is to be marked out of 40 marks, giving a total of 60 marks for Section A. Section B is to be marked out of 60 marks.
- A total of 120 marks is the maximum possible for this component.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

### **Prior to the Conference**

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

### **At the Conference**

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

**After the Conference**

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

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

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

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

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

## Component 1: Poetry Mark Scheme Summer 2019

### Section A: Poetry Pre-1900

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

#### Note

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

In the rubric for this section, in part (i) tasks candidates are required to analyse extracts from poetry or whole poems in depth. In part (ii) responses, candidates are informed that they will need to take account of relevant contexts and other readings. The following guidelines indicate where rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

## 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 and we will reward creatively engaged writing 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 different kinds 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 should demonstrate 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 with some evidence of an academic style and register.

in **Band 5** we should see clear evidence of sophistication and perceptiveness in the ways candidates engage, and there should be a consistent use of academic style and register.

### AO2

In **Band 1** descriptive responses are likely to offer descriptive 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, and evidence of detailed analysis.

by **Band 4** we should expect to see sound and accurate 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 awareness of the importance of contexts and, increasingly, these will be used relevantly to support discussion

in **Band 3** we are likely to see a grasp of the significance of a range of contexts (which are successfully integrated into detailed discussion) with an understanding of how these connect with the texts

by **Band 4** with a sound and secure understanding, candidates 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 different interpretations 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 different 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, clear and appropriate, and related sensibly to relevant aspects 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 poems.

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

|               |  |
|---------------|--|
| <b>Q1 (i)</b> | <p>Re-read Lines 559–582 of <i>The Merchant's Prologue and Tale</i> from “And ful of joye...” To “in thy presence.” Analyse Chaucer’s use of imagery in this extract. <span style="float: right;">[20]</span></p>  |
| <b>AO2</b>    | <p>Some of the images in the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• “carf biforn” with implications of intimacy and trust</li> <li>• “ravished”; “peyne”; “wood”; “swelte” and “swowned” all create pictures of unbridled but unrequited desire and suffering as a consequence</li> <li>• Venus’ “brond” with its association of burning (potentially) hurtful passion</li> <li>• “daunsinge in hire hond” – suggesting the powerful presence of the goddess herself or perhaps May as the embodiment of all the goddess stands for</li> <li>• “fyr” in the “bedstrawe” with the idea of a deadly peril so close and unexpected</li> <li>• “nadre in bosom sly” – a disguised enemy – perhaps a threat to January’s “paradise”</li> <li>• “pestilence” with all its ugliness and destructive force.</li> </ul> |

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| Q1 (ii) | <p><b>“Beneath the surface of this entertaining and bawdy tale we find a serious examination of obligation and loyalty.” Explore this view of <i>The Merchant’s Prologue and Tale</i>. [40]</b></p>   |
|         | <p style="text-align: center;"><b>Overview</b></p> <p>Candidates have several examples of obligation and loyalty (or the lack thereof!) to consider in the light of medieval ideas. They will need to consider how implicit/explicit these themes might be (“Beneath the surface”) and to what extent they are disguised by the simpler entertainment of fabliaux style characters and their antics. From the start they might question the Merchant’s loyalty to his own wife (balanced by similar disloyalty from the Host at the end of the Tale); the loyalty and obligations of January’s friends as well as his servant, and the attitude of May as a new wife as well as January’s obligation to cherish rather than prey upon his bride. Damyan’s obligations/loyalty to his mistress and the relationship between Pluto and Proserpine might also provide fruitful material.</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"> <li>• structural qualities in the presentation of the Merchant’s and Host’s conflicts with their wives which frame the Prologue and Tale</li> <li>• the presentation of January’s advisors as they discuss marriage</li> <li>• May’s disdain for her new husband (conjugal duties)</li> <li>• January’s selfish exploitation of his wife</li> <li>• the contrast created between January’s obligations as a master towards the sick Damyan and the servant’s treachery in taking advantage of the situation to seduce May</li> <li>• the ways in which comedy/pathos/satire are generated by Damyan and May’s “courtship” and consummation</li> <li>• the presentation of conflict and disobedience in the relationship between Pluto and Prosperpina</li> <li>• the unpromising circumstances at the end of the Tale where duties, obligations and loyalties are completely scrambled.</li> </ul> |
| 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"> <li>• Medieval social hierarchy</li> <li>• the Merchant’s and the Host’s married status – domestic power of wives</li> <li>• the chivalric code and attitudes towards women</li> <li>• human and supernatural relationships between males and females – power balances – obligations and duties within relationships</li> <li>• mistress/servant relationships</li> <li>• religious concepts of chastity within marriage (St Paul)</li> <li>• the status of women; medieval conjugal rights and duties</li> <li>• the obligations and duties of masters and servants.</li> </ul>  |
| 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)**

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|---------------|--|
| <b>Q2 (i)</b> | <b>Re-read 'Holy Sonnet V' on Page 179. Analyse Donne's use of imagery in this poem. [20]</b>  |
| <b>AO2</b>    | <p>Some of the images in the poem which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Man as a microcosm of the world with "elements" which become central to the conceit later in the poem</li> <li>• "Black sin" echoed by "endless night"</li> <li>• "seas in mine eyes" plays on salt water/ salt tears of contrition</li> <li>• "drown my world" develops original microcosmic image and includes punishment/retribution but also the prospect of redemption in –</li> <li>• "wash it" with ideas of cleansing / forgiveness</li> <li>• water imagery moves to fire with "burnt" and a play on the ideas of burning passion/fires of hell/cleansing purgatorial fires which replace the earthly "fires" and bring about the paradox of salvation through destruction.</li> </ul> |

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| Q2 (ii) | <p><b>“Passionate feelings, whether sacred or otherwise, are the driving force of poetry”. In the light of this remark, examine Donne’s presentation of passion.</b></p> <p style="text-align: right;"><b>[40]</b></p>  |
|         | <p style="text-align: center;"><b>Overview</b></p> <p>The task makes clear that candidates will need to take a broad approach to “passionate feelings” and examine the presentation of religious fervour as well as the romantic adventures featured in the elegies or secular love poems. While there is an invitation to explore the critical view rather than to agree or disagree, we might find that some candidates wish to suggest that it is (for instance) intellectual rigour and breadth of knowledge which are the driving forces of Donne’s poetry. This is quite acceptable, provided the argument is integrated into an examination of the presentation of passion.</p>  |
| AO3     | <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"> <li>• the frustrated passions of ‘The Flea’ or passion expressed as anger or mock anger in poems such as ‘Song (‘Go and catch a Falling Star’)</li> <li>• grief and disappointment in poems such as ‘Twickenham Garden’ or ‘The Triple Fool’</li> <li>• mock expressions of passionate displeasure as in ‘The Sun Rising’</li> <li>• passionate devotion expressed through Platonic ideas in poems such as ‘The Good Morrow’</li> <li>• unfettered physical passion as in ‘Elegy XIX’</li> <li>• passionate contrition in so many of the divine poems</li> <li>• rage at weakness and human inadequacy in the service of God – many examples</li> <li>• passionate religious devotion as in ‘Spit in my face you Jews’ or ‘Good Friday Riding Westward’.</li> </ul> |
| 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"> <li>• scientific, mathematical and philosophical knowledge from the ancient and contemporary worlds</li> <li>• Christian religious traditions and beliefs</li> <li>• Donne as wit, ladies’ man and priest</li> <li>• discovery, dawning colonialism and trade</li> <li>• warfare</li> <li>• different kinds of love – platonic, passionate, religious</li> <li>• literary tradition – especially Petrarch.</li> </ul>   |
| 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 Milton: *Paradise Lost* Book IX (Oxford)**

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|---------------|---|
| <b>Q3 (i)</b> | <p><b>Re-read lines 1134 to 1157 “Would thou hadst...” to “as thou saidst?”</b><br/> <b>Analyse Milton’s Presentation of conflict in these lines.</b> <span style="float: right;"><b>[20]</b></span></p>  |
| <b>AO2</b>    | <p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• cold formality of tone and laying of blame in Adam’s opening conditional “Would that...”</li> <li>• Adam’s defensive and self-pitying attempts to absolve himself with words such as “besought thee”</li> <li>• Adam reinforces the gravity of Eve’s offence with listing/tripling (“Shamed, naked, miserable”)</li> <li>• Adam attempts to occupy moral high ground by offering Eve’s transgression as a lesson to others – antagonises with his narrow, defensive, sanctimonious / censorious attitude</li> <li>• Eve goes on the offensive (structure suggests a heated outpouring of feelings) – labelling Adam “severe” and defends herself with hypotheses and groundless assertions– suggesting that Adam might have been just as weak and vulnerable. She follows up with defensive arguments which do not tally with the conditions of Eden as we understand them</li> <li>• at 1155 Eve’s tactics change and her arguments gain some traction in the conflict as she accuses Adam of a dereliction of duty but ignores the emotional pressure which she applied in the first place</li> <li>• the extract is a splendid example of the unfairness, mutual blame, point - scoring and half-truths which are typical of domestic conflict.</li> </ul> |

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| Q3 (ii) | <p><b>“Timeless moral issues of revolt and disobedience are both dramatised and humanised in Milton’s poem.” explore this comment on <i>Paradise Lost</i> Book IX.</b> [40]</p>   |
|         | <p style="text-align: center;"><b>Overview</b></p> <p>Candidates are not invited to disagree with the core assertion in the task but words such as “timeless”; “dramatised” and “humanised” should drive their exploration of the ways in which this comment might be applied to the poem. As they consider “revolt” and “disobedience” and the degree to which these are moral issues, they have some subtle ideas to explore – as they link to “humanise” they might note differences between Satan’s revolt/disobedience and that of Eve and subsequently Adam. They might explore the ways in which Eve disobeys Adam or revolts against his control and the ways in which Adam disobeys God more by omission than commission. “Dramatises” is a clear prompt to address Milton’s techniques at key moments in ‘Book IX’.</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"> <li>• the presentation of the discussion between Adam and Eve and the proposal to work separately</li> <li>• the ways in which Milton hints at Eve’s power linked to her femininity which functions as a passive revolt against Adam’s control of her</li> <li>• presentation of Adam’s inner turmoil which leads to his failure to obey God’s edicts</li> <li>• contrasts between the nature, motivation and behaviour of humans and the serpent</li> <li>• the use Satan makes of ideas about obedience in his seduction of Eve</li> <li>• the ways in which Milton reveals his interest in wider political issues regarding the principles of obedience and revolution.</li> </ul> |
| 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"> <li>• the different status of men and women in religious traditions and C17th society</li> <li>• ideas about the rebellion in heaven against God’s authority and the changed status of Lucifer/Satan</li> <li>• the Book of Genesis and Judeo-Christian traditions</li> <li>• religious/secular laws and mankind’s duties of obedience</li> <li>• key legal, political and philosophical issues of Milton’s day – divorce/kingship/failure of ideals (e.g. the commonwealth).</li> </ul>  |
| 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 Keats: *Selected Poems* (Penguin Classics)**

|               |  |
|---------------|--|
| <b>Q4 (i)</b> | <p>Re-read stanzas IX and X of 'Isabella; or, The Pot of Basil' on page 112. Analyse the ways in which Keats engages the reader's senses in these lines. <span style="float: right;"><b>[20]</b></span></p>  |
| <b>AO2</b>    | <p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• stanza IX opens with references to climate and sensations of cold and warmth - winter to summer</li> <li>• "taste the blossoms" moves the reader on to scents and flavours</li> <li>• sense of tender touch and growing sensuality as "timid lips" – "poesied with hers in dewy rhyme" – multiple senses are further awakened through "lusty flower" and "June's caress"</li> <li>• physical sensations are developed in stanza X through imagery of soft winds and air</li> <li>• key words such as "twin roses"; "fragrance"; "sang" and "honeyed" engage senses of touch, smell, hearing and taste, while "dart" captures the idea of love's pleasurable pain</li> <li>• the last line of stanza X engages sight as the sun is bid farewell.</li> </ul> |



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| <b>Q4 (ii)</b> | <b>How far would you agree with the view that “though written in an age of intellectual enlightenment, Keats’ poetry appeals strongly to the emotions but is surprisingly lacking in ideas.” [40]</b>  |
|                | <p style="text-align: center;"><b>Overview</b></p> <p>Even though there would appear to be quasi-philosophical propositions; observations upon the ancient world and celebrations of arts and scholarship (all could be classified as ideas in the broadest sense) it might be argued that ideas are asserted rather explored or tested, and that the emphasis in Keats’ writing is squarely upon emotions and sensation. Candidates might argue that Keats presents ideas about issues such as mortality; eternity; entropy; beauty and truth and the co-existence of joy and melancholy so there is no lack of ideas it is just that they are presented through the lens of Romanticism rather than analysed as they might have been by, say, an Augustan writer – although we would not expect candidates to have anything more than general ideas about other modes of writing and/or other literary contexts.</p>   |
| <b>A02</b>     | <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"> <li>• the presentation of ideas about subjects such as mortality; transience; eternity; beauty; wisdom; joy and melancholy in any of the Odes or in ‘I stood tip-toe upon a little hill’ might be used to show how these issues are successfully communicated/examined as ideas or whether they are used exclusively as means to explore feelings and sensation</li> <li>• similar material might be found in ‘La Belle Dame’; ‘Isabella’ or ‘The Eve of St Agnes’</li> <li>• shorter poems such as ‘When I have fears’; ‘On First Looking into Chapman’s Homer’; ‘On Seeing the Elgin Marbles’ or ‘On Sitting Down to Read King Lear Once Again’ could be used to examine examples of thought or ideas quickly becoming explorations of feeling and sensation</li> <li>• the longer, narrative poems might be seen as evidence of Keats’ interest in worlds of imagination and/or superior cultures removed from the values of the Enlightenment</li> <li>• references to Homer or Art and scholarship of the past might be interpreted as celebrations of feelings rather than explorations of ideas.</li> </ul> |
| <b>A03</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>• the Romantic imagination</li> <li>• the values of Enlightenment philosophy/science</li> <li>• medieval culture – poetry, art and legend</li> <li>• the work/status of Shakespeare/Spenser/Burns and other scholars/writers/artists.</li> </ul>   |
| <b>A05</b>     | <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)**

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|---------------|--|
| <b>Q5 (i)</b> | <p>Re-read "<i>The Greatest of these is Charity</i>" on page 187. Analyse the ways in which Rossetti presents a range of emotions in this poem. <span style="float: right;">[20]</span></p>  |
| <b>AO2</b>    | <p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• significance of title – reference to cardinal virtues Faith, Hope and Charity</li> <li>• significance of sonnet form – overviews might show the abrupt and obvious volta – "Nay!"</li> <li>• feelings of depression, sadness or impending despair embedded in the presentation of a dismal universe e.g. "moon impoverished"; "stars curtailed"; double dimness"</li> <li>• the ways in which rhyme is used to underpin mood and feelings</li> <li>• hopeless surrender in "hands are slackened"; "strength has failed"</li> <li>• questioning of existence and fading of hope as the octet completes</li> <li>• change of language and imagery – "sweet" and "rose" but acknowledgement of life's pain in "thorny stem"</li> <li>• hope is rekindled as faith is renewed</li> <li>• celebration of joy, beauty and vitality in "New Jerusalem"; "light shines"; "palm-tree blows."</li> </ul> |

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| <b>Q5 (ii)</b> | <b>Examine the view that “as a devoted Christian, Rossetti’s primary intention in her poetry is to instruct or persuade her readers”.</b> [40]  |
|                | <p style="text-align: center;"><b>Overview</b></p> <p>Candidates’ ideas on this issue should have been kindled by the set poem above which can be read as a compressed sermon in sonnet form. The task gives candidates the opportunity to agree with the view and offer close attention to poems where the intentions are very clearly similar to those above or, as they range more widely, to question the use of “primary intention” in the task and make other suggestions about Rossetti’s possible artistic intentions – perhaps including references to the ideas and practices of the Pre-Raphaelite brotherhood. In all cases we should expect to see carefully chosen and analysed supporting references and quotation.</p>  |
| <b>A02</b>     | <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"> <li>• candidates have a wide choice of material which is directly focused upon Christian religious belief, values and practices – analysis should try to show how dominant these themes are within individual poems and across the work which they have studied</li> <li>• although they have been steered towards religion with the use of “devoted Christian” in the task, some might choose to explore the ideas of instructing and persuading beyond directly religious themes, drawing upon poems such as ‘Goblin Market’ or ‘An Apple Gathering’</li> <li>• strong cases could be made for poems about secular love (or its loss/absence); the natural world; folklore; female status or mortality (for instance) as being celebrations or exposures of those matters while others might detect a consistent (if implicit) tendency to persuade or instruct</li> <li>• the choice of supporting poems here is very wide indeed and candidates will need to show that the works they choose to analyse have a valid bearing upon the task and their own arguments as they demonstrate how Rossetti might or might not be seen to instruct or persuade.</li> </ul> |
| <b>A03</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>• religious belief</li> <li>• gender politics</li> <li>• scholarship</li> <li>• folklore</li> <li>• social conditions</li> <li>• personal / romantic relationships.</li> </ul>  |
| <b>A05</b>     | <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)**

| <b>Band</b> | <p align="center"><b>AO1</b><br/> <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"><b>10 marks</b></p>   | <p align="center"><b>AO2</b><br/> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p align="center"><b>10 marks</b></p>  |
|-------------|---|---|
| <b>5</b>    | <p 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 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 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 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 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 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 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 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 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 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>    | <p align="center"><b>0 marks:</b> Response not credit worthy or not attempted.</p>  |   |

### Assessment Grid for Component 1 Section A part (ii)

| Band | <b>AO1</b><br><i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i><br><b>10 marks</b>  | <b>AO2</b><br><i>Analyse ways in which meanings are shaped in literary texts</i><br><b>10 marks</b>  | <b>AO3</b><br><i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i><br><b>10 marks</b>   | <b>AO5</b><br><i>Explore literary texts informed by different interpretations</i><br><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 term</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul> | <b>9-10 marks</b> <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>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>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>7-8 marks</b> <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>7-8 marks</b> <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> | <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>5-6 marks</b> <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>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 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>3-4 marks</b> <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>                    | <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>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>1-2 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>describes other s'views of set text poems with partial understanding</li> </ul>  |
| 0    | <b>0 marks:</b> Response not credit worthy or not attempted.  |  |  |  |

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## 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)***

|            |   |
|------------|---|
| <b>Q6</b>  | <p><b>“A study of the past allows the poet a better understanding and appreciation of the present.” In the light of this comment, explore connections between the ways in which Hardy and Eliot draw upon the past in their poetry.</b> [60]</p>  |
|            | <p><b>Overview</b></p> <p>In Hardy’s case, so many of the poems look backwards either reflecting upon the lessons of his personal life or the ways traditions, landscapes and settings (for example) inspire thoughts of mortality or the significance of life. Candidates should be able to find connections (contrasts perhaps) with the ways Eliot (in a more scholarly way) makes use of Christian beliefs; mythology; literary and ancient history to illuminate his engagement with (or dislocation from) his own world.</p>  |
| <b>AO2</b> | <p>Analysis of the ways in which 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> <p><b>For Eliot:</b></p> <ul style="list-style-type: none"> <li>• in ‘The Waste Land’ or ‘The Hollow Men’, the ways in which the poet makes use of references which span centuries as he presents the fragmentation and cultural breakdown of his own time</li> <li>• the ways in which the beliefs, values and history of Christianity are explored through poems such as ‘Journey of The Magi’ or ‘A Song for Simeon’</li> <li>• how stale experiences in the past have created the sense of ennui and disgust in poems such as ‘Prufrock’ and ‘Portrait of a Lady’</li> <li>• how ideas about magic and superstition are used to inform observations of the contemporary world – most obviously in ‘The Waste Land’</li> <li>• how the literary past is used to support meaning in poems such as ‘Whispers of Immortality’ or ‘Prufrock’ or even in the references to Conrad in the epigraph to ‘The Hollow Men’.</li> </ul> <p><b>For Hardy:</b></p> <ul style="list-style-type: none"> <li>• In most of the <i>Poems of 1912-13</i>, candidates might find examples of Hardy’s references to the past which are used to examine his current state of mind and feelings</li> <li>• ‘The Self-Unseeing’ and ‘Shut Out That Moon’ (amongst others) are good examples of the ways in which Hardy reflects upon the past to explore transience and mortality</li> <li>• ‘Quid Hic Aegis’ sets the personal and political calamities of 1916 against the hope and certainties of the past – (sense of dislocation connects usefully with Eliot)</li> <li>• ‘Afterwards’ provides opportunities to consider mood, tone and the presentation of different perspectives</li> <li>• ‘Voices from Things Growing in A Churchyard’ would allow candidates to consider the range of Hardy’s approaches to the past with a partly whimsical mood here contrasting the grief and pain so often expressed elsewhere (another good connection to Eliot).</li> </ul> |

|            |   |
|------------|---|
| <b>A03</b> | <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>• 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>• memorials and Victorian ceremonies</li> <li>• atheism/pessimism</li> <li>• classical/continental philosophy (e.g. Novalis)</li> <li>• bereavement</li> <li>• rural traditions.</li> </ul> |
| <b>A04</b> | <p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> <li>• the effects of poetic form and structure</li> <li>• aural features such as rhyme, metre, assonance and onomatopoeia</li> <li>• choice of subject matter</li> <li>• different poets' attitudes to similar circumstances</li> <li>• use of imagery</li> <li>• choice of language to create tone and mood</li> <li>• presentations of abstract ideas and beliefs</li> <li>• the ways poets make use of specific devices such as metaphor; simile and oxymoron.</li> </ul>  |
| <b>A05</b> | <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><b>“Religion seems almost a side issue but there is still a strong sense of the supernatural in both poets’ work.” In the light of this comment about the poetry of Hardy and Eliot, examine connections between the ways in which both poets present the spiritual dimension of human lives. You must analyse in detail at least two poems from each of your set texts. [60]</b></p>   |
|     | <p style="text-align: center;"><b>Overview</b></p> <p>While there is an explicit rejection of conventional Christianity, hope, salvation etc in Hardy’s poetry the relevant sections of the Eliot selection engage with Christian religious tradition and ceremony but perhaps on the same level as they engage with paganism, superstition and magic. Much of the impact in many of Hardy’s poems (in all of the chosen sections) is gained through the conceit of haunting and imagined communication with a non-religious afterlife. In Eliot’s writing, especially ‘The Waste Land’, there is heavy emphasis upon superstition, pagan traditions and magic while, for the most part, Christian religious history in poems such as ‘Journey of The Magi’ does not carry a conventional sense of worship/adoration. Candidates might feel that ‘A Song for Simeon’ is an exception but even here, with a study of the character in prayer and supplication, it is the figure of Simeon who is given attention and not really his act of worship or relationship with God.</p>  |
| AO2 | <p>Analysis of the ways in which 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><b>For Eliot:</b></p> <ul style="list-style-type: none"> <li>• in The Waste Land there are fleeting references to Christian religion (e.g. “Son of man”) but much more numerous examples of mythology and superstitious rituals are presented without any balancing sense of a redemptive religious vision.</li> <li>• ‘Journey of The Magi’ and ‘A Song for Simeon’ feature characters who live uncomfortably and uncertainly in their worlds and whose relationship with God is tentative and unclear</li> <li>• ‘Gerontion’ should provide some rich material with its mixture of supernatural hints, superstitious interest in signs and glances at the possible redemptive power of “Christ the tiger”.</li> </ul> <p><b>For Hardy:</b></p> <ul style="list-style-type: none"> <li>• the phantoms and ghosts of <i>Poems of 1912-13</i> are a good source of material for illustrating the ways in which Hardy makes use of superstitious ideas and folklore to explore his grief without the consolation of religion</li> <li>• similarly, ‘The Whitewashed Wall’ gives a superstitious sense of a phantom presence without conventional references to religious belief</li> <li>• in his use of symbolism and allegory in poems such as ‘A Procession of Dead Days’ there are clear points to be made about the ways in which the supernatural and superstition are drawn upon for effect.</li> </ul> |

|            |  |
|------------|--|
| <b>A03</b> | <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/social world of London, Boston and Paris</li> <li>• classical and Christian mythology/theology</li> <li>• the central role of the church in early 20<sup>th</sup> century society</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 destructive effects of WW1 in poems of 1917</li> <li>• the influence of different poetic forms/traditions</li> <li>• the power and influence of the Victorian church</li> <li>• atheism/pessimism</li> <li>• religious ritual and folkloric superstition</li> <li>• Victorian/Edwardian morality.</li> </ul> |
| <b>A04</b> | <p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> <li>• the effects of poetic form and structure</li> <li>• aural features such as rhyme, metre, assonance and onomatopoeia</li> <li>• choice of subject matter</li> <li>• different poets' attitudes to similar circumstances</li> <li>• use of imagery</li> <li>• choice of language to create tone and mood</li> <li>• presentations of abstract ideas and beliefs</li> <li>• the ways poets make use of specific devices such as metaphor; simile and oxymoron</li> </ul>  |
| <b>A05</b> | <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)**

|           |   |
|-----------|---|
| <b>Q8</b> | <p><b>“Conflict and its consequences are the foundations of poetry.” In the light of this comment, explore connections between the ways in which Lawrence and Clarke present different kinds of conflict. You must analyse in detail at least two poems from each of your set texts</b> [60]</p>  |
|           | <p><b>Overview</b></p> <p>Candidates have a very wide choice of subject matter here and will need to set their own agendas by choosing relevant examples of conflict for analysis. Some will range widely, perhaps taking in romantic relationships; man and nature; tradition and modernity; more abstract ideas such as compassion and necessity or perhaps inner conflict and indecision. Whatever their choice(s) candidate will need to deal with the idea of conflict as a fundamental driving force or foundation of poetry. In some cases, treatment of “consequences” will be implicit in the response and examiners should take particular care to reward relevant but individual approaches.</p>   |
|           | <p>Analysis of the ways in which 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><b>For Lawrence:</b></p> <ul style="list-style-type: none"> <li>• a wide range of conflicts could be demonstrated by reference to poems such as: ‘Last Lesson of The Afternoon’; ‘Whether or Not’; ‘Discord in Childhood’; ‘Last Words to Miriam’ or the later poems about the natural world where candidates have rich opportunities to explore Lawrence’s breadth of mood and tone; the variety of techniques and the creation of different voices</li> <li>• <i>Last Poems</i> 1932 often demonstrate a sense of conflict with the world as it is and could provide candidates with an opportunity to take a more conceptual view of conflict.</li> </ul> <p><b>For Clarke:</b></p> <ul style="list-style-type: none"> <li>• ‘The Flood Diary’ or ‘Pigs’ amongst many other poems between pages 53 and 77 of the collection might be used to discuss the conflict between man and nature/disease;</li> <li>• the unnecessary destructiveness of war and conflict in poems such as ‘Front Page’ or ‘Tomatoes’.</li> </ul> |

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|            | <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 Lawrence:</b></p> <ul style="list-style-type: none"> <li>• working life in the East Midlands/family relationships</li> <li>• foreign / ancient cultures</li> <li>• religious traditions</li> <li>• status of women in early C20th society/personal relationships</li> <li>• science/natural history.</li> </ul> <p><b>For Clarke:</b></p> <ul style="list-style-type: none"> <li>• rural life/traditions in Wales</li> <li>• travel and other cultures</li> <li>• C20th conflict/modern warfare</li> <li>• science/geology/archaeology/modern agriculture/natural history</li> <li>• art and architecture.</li> </ul> |
|            | <p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> <li>• the effects of poetic form and structure</li> <li>• aural features such as rhyme, metre, assonance and onomatopoeia</li> <li>• choice of subject matter</li> <li>• different poets' attitudes to similar circumstances</li> <li>• use of imagery</li> <li>• choice of language to create tone and mood</li> <li>• presentations of abstract ideas and beliefs</li> <li>• the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.</li> </ul>  |
| <b>A05</b> | <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>   |

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| Q9  | <p><b>“In both poets’ work, nature is presented as both a source of inspiration and a challenge to humans.” In the light of this comment about Clarke and Lawrence, explore connections between the ways in which both poets present human interaction with the natural world. You must analyse in detail at least two poems from each of your set texts. [60]</b></p>   |
|     | <p style="text-align: center;"><b>Overview</b></p> <p>In Lawrence’s work (particularly in the section <i>Birds, Beasts and Flowers</i>) we are often aware of the challenge of the natural world; the strong emotions and gladiatorial contests which test the courage and moral fibre of the observer – frequently the personae are tempted into demeaning or cowardly behaviour. In Clarke’s work the plight of animals caught up in natural disaster tests the courage and fortitude of a range of people – livestock owners, ministry men, slaughter men. In both poets, flowers, gardens, natural landscapes are instrumental in shaping aesthetic values and attitudes to life.</p>  |
| AO2 | <p>Analysis of the ways in which 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> <p><b>For Lawrence:</b></p> <ul style="list-style-type: none"> <li>• the presentation of the poet’s feelings and behaviour when confronting the creatures and situations featured in <i>Birds, Beasts and Flowers</i></li> <li>• in poems such as ‘Sicilian Cyclamens’ and ‘Purple Anemones’, the ways in which flowers are used as touchstones for explorations of attitudes towards human history and civilisation</li> <li>• how poems about fruit such as ‘Peach’, ‘Medlars’ and ‘Sorb-Apples’ or ‘Figs’ become expressions of an erotic vision of nature</li> <li>• poems such as ‘The Wild Common’ which makes use of landscape to explore human nature.</li> </ul> <p><b>For Clarke:</b></p> <ul style="list-style-type: none"> <li>• ‘Family’, ‘Woolmark’, ‘Cull’ or ‘The Vet’ provide rich materials for analysis in the ways that bravery, endurance, fortitude or failure is channelled through the challenges of nature</li> <li>• ‘Adders’ offers ambiguous attitudes about the destructiveness of man and his apparent triumph over nature.</li> </ul> |
| 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 Lawrence:</b></p> <ul style="list-style-type: none"> <li>• foreign / ancient cultures</li> <li>• religious traditions</li> <li>• status of women in early C20th society/personal relationships</li> <li>• science/natural history.</li> </ul> <p><b>For Clarke:</b></p> <ul style="list-style-type: none"> <li>• rural life/traditions in Wales</li> <li>• travel and other cultures</li> <li>• C21st century attitudes towards the natural world</li> <li>• science/geology/archaeology/modern agriculture/natural history.</li> </ul>   |



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| <b>AO4</b> | Valid, relevant connections might include comparisons and contrasts of: <ul style="list-style-type: none"><li>• the effects of poetic form and structure</li><li>• aural features such as rhyme, metre, assonance and onomatopoeia</li><li>• choice of subject matter</li><li>• different poets' attitudes to similar circumstances</li><li>• use of imagery</li><li>• choice of language to create tone and mood</li><li>• presentations of abstract ideas and beliefs</li><li>• the ways poets make use of specific devices such as metaphor; simile and oxymoron.</li></ul> |
| <b>AO5</b> | 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.  |

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

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| <b>Q10</b> | <p><b>“Poetry which is too personal teaches us nothing about the wider world.” Explore connections between the ways in which both Hughes and Plath present personal experience, showing how far you agree with this comment. You must analyse in detail at least two poems from each of your set texts. [60]</b></p>   |
|            | <p><b>Overview</b></p> <p>Presentations of personal experience in parenthood; marriage; illness; may be selected to provide examples of where the poets have struck the reader with the truth and significance of experiences which are communicated through the imagery and form of the poems as well as through explicit thematic ideas. There is a wide choice of material and candidates will set their own agendas – some might choose to explore in depth a single aspect of experience such as illness while others will range more widely. One approach should not be seen as superior to the other and we will reward relevant, well supported discussion and analysis irrespective of the number of examples of personal experience cited.</p>   |
| <b>A02</b> | <p>Analysis of the ways in which 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><b>For Hughes:</b></p> <ul style="list-style-type: none"> <li>• poems which reflect upon autobiography and/or the situation of the artist, husband, family member, father</li> <li>• or those which draw upon personal relationships and domestic scenes such as ‘Dick Straightup’; ‘Full Moon and Little Frieda’; ‘Lovesong’; ‘The Lovepet’; ‘Famous Poet’ provide obvious material where candidates have an opportunity to analyse symbolism and allegory which might be said to transform the personal into something greater or universal.</li> </ul> <p><b>For Plath:</b></p> <ul style="list-style-type: none"> <li>• any and every poem in the collection might provide material for analysis in response to this question. Popular choices might be the presentation of relationships; family; illness; ambition/hope which feature strongly in poems such as ‘Daddy’; ‘You’re’; ‘Nick and the Candlestick’; ‘Tulips’; ‘Maudlin’ or ‘Resolve’</li> <li>• As with Hughes, candidates will need to engage the symbolism and allegorical techniques in the writing which might be the keys to the way raw personal experience is transformed into art.</li> </ul> |

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| <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> <p><b>For Hughes:</b></p> <ul style="list-style-type: none"> <li>• relationship with Plath</li> <li>• family</li> <li>• Yorkshire landscape / rural life</li> <li>• literary / academic influences – European and American writing</li> <li>• prehistory and the supernatural</li> <li>• legacy of 2 World Wars</li> </ul> <p><b>For 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> |
| <b>AO4</b> | <p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> <li>• the effects of poetic form and structure</li> <li>• aural features such as rhyme, metre, assonance and onomatopoeia</li> <li>• choice of subject matter</li> <li>• different poets' attitudes to similar circumstances</li> <li>• use of imagery</li> <li>• choice of language to create tone and mood</li> <li>• presentations of abstract ideas and beliefs</li> <li>• the ways poets make use of specific devices such as metaphor; simile and oxymoron.</li> </ul>   |
| <b>AO5</b> | <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>   |

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| Q11 | <p><b>“In facing up to distressing times, a poet must necessarily upset the reader.” Explore connections between the ways in which Hughes and Plath present disturbing material, showing how far you agree with this remark. You must analyse in detail at least two poems from each of your set texts.</b></p> <p style="text-align: right;"><b>[60]</b></p>  |
|     | <p style="text-align: center;"><b>Overview</b></p> <p>While most responses are likely to agree with the stated view, we might find some critical evaluations of both poets’ work which argue that shocking, distasteful or offensive language and imagery are more self-indulgence than necessity and contribute little to “facing-up to a distressing world. We will, of course, reward carefully argued and well-supported cases. Others might concentrate upon implicit ideas and attitudes which are necessarily upsetting and these candidates will need to show carefully through analysis how sub-textual attitudes and ideas become apparent.</p>  |
| AO2 | <p>Analysis of the ways in which 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><b>For Hughes:</b></p> <ul style="list-style-type: none"> <li>• poems that deal explicitly with birth, death and savagery in animals and humans such as the ‘Crow’ poems; ‘The Scream’; ‘Littleblood’ or ‘ February’</li> <li>• those which deal with human violence or conflict in relationships or with grief/loss such as ‘The Lovepet’; ‘Lovesong’ or ‘In Laughter’ could be seen as containing upsetting material but are nevertheless enlightening and moving / stimulating works of art</li> <li>• disturbing accounts of personal relationships such as ‘Bride and Groom Lie Hidden for three Days’ contain violent/explicit imagery</li> <li>• rage and violence in poems such as ‘Her Husband’, might be seen as upsetting but still honest/direct and affecting expressions of human feeling</li> <li>• some poems which deal with various harsh realities such as war; cruelty and terrifying aspects of the natural world such as ‘Bayonet Charge’; ‘Rain’ or ‘Examination at the Womb-Door’ might be read by some as facing up to upsetting aspects of human experience.</li> </ul> <p><b>For Plath:</b></p> <ul style="list-style-type: none"> <li>• 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 in support of the view expressed in the task</li> <li>• good examples might be found in the expression of rage and bitterness in ‘Lesbos’; the sense of lurking threat in the sometimes surreal imagery of poems such as ‘Insomniac’ and ‘Wuthering Heights’; the unflinching observation and ugly imagery of ‘Suicide off Egg Rock’ or ‘Face Lift’ or the naked psychological pain of poems such as ‘A Birthday Present’ or ‘Daddy’.</li> </ul> |

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| <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> <p><b>For 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>For 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> |
| <b>AO4</b> | <p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> <li>• the effects of poetic form and structure</li> <li>• aural features such as rhyme, metre, assonance and onomatopoeia</li> <li>• choice of subject matter</li> <li>• different poets' attitudes to similar circumstances</li> <li>• use of imagery</li> <li>• choice of language to create tone and mood</li> <li>• presentations of abstract ideas and beliefs</li> <li>• the ways poets make use of specific devices such as metaphor; simile and oxymoron.</li> </ul>   |
| <b>AO5</b> | <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)**

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| <b>Q12</b> | <p><b>“For better or for worse, things change.” In the light of this comment, examine connections between the ways in which Larkin and Duffy present ideas about change.</b> [60]</p>   |
|            | <p><b>Overview</b></p> <p>The quotation opens opportunities for candidates to examine the (arguably) “better” effects of change such as maturing and gaining wisdom/self-knowledge; as well as the “worse” elements such as the loss of illusions/romance/cherished ideas; bereavement or the changes brought about by sickness, war or human weakness. There is also the opportunity to address more general ideas about change where twentieth century contexts as well as longer historical perspectives become important.</p>   |
| <b>A02</b> | <p>Analysis of the ways in which 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:</p> <p><b>For Larkin:</b></p> <ul style="list-style-type: none"> <li>• the melancholy mood in ‘Love Songs in Age’</li> <li>• the presentation of changed attitudes in ‘Home is so Sad’ – “That vase”</li> <li>• in ‘The Whitsun Weddings’ marriage as “a religious wounding”</li> <li>• ‘Self’s the Man’ and the cynical presentation of changes in marriage</li> <li>• ‘Afternoons’ – romance turns to drudgery as the women are pushed “to the side of their own lives”</li> <li>• ‘An Arundel Tomb’ – “the endless altered people” presents the ineluctable march of history.</li> </ul> <p><b>For Duffy:</b></p> <ul style="list-style-type: none"> <li>• ‘The Captain....’ presents despair and anger at the changed world of adulthood – “I want it back” [childhood glory]</li> <li>• ‘Stafford Afternoons’ – change from innocence to experience “time fell from the sky like a red ball”</li> <li>• ‘Never Go back’ measures the distance between the changed individual and the circumstances of home</li> <li>• ‘Fraud’ – traces the change from “a bum to a billionaire”</li> <li>• ‘Away and See’ celebrates the possibility of change.</li> </ul> |

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| <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> <p><b>For 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>• liberal attitudes / ending of censorship</li> <li>• literary developments and influence of Amis, Gunn, Wain etc (The Movement)</li> <li>• life in a port city (Hull)</li> <li>• monuments and memorials.</li> </ul> <p><b>For 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> |
| <b>AO4</b> | <p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> <li>• the effects of poetic form and structure</li> <li>• aural features such as rhyme, metre, assonance and onomatopoeia</li> <li>• choice of subject matter</li> <li>• different poets' attitudes to similar circumstances</li> <li>• use of imagery</li> <li>• choice of language to create tone and mood</li> <li>• presentations of abstract ideas and beliefs</li> <li>• the ways poets make use of specific devices such as metaphor; simile and oxymoron.</li> </ul>   |
| <b>AO5</b> | <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>   |

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| Q13 | <p>“For both poets relationships seem to be exclusively about pain rather than pleasure or fulfilment.” As you make connections between the ways in which Larkin and Duffy present human relationships, show how far you agree with this comment. [60]</p>   |
|     | <p style="text-align: center;"><b>Overview</b></p> <p>There is a broad spectrum of pain connected to relationships in both poets; from the ennui and sadness of ‘Talking in Bed’ or ‘Love Songs in Age’ or the resigned bitterness of ‘Wild Oats’ to the brittle agony of Havisham or the domestic battlefield of ‘Self’s The Man’. There are of course more abstract or generalised approaches to the pain or at least discomfort of domestic, romantic or other kinds of relationship such as that to be found in ‘Valentine’ or ‘Dockery and Son’. As always, candidates are free to take their own approaches which will be shaped by their choice of at least two poems from each poet.</p>   |
| A02 | <p>Analysis of the ways in which 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> <p><b>For Larkin:</b></p> <ul style="list-style-type: none"> <li>• ‘The Whitsun Weddings’ incorporates ideas of pain into an otherwise joyful occasion</li> <li>• ‘Self’s The Man’ and ‘Afternoons’ are typical of those poems which present relationships as painfully disappointing</li> <li>• ‘Wild Oats’ and ‘A Study of Reading Habits’ present different sorts of pain</li> <li>• The violence of ‘Sunny Prestatyn’ focuses upon the sadism of predatory sexual relationships.</li> </ul> <p><b>For Duffy:</b></p> <ul style="list-style-type: none"> <li>• ‘Adultery’ explores different levels of pain and frustration</li> <li>• ‘Stuffed’, ‘Disgrace’ and ‘Stafford Afternoons’ and ‘Havisham’ all present painful and/or perverse relationships.</li> <li>• ‘Litany’ and ‘Never Go back’ review past relationships with people and places in an uncomfortable light.</li> </ul> |



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| <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> <p><b>For Larkin:</b></p> <ul style="list-style-type: none"> <li>• pre and post WW2 UK: class structures/suburban life/industry/consumerism</li> <li>• academic/work life</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>• bachelorhood.</li> </ul> <p><b>For 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> |
| <b>AO4</b> | <p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> <li>• the effects of poetic form and structure</li> <li>• aural features such as rhyme, metre, assonance and onomatopoeia</li> <li>• choice of subject matter</li> <li>• different poets' attitudes to similar circumstances</li> <li>• use of imagery</li> <li>• choice of language to create tone and mood</li> <li>• presentations of abstract ideas and beliefs</li> <li>• the ways poets make use of specific devices such as metaphor; simile and oxymoron.</li> </ul>  |
| <b>AO5</b> | <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)**

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| <b>Q14</b> | <p><b>“So many of their poems arise from an honest and fearless presentation of human intimacy”. In the light of this remark, explore connections between the ways in which Heaney and Sheers present human relationships. [60]</b></p>   |
|            | <p style="text-align: center;"><b>Overview</b></p> <p>“...honest and fearless” might be applied in a number of ways including the poets’ recognitions of their own shortcomings /weaknesses / mistakes/ disappointments in romantic relationships; family relationships or friendships all of which are to do with “intimacy” which might be physical; emotional; spiritual or artistic. Candidates might see some presentations of human relationships as celebratory; valedictory; nostalgic; rites of passage or as investigations of charged circumstances such as those between doctor and patient or those working under pressure. Candidates have a very wide choice of material but we should expect them to keep in mind (if only implicitly) the ideas of honesty, fearlessness and intimacy.</p>   |
| <b>AO2</b> | <p>Analysis of the ways in which 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><b>For Heaney:</b></p> <ul style="list-style-type: none"> <li>• the presentations of friendships; romantic relationships; family ties and the society of other artists and writers offer a wide a variety of “intimacies” from the troubled accounts of personal struggle and marital discord in ‘Glanmore Sonnets’</li> <li>• or the raucous fellowship of ‘September Song’; the close familial bonds implied in the ‘Harvest Bow’ with its “love-knot of straw</li> <li>• ‘The Strand at Lough Beg’ offers a moving portrait of intimacy in “I dab you clean with moss”</li> <li>• ‘Jealousy’ offers a frank and troubling honesty about the intimate relations of three people.</li> </ul> <p><b>For Sheers:</b></p> <ul style="list-style-type: none"> <li>• ‘Marking Time’; ‘Valentine’; ‘Night Windows’; ‘Keyways’; ‘Landmark’ and ‘Four Movements in the Scale of Two’ provide different perspectives on sexual/romantic intimacy and the pain of loss</li> <li>• while ‘Farther’; ‘Late Spring’; ‘On Going’ offer different views of familial bonds and mortality where there are opportunities to explore imagery, tone, mood and the ways in which these contribute to the honest presentation of different kinds of intimacy.</li> <li>• Different opportunities are presented by honest and fearless confrontation of intimate issues in poems such as ‘Amazon’.</li> </ul> |

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| <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> <p><b>For Heaney:</b></p> <ul style="list-style-type: none"> <li>• friendships</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>For Sheers:</b></p> <ul style="list-style-type: none"> <li>• childhood in the agricultural community of the Marches</li> <li>• romantic relationships in a liberal society</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> |
| <b>AO4</b> | <p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> <li>• the effects of poetic form and structure</li> <li>• aural features such as rhyme, metre, assonance and onomatopoeia</li> <li>• choice of subject matter</li> <li>• different poets' attitudes to similar circumstances</li> <li>• use of imagery</li> <li>• choice of language to create tone and mood</li> <li>• presentations of abstract ideas and beliefs</li> <li>• the ways poets make use of specific devices such as metaphor; simile and oxymoron.</li> </ul>  |
| <b>AO5</b> | <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>  |

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| Q15 | <p><b>“It is the lives of others as much as their own lives which inspire poets.”</b><br/> <b>Explore connections between the ways in which Heaney and Sheers draw upon the lives of others, showing how far you agree with this comment. You must analyse in detail at least two poems from each of your set texts.</b></p> <p style="text-align: right;"><b>[60]</b></p>   |
|     | <p style="text-align: center;"><b>Overview</b></p> <p>Candidates have a wide choice of those who have inspired the poets by professional or moral example; friends and family at a domestic level or others who have shown special characteristics such as bravery; fortitude; character or special endearing qualities. Also there are those whose circumstances might have inspired humour, pity or even contempt but who have been sources of inspiration. Candidates might be quite broad in their interpretation of “inspiration” and we should be prepared to consider any valid claims for people who have stimulated the poets’ imaginations.</p>  |
| AO2 | <p>Analysis of the ways in which 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><b>For Heaney:</b></p> <ul style="list-style-type: none"> <li>• ‘Casualty’; ‘In Memoriam Sean O’Riada’; ‘A Postcard from North Antrim’; ‘Elegy’ ‘September Song’; ‘The Harvest Bow’; ‘In Memoriam Francis Ledwidge’; amongst others provide a broad spectrum of material which demonstrate the different ways in which the poet’s ideas and writing have been influenced by the lives of local personalities; family members; other artists and writers or historical characters.</li> <li>• There is a variety of tone to consider – celebration; admiration; amusement; .pathos all feature at different times.</li> </ul> <p><b>For Sheers:</b></p> <ul style="list-style-type: none"> <li>• ‘The Fishmonger’; ‘A Stitch in Time’; ‘The Singing Men’; ‘The Wake’; ‘The Farrier’ and ‘Joseph Jones’ demonstrate the variety of choice available where the poet explores admiration, sympathy, respect, amusement and wonder for disparate characters through a range of moods and tones.</li> <li>• Poems such as ‘The Hill Fort’ and ‘Shadow Man’ might be seen to demonstrate the influences which the example of others’ work, art or lifestyle has had upon the poet.</li> </ul> |

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| <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> <p><b>For 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>For 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> |
| <b>AO4</b> | <p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> <li>• the effects of poetic form and structure</li> <li>• aural features such as rhyme, metre, assonance and onomatopoeia</li> <li>• choice of subject matter</li> <li>• different poets' attitudes to similar circumstances</li> <li>• use of imagery</li> <li>• choice of language to create tone and mood</li> <li>• presentations of abstract ideas and beliefs</li> <li>• the ways poets make use of specific devices such as metaphor; simile and oxymoron.</li> </ul>   |
| <b>AO5</b> | <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>   |

| Band | <b>AO1</b><br><i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i><br><br><b>10 marks</b>   | <b>AO2</b><br><i>Analyse ways in which meanings are shaped in literary texts</i><br><br><b>20 marks</b>  | <b>AO3</b><br><i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i><br><br><b>10 marks</b>   | <b>AO4</b><br><i>Explore connections across literary texts</i><br><br><b>10 marks</b>   | <b>AO5</b><br><i>Explore how literary texts are informed by different interpretations</i><br><br><b>10 marks</b>  |
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| 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.   |  |  |   |   |