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# **GCE MARKING SCHEME**

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**SUMMER 2016**

**ENGLISH LITERATURE  
NEW AS – UNIT 2**

**2720U20-1**

## INTRODUCTION

This marking scheme was used by WJEC for the 2016 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.

## AS LEVEL

## MARKING GUIDELINES: Summer 2016

## ENGLISH LITERATURE

## UNIT 2: POETRY POST-1900

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

**Section A: Critical Analysis**

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

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

**Section A Mark Allocation**

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

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

Q1	Re-read 'And You, Helen' on page 130. Explore the ways in which Thomas writes about commitment in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the setting with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the theme of communication in the poem. <b>Band 3</b> responses will show more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Thomas's use of direct address to create an intimate tone.</li> <li>• his use of repetition and listing to create the sense of commitment</li> <li>• his use of the conditional, "should", "could" and the inclusion of "if" to suggest regret/ guilt.</li> <li>• his observation of the effects of light, e.g. 'gilding', 'glowing'</li> <li>• the structure, especially the significance of the rhyming couplets.</li> <li>• The naming of Helen- increases the personal aspect of the poem but beware of responses exploring Thomas' marriage in too much detail at the expense of analysis.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the setting without further discussion. <b>Band 2</b> responses will show some grasp of Thomas' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Thomas has used form and language choices to create the feeling of commitment. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas has made meaning.</p>

Alun Lewis: *Collected Poems* (Seren)

Q2	Re-read 'The Public Gardens' on page 26. Explore the ways in which Lewis observes human behaviour in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the swimmer's experience with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the persona's observations. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● the first person observer/ commentary- possible discussion for reliability?</li> <li>● the sombre mood contrasting with the setting- possible link to the persona or the wartime setting</li> <li>● the detailed descriptions of the women and the boy and the shift of focus to the persona</li> <li>● use of soft fricatives to possibly reflect the frailty of the spider's web (life?)</li> <li>● use of almost omniscient narrator with "But wait"- almost theatrical/staged</li> <li>● the link to poetry with "demi Parnassian"</li> <li>● the irony of the feeling of isolation in a public place.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the gardens without further discussion. <b>Band 2</b> responses will show some grasp of Lewis' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Lewis has used form and language choices to observe. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed understanding of the ways in which Lewis has made meaning.</p>

**D H Lawrence: *Selected Poems* (Penguin Classics)**  
*(prescribed sections: Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems)*

<b>Q3</b>	Re-read 'A Snowy Day in School' on pages 20/21. Explore the ways in which education is presented in this poem.
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than <u>mechanical/literal</u> approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the ideas in the poem with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the presentation of education in the poem. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● the effects of similes and metaphor- comparing the boys to flowers</li> <li>● the effect created by the varying structure- enjambment and broke (hyphenated) line to reflect the poet's train of thought</li> <li>● the use of sibilance to reflect the snow's effect</li> <li>● the use of repetition in the final stanzas "silence"</li> <li>● use of rhyme- possible comments on its irregularity</li> <li>● the persona's "struggle with his perceived work."</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. <b>Band 2</b> responses will show some grasp of Lawrence's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Lawrence has used form and language choices to present education. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence has made meaning.</p>

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

Q4	Re-read 'Front Page' on page 45. Explore the ways in which Clarke writes about sorrow in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the feelings conveyed with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the theme of sorrow. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● the effect of naturalistic language</li> <li>● the effect of directly addressing the reader-repetition of imperative verbs "try"</li> <li>● use of metaphor "rucksack of sorrow"</li> <li>● the unifying tone – "we should"</li> <li>● the effect of listing especially in the final stanza</li> <li>● the use of the word "howl" to convey sorrow- animalistic image.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. <b>Band 2</b> responses will show some grasp of Clarke's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Clarke has used form and language choices to present sorrow. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Clarke has created effects and meaning.</p>

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

<b>Q5</b>	<b>Re-read 'Bayonet Charge' on page 11. Explore the ways in which Hughes depicts war in this poem.</b>
<b>A01</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the battle with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to war. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>A02</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● the creation of speed in the first stanza- use of active verbs</li> <li>● The effect of the onomatopoeia "bullets smacking"</li> <li>● The extensive use and effect of similes "like molten iron", "like luxuries", "numb as a smashed arm" etc.</li> <li>● The effect of sibilance "shot-slashed"</li> <li>● use of listing</li> <li>● the effect of the death of the hare- symbol for re-birth.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the river without further discussion. <b>Band 2</b> responses will show some grasp of Hughes's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Hughes has used form and language choices to portray the theme of war. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes has made meaning.</p>



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

<b>Q6</b>	<b>Re-read 'Morning Song' on page 21. Explore the ways in which Plath portrays motherhood in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the main points with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to motherhood. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● use of simile in the opening line</li> <li>● use of metaphor "new statue"</li> <li>● use of direct address/ first person</li> <li>● the description of the mother "cow-heavy"</li> <li>● the development of the child from the start to "you try your handful of notes"</li> <li>● the structural effect- links to "song"?</li> <li>● the synesthesia of "bald cry".</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the poem without further discussion. <b>Band 2</b> responses will show some grasp of Plath's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Plath has used form and language choices to create the image of parenthood. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Plath has made meaning.</p>

Philip Larkin: *The Whitsun Weddings* (Faber)

Q7	Re-read 'Ambulances' on page 31. Explore how Larkin presents mortality in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the experience of reading with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to mortality. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● the symbolism of the ambulance- representation of death</li> <li>● the effect of the contrast between daily domesticity and the patient</li> <li>● use of plural pronoun "we" to indicate unity between poet and reader</li> <li>● the inevitability of death suggested throughout the poem</li> <li>● the opening clause/ simile- links to religion</li> <li>● effect of the regularity of rhyme and rhythm to convey universality.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the experience of reading without further discussion. <b>Band 2</b> responses will show some grasp of Larkin's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Larkin has used form and language choices to convey the feeling of mortality . Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin has made meaning.</p>

Carol Ann Duffy: *Mean Time* (Picador)

Q8	Re-read 'Confession' on page 11. Explore the ways in which Duffy portrays religion in this poem.
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the poem's main points with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the portrayal of religion. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
A02	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● the use of colloquial language</li> <li>● use of simile "like a coffin"/ "like Hansel and Gretel"- negative connotations</li> <li>● use of religious language/ phrases</li> <li>● sense of threat throughout the poem</li> <li>● use of elongated sentences to convey natural speech/conversational tone.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the portrayal of religion without further discussion. <b>Band 2</b> responses will show some grasp of Duffy's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Duffy has used form and language choices to convey her ideas on religion. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Duffy has made meaning.</p>

Seamus Heaney: *Field Work* (Faber)

Q9	Re-read 'TheToome Road' on page 7. Explore the ways in which Heaney writes about conflict in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe mood and atmosphere with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relevant to conflict. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● the effect of the first person- anecdotal feel of the poem</li> <li>● use of questioning to indicate hopelessness</li> <li>● use of listing to create a sense of panic</li> <li>● the word "omphalos"- symbolism of steadfastness amongst conflict</li> <li>● contrast between the armoured cars/military and nature</li> <li>● use of direct address to the military/ apostrophe of "O"</li> <li>● classical reference to "charioteers".</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of mood and atmosphere without further discussion. <b>Band 2</b> responses will show some grasp of Heaney's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Heaney has used form and language to portray conflict. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney has made meaning.</p>

Owen Sheers: *Skirrid Hill* (Seren)

Q10	Re-read 'Valentine' on page 6. Explore how Sheers portrays love in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the relationship between the couple with broad and probably asserted ideas. <b>Band 2</b> will be more engaged and organised and will show some grasp of concepts relating to romantic love. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● the shocking opening phrase of "water torture"</li> <li>● the structural effect of single line stanzas</li> <li>● the effect of the close observation of the woman</li> <li>● use of simile "like a pair of wrecked voyagers"</li> <li>● the effect of the romantic settings contrasted with the melancholy tone.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the relationship without further discussion. <b>Band 2</b> responses will show some grasp of Sheers' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Sheers has used form and language choices to create the couple's relationship. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Sheers has made meaning.</p>

## AS Unit 2 Poetry Section A Assessment Grid

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

## Section B: Poetry Comparison

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

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

### Section B Mark Allocation

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

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

*(prescribed section: poems listed in Appendix B)*

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

*(prescribed section: poems listed in Appendix B)*

<b>Q11</b>	<b>How far do you agree that Thomas and Lewis are alike in the way they portray the effect of war on people? You must analyse in detail <u>at least two poems from each</u> of your set texts.</b>
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<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe examples of the effect of war from both poets with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the effect of war, such as the effect on soldiers and those at home. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
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<p><b>AO2</b></p>	<p>Some features which candidates might choose for analysis include the following</p> <p>In relation to <b>Thomas</b>:</p> <ul style="list-style-type: none"> <li>● more prosaic style, 'simple and direct'</li> <li>● use of names, especially plants, and details of close observation</li> <li>● use of rhyme and pattern e.g. short lines in <i>The Trumpet</i>,</li> <li>● use of differing tone e.g. <i>This is no case of petty right or wrong</i> or <i>Lights Out</i></li> <li>● movements of a complex, indecisive poetic consciousness followed in the poetry.</li> <li>● Analysis of how the war affects rural communities e.g. <i>At the Team's Head Brass</i>.</li> </ul> <p>In relation to <b>Lewis</b>:</p> <ul style="list-style-type: none"> <li>● more rhetorical, and more metaphorical language, as in <i>Goodbye's</i> 'Our hearts are massive towers of delight', though some signs of less plain expression in Thomas' <i>Lights Out</i></li> <li>● use of close description/ detailed inner thoughts in <i>On Embarkation</i></li> <li>● direct expressions of feeling</li> <li>● controlled, complex syntax, following movements of thought for example <i>All day it has rained</i>.</li> <li>● How the war affects industrialised areas e.g. <i>A Welsh Night</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of writing about the effect of war without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how the poets have used form and language choices to write about the effect of war. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis have made meanings.</p>
<p><b>AO3</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to the effect of war:</p> <p><b>Thomas:</b></p> <ul style="list-style-type: none"> <li>● the influence of Robert Frost's conversational style</li> <li>● the effects of family life and possibly depression, especially in the tone of his poems</li> <li>● the context of the First World War in which all his poems were written</li> <li>● the effects of his walks over the south of England.</li> </ul> <p><b>Lewis:</b></p> <ul style="list-style-type: none"> <li>● the influence of Thomas on subject matter and style</li> <li>● his reading, of Romantic poets in particular Keats</li> <li>● the effects of his soldier training in the Second World War</li> <li>● the effects of loved places such as the South Wales valleys and Cardiganshire</li> <li>● the effects of the war and then being posted far away to India and Burma.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b>, contexts should be clearly linked to texts and question. At <b>Bands 4 and 5</b>, candidates will show increasingly confident discussion and analysis of the ways in which relevant contexts influence how Thomas and Lewis write about the effects of war.</p>



<b>A04</b>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>● both write of the boredom of war</li> <li>● threats to relationships, especially the overt threat of war in Lewis' case</li> <li>● both show a longing of places, especially familiar places</li> <li>● both show the effect of the war on individuals on the home front</li> <li>● Lewis more detailed in his description of “frontline” experiences.</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. At <b>Band 3</b>, connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b>, candidates will support connections by detailed critical reference to the ways in which the poets write about the effects of war.</p>
<b>A05</b>	<p>Candidates must engage with the view stated in the question. They may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>● by exploring ambiguities in the texts</li> <li>● by adopting a theory based approach, such as feminism</li> <li>● by referring to the interpretation of a particular critic.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b> there will be some awareness of plural readings. At <b>Band 3</b> readings will be clearly relevant to the candidate's argument and to the question. <b>Bands 4 and 5</b> will show increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the text.</p>

Q12	<p>“One can never overstate the influence of setting on the poet.” In response to this view, explore connections between the ways in which Thomas and Lewis write about their surroundings. You must analyse in detail <u>at least two poems from each</u> of your set texts.</p>
AO1	<p>Informed responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe examples of writing about settings with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the poets’ surroundings. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Thomas</b>:</p> <ul style="list-style-type: none"> <li>● use of names of plants and places</li> <li>● use of weather and seasons</li> <li>● use of senses such as touch and smell in 'Old Man' and 'Digging', sound in 'Adlestrop' and 'Aspens'</li> <li>● often considers the relationship between people and nature, as with children, as in 'The Path', or travellers as in 'Adlestrop', 'The Owl', 'Lob'</li> <li>● importance of memories in 'Lob',</li> <li>● use of rhyme, especially in some 'sound' poems, such as 'Aspens'</li> <li>● observation of the mundane, the ordinary, as in 'Nettles' or 'Rain'.</li> </ul> <p>In relation to <b>Lewis</b>:</p> <ul style="list-style-type: none"> <li>● looks closely at landscapes, sight main sense, effects of light as in <i>To Edward Thomas</i></li> <li>● use of negative/ critical descriptions of industry in “The Mountain over Aberdare”</li> <li>● The sense of the outsider in many poems linked to the Welsh Valleys</li> <li>● The sense of danger in India, imagery of darkness, death and threats.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of writing about setting without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Thomas and Lewis have used form and language choices to write about setting. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis have made meanings.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to how the poets write about nature:</p> <p><b>Thomas:</b></p> <ul style="list-style-type: none"> <li>• the influence of his notebooks and prose nature writings</li> <li>• the influence of Robert Frost's 'conversational style'</li> <li>• the effects of family life and possible depression, especially in the tone of his poems</li> <li>• the context of the First World War around his poetry</li> <li>• the effects of his walks around south England</li> <li>• the effect of walking in terms of seeing things close up.</li> </ul> <p><b>Lewis:</b></p> <ul style="list-style-type: none"> <li>• influence of Thomas on subject matter and style</li> <li>• influence of reading, especially the Romantic poets</li> <li>• effects of soldier training in the Second World War</li> <li>• effects of loved and familiar places such as the South Wales valleys and Cardiganshire</li> <li>• the contrasting, more hostile setting of India.</li> <li>• effects of industrial background/ poverty.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Thomas and Lewis write about their surroundings.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both make significant use of names of plants and places, especially Thomas</li> <li>• both write about the Downs, especially Steep</li> <li>• familiar places bring out warm, imaginative responses</li> <li>• some narratives contrast nature/ industry especially Lewis'</li> <li>• nature stimulates both poets to see beyond the visible, hinting at something deeper</li> <li>• both write about the effect of poverty in rural and industrialised communities.</li> </ul> <p>At <b>lower bands</b>, connections will probably be asserted or broadly described. At <b>Band 3</b> they will be relevant to the question and clearer supported by the texts. At <b>Bands 4 and 5</b>, candidates will support connections by detailed critical reference to the ways in which Thomas and Lewis write about their surroundings.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory based approach, such as feminism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b> candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and to the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

**D H Lawrence: *Selected Poems* (Penguin Classics, edited by James Fenton)**

(prescribed sections: *Love Poems and Others*, *Amores*, *New Poems*, *Birds*, *Beasts and Flowers*, *Last Poems*)

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

Q13	<p>“While focusing on the natural world, the poets may also explore other issues.” In the light of this view, explore connections between the ways in which Lawrence and Clarke write about nature. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to offer descriptions of places with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to nature. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Lawrence</b>:</p> <ul style="list-style-type: none"> <li>● use of questioning and first person when writing about landscape and plants</li> <li>● interested in the relationship between poet and nature, e.g. <i>The Wild Common</i></li> <li>● use of fruits when discussing relationships- symbolic nature</li> <li>● changes in nature through the seasons as seen in <i>a Winter’s Tale</i></li> <li>● references to mythology in poems from “<i>Birds Beasts and Flowers</i>”</li> </ul> <p>In relation to <b>Clarke</b>:</p> <ul style="list-style-type: none"> <li>● linked to water as in <i>Llyn-y-Fan</i> and <i>The Flood Diary</i> using imagery of water, language of the landscape and structured around journeys</li> <li>● natural imagery explored through sequences, for example <i>The Middleton Poems</i>, <i>Nine Green Gardens</i></li> <li>● tends to explore geology in confident detail, naming rocks, plants and animals</li> <li>● <i>Landfall</i> good example of effective use of immersion in history and geology brought alive by powerful verbs, imperative tone</li> <li>● language of farming and summer weather in <i>On Blanc BlaenCwrt</i></li> <li>● focuses on farmers and their animals.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of places without further discussion. <b>Band 2</b> responses will show some grasp of the poets’ techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Lawrence and Clarke have used form and language choices to write about nature. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence and Clarke have made meaning.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets write about place:</p> <p><b>Lawrence:</b></p> <ul style="list-style-type: none"> <li>● his early life in the mining village of Eastwood</li> <li>● his ideas about free verse in his introduction to 'New Poetry'</li> <li>● his teaching experience and the place of the classroom</li> <li>● his experience of being in exile, especially the culture of the Mediterranean</li> <li>● his individualistic, anti-egalitarian views</li> <li>● his experiences of living in Italy, especially Florence and Taormina, in Australia and New Mexico.</li> </ul> <p><b>Clarke:</b></p> <ul style="list-style-type: none"> <li>● her home, BlaenCwrt, in West Wales</li> <li>● her proximity to Welsh farming life and its effects</li> <li>● her interest in the history, landscape and culture of Wales</li> <li>● the link between music and poetry</li> <li>● her role as a poet who remembers people, events and the past</li> <li>● her role as the National Poet of Wales.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b>, contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b>, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Lawrence and Clarke write about nature.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> <li>● Clarke comments on the effect of nature on society; Lawrence links nature to personal relationships</li> <li>● Lawrence more subjective in approach than Clarke, more personal involvement, and verse becomes freer</li> <li>● Lawrence writes more about the natural world of plants and animals: Clarke shows as much, if not more, interest in the history and geology of places</li> <li>● range of forms in both poets: Lawrence uses more regular forms early on; free, more explorative, verse more prominent in his poetry later on; Clarke shapes poetry into sequences, sonnets, stanzas.</li> </ul> <p>At <b>lower bands</b>, connections will be asserted or described. At <b>Band 3</b>, connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b>, candidates will support connections by detailed critical reference to the ways in which poets write about nature.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none"> <li>● by exploring ambiguities in the texts;</li> <li>● by adopting a theory based approach, such as feminism;</li> <li>● by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted /described. At <b>Band 2</b>, candidates will show awareness of plural readings. At <b>Band 3</b>, readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>

<b>Q14</b>	<b>“For both Lawrence and Clarke, the world can be an uncomfortable place.” In the light of this view, explore connections between the ways in which Lawrence and Clarke write about suffering. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts.</b>
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<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to offer descriptions of suffering with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to how the poets consider suffering. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Lawrence</b>:</p> <ul style="list-style-type: none"> <li>● how he uses the dialect of Nottinghamshire in his early poems</li> <li>● the range of feelings exhibited in his complex relationships with women</li> <li>● use of free verse to follow the immediacy of reactions to the creatures</li> <li>● use of questions and first person</li> <li>● the use of plants/fruits as a focus for a discourse on relationships</li> </ul> <p>In relation to <b>Clarke</b>:</p> <ul style="list-style-type: none"> <li>● the link with Welsh mythology- <i>The Physicians of Myddfai</i></li> <li>● use of direct address to create an intimate tone in a modern setting <i>On the Train</i></li> <li>● the link between parent and child through the symbolism of music in <i>The Piano</i></li> <li>● the fragility of life could also be explored through the imagery of Tomatoes and its link to war</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of examples of suffering without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Lawrence and Clarke have used form and language choices to write about suffering. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence and Clarke have made meaning.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider the following contextual influences in relation to the ways in which the poets write suffering:</p> <p><b>Lawrence:</b></p> <ul style="list-style-type: none"> <li>● his early life in the mining village of Eastwood</li> <li>● his ideas about free verse in his introduction to 'New Poetry'</li> <li>● his teaching experience</li> <li>● his experience of being in exile</li> <li>● his relationships with women especially Frieda Weekley</li> <li>● his individualistic, anti-egalitarian views</li> <li>● his experiences living in Italy, especially in Florence and Taormina, in Australia and New Mexico</li> </ul> <p><b>Clarke:</b></p> <ul style="list-style-type: none"> <li>● her home, BlaenCwrt, in West Wales</li> <li>● her proximity to Welsh farming life</li> <li>● her interest in Welsh history, landscape and culture</li> <li>● the link between music and poetry</li> <li>● her role as a poet who remembers people, events and the past</li> <li>● her role as the National Poet of Wales.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and question. At <b>Bands 4 and 5</b>, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Lawrence and Clarke write about suffering.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>● Lawrence seems to focus on the difficulties of romantic relationships more than Clarke</li> <li>● Lawrence uses natural symbols for relationships, whereas Clarke writes from a more personal stance</li> <li>● Lawrence references Greek mythology whereas Clarke's references are to her native Welsh legends</li> <li>● Lawrence tends to focus on the problematic psychological aspects of relationships whereas Clarke writes of external pressures</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. At <b>Band 3</b>, connections will be relevant to the question and clearly supported by the texts. <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the way the poets write about suffering.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>● by exploring ambiguities in the texts;</li> <li>● by adopting a theory based approach, such as feminism;</li> <li>● by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b> candidates will show awareness of plural readings. At <b>Band 3</b> readings will be relevant to the candidate's argument and question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>

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

(prescribed section: all poems up to and including page 68)

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

Q15	<p>How far do you agree that Hughes and Plath are alike in the ways they write about landscapes? You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe examples of landscapes with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the way they write about landscape. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Hughes</b>:</p> <ul style="list-style-type: none"> <li>● use of the elements to highlight various landscapes <i>Rain, Wind, The River in March</i></li> <li>● uses of disturbing and violent imagery</li> <li>● Links to the past <i>Mayday on Holderness</i></li> <li>● Delicate imagery employed at times <i>October Dawn</i></li> <li>● Shocking concise use of imagery <i>Heptonstall</i>.</li> </ul> <p>In relation to <b>Plath</b>:</p> <ul style="list-style-type: none"> <li>● The use of landscape to illuminate character <i>The Hermit at Outermost House</i></li> <li>● uses literary references most obviously in <i>Wuthering Heights</i></li> <li>● consistent use of confessional style- first person and direct address</li> <li>● use of destructive sometimes shocking imagery <i>The Burnt-out Spa</i></li> <li>● use of metaphor and personification <i>Finisterre</i></li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic examples of landscapes without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques, especially imagery, with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Hughes and Plath have used form and language choices to write about landscape. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis and detailed critical understanding of the ways in which Hughes and Plath have made meaning.</p>



<p><b>A03</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to “experiences” and the reader:</p> <p><b>Hughes:</b></p> <ul style="list-style-type: none"> <li>• his early experience of growing up in Yorkshire</li> <li>• his interest in prehistory, myth, shamanism and the supernatural</li> <li>• literary influences such as his reading of European poetry and Shakespeare</li> <li>• his experiences of outdoor life such as farming, fishing and hunting</li> <li>• contemporary responses to his writing</li> <li>• his relationship with Plath.</li> </ul> <p><b>Plath:</b></p> <ul style="list-style-type: none"> <li>• her experiences of places such as Boston, Spain and Devon</li> <li>• the influence of water and the sea</li> <li>• the influences of her father, children and husband</li> <li>• literary influences on her writing, such as Hughes and Lowell</li> <li>• contemporary responses to her ‘confessional’ writing</li> <li>• attitudes to women and to the position of women writers in the Fifties and Sixties.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Hughes and Plath explore landscapes.</p>
<p><b>A04</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both poets use landscapes to write about personal relationships/ views</li> <li>• both write about characters within their chosen landscapes</li> <li>• shocking sometimes violent imagery used by both poets</li> <li>• the disturbing power of the elements like the wind, or water in the forms of ice, rain and river</li> <li>• Plath uses natural imagery to express disturbing inner feelings or states of mind</li> <li>• Use of imagery includes detailed and extended use of</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. Connections at <b>Band 3</b> will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed reference to the ways in which the poets explore landscapes.</p>
<p><b>A05</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory based approach, such as feminism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b>, candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5 there</b> will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

<b>Q16</b>	<b>Some readers have argued that “Both poets express exaggerated reactions to ordinary life”. In the light of this view, explore connections between the ways in which Hughes and Plath present powerful emotions. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts.</b>
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<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe examples of emotions with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to emotions. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Hughes</b>:</p> <ul style="list-style-type: none"> <li>• the effect of questioning and stream of consciousness in <i>Wodwo</i></li> <li>• vulnerability shown in <i>Wind</i></li> <li>• the poet’s personal view of poetry in <i>The Thought Fox</i></li> <li>• the persona’s observations of nature and conversational tone in <i>Pike</i></li> <li>• internal monologue and satire in <i>Hawk Roosting</i></li> <li>• use of gentler imagery in <i>The Horses</i>.</li> </ul> <p>In relation to <b>Plath</b>:</p> <ul style="list-style-type: none"> <li>• the disturbing imagery of body parts of <i>The Stones</i></li> <li>• movement from the literal to metaphor in <i>Facelift</i></li> <li>• some poems create an atmosphere of desperation <i>Tulips</i> – use of metaphor/personification.</li> <li>• Dark disturbing imagery in <i>Daddy</i> especially through metaphors.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of first person poetry without further discussion. <b>Band 2</b> responses will show some grasp of the poets’ techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Hughes and Plath have use form and language choices to write about emotions. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes and Plath have made meaning.</p>

<p><b>A03</b></p>	<p>Candidates are likely to consider the following contextual influences in relation to emotions:</p> <p><b>Hughes:</b></p> <ul style="list-style-type: none"> <li>● his early experience of growing up in Yorkshire</li> <li>● his interest in prehistory, myth, shamanism and the supernatural</li> <li>● literary influences such as his reading of European poetry and Shakespeare</li> <li>● his experience of outdoor life such as farming, fishing and hunting in which death and suffering are common occurrences.</li> </ul> <p><b>Plath:</b></p> <ul style="list-style-type: none"> <li>● her experience of places such as Boston, Spain and Devon</li> <li>● the influence of water and the sea</li> <li>● the influences of her children and husband and the death of her father</li> <li>● literary influences on her writing, such as Hughes and Lowell</li> <li>● contemporary responses to her 'confessional' writing</li> <li>● attitudes to women and to the position of women writers in the Fifties and Sixties.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Hughes and Plath use feelings to create effect.</p>
<p><b>A04</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>● Plath exploring her inner world, Hughes observing nature</li> <li>● Plath drawing reader into intimate feelings and moods</li> <li>● Hughes writing more about the effect of humans on animals</li> <li>● use of shocking imagery by both poets</li> <li>● Hughes' use of often violent physical(animal) language and imagery; Plath's concentration on psychological issues.</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which the poets present powerful emotions.</p>
<p><b>A05</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>● by exploring ambiguities in the texts</li> <li>● by adopting a theory based approach, such as feminism</li> <li>● by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> there will be awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

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

Q17	<p>“Their attitudes towards society are critical, almost cynical”. In the light of this view, explore connections between the ways in which Larkin and Duffy write about society. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe examples of cynicism with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relevant to the way they write about society. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Larkin</b>:</p> <ul style="list-style-type: none"> <li>● human weakness linked to personal failings <i>Dockery and Son, A Study of Reading Habits</i></li> <li>● use of first person to convey a variety of personae/ cynical viewpoints</li> <li>● use of restricted structure to convey limited, unfulfilled lives <i>Mr Bleaney</i></li> <li>● weakness linked to relationships</li> <li>● use of colloquial language contrasted with complex imagery <i>Afternoons</i>.</li> </ul> <p>In relation to <b>Duffy</b>:</p> <ul style="list-style-type: none"> <li>● links to mortality <i>Café Royal, Mean Time</i></li> <li>● use of colloquial language in <i>Adultery</i></li> <li>● contrast between love and hate in <i>Havisham</i> to show cynicism</li> <li>● often rooted in authentic details of popular music and names of people and places</li> <li>● often uses conversational tone.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic criticism of society without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Larkin and Duffy have used form and language choices to write about society. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have made meaning.</p>

<p><b>A03</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to society:</p> <p><b>Larkin:</b></p> <ul style="list-style-type: none"> <li>● his early experience of grim suburban life</li> <li>● his lack of religious faith and questions this raises about mortality</li> <li>● his life in Hull as a librarian and personal relationships</li> <li>● the influence of poets such as Hardy, perhaps in his pessimism, in his use of external world to represent the internal, his use of intricate syntax with traditional forms</li> <li>● the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing</li> <li>● his interest in music, especially jazz</li> <li>● his experience of writing novels, perhaps leading to quite dramatic, narrative poems.</li> </ul> <p><b>Duffy:</b></p> <ul style="list-style-type: none"> <li>● the influences of her Catholic upbringing seen in religious language and her</li> <li>● awareness of guilt/sin/moral questions</li> <li>● her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time</li> <li>● her experience in performance poetry scene of the Seventies in Liverpool and writing plays, leading to use of dramatic monologues, colloquial English and references to popular culture.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to the texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of the ways in which relevant contexts influence how Larkin and Duffy write about society.</p>
<p><b>A04</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>● both link their views on society to personal experiences</li> <li>● both focus on male weakness and aggression</li> <li>● the past provides links between the poets' critical depiction of society possible engaging with regret</li> <li>● both poets use colloquial language and conversational tone although Duffy's seems more brutal</li> <li>● Duffy has less reliance on regular forms and rhyme than Larkin who utilizes structure to reflect the poem's theme/message</li> </ul> <p>At <b>lower bands</b> connections will be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed reference to the ways in which the poets convey their views on society.</p>

<b>A05</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"><li>• by exploring ambiguities in the texts</li><li>• by adopting a theory based approach, such as feminism and Marxism</li><li>• by referring to the interpretations of particular critics.</li></ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways in which different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>
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Q18	<p><b>“In the work of both poets, there is a strong sense of the past.” In the light of this view, explore connections between the ways in which Larkin and Duffy write about the past. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts.</b></p>
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the depiction of the past with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts. <b>Band 3</b> responses will show a consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
A02	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Larkin</b>:</p> <ul style="list-style-type: none"> <li>● feelings of sadness and disappointment explored in love relationships, in <i>Wild Oats</i> in particular</li> <li>● the persona’s sense of regret as seen in <i>Dockery and Son</i></li> <li>● use of imagery to convey melancholy in <i>MCMCIV</i></li> <li>● use of natural imagery (pathetic fallacy) to suggest longing and regret in <i>Afternoons</i></li> <li>● use of symbolism <i>Love Songs in Age</i>.</li> </ul> <p>In relation to <b>Duffy</b>:</p> <ul style="list-style-type: none"> <li>● focus on youth/ school days <i>The Captain of the 1964 Top of the Form Team, The Good Teachers</i></li> <li>● use of colloquial and dated language</li> <li>● use of shocking imagery <i>Havisham</i></li> <li>● conversational tone in many of her poems</li> <li>● use of the first person conveys realism.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify some basic links to the past without further discussion. <b>Band 2</b> responses will show some grasp of the poets’ techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Larkin and Duffy have used form and language choices to write about the past. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have created effects and meanings.</p>

<p><b>A03</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to relationships:</p> <p><b>Larkin:</b></p> <ul style="list-style-type: none"> <li>● his early experience of grim suburban life</li> <li>● his lack of religious faith and questions this raises about mortality</li> <li>● his life in Hull as a librarian and personal relationships</li> <li>● the influence of poets such as Hardy, perhaps in his pessimism, in his use of external world to represent the internal, his use of intricate syntax with traditional forms</li> <li>● the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing</li> <li>● his interest in music, especially jazz</li> <li>● his experience of writing novels, perhaps leading to quite dramatic, narrative poems.</li> </ul> <p><b>Duffy:</b></p> <ul style="list-style-type: none"> <li>● the influences of her Catholic upbringing seen in religious language and her</li> <li>● awareness of guilt/sin/moral questions</li> <li>● her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time</li> <li>● her awareness of the effects of words, perhaps influenced by Catholic</li> <li>● her experience in performance poetry scene of the Seventies in Liverpool and writing plays, leading to use of dramatic monologues, colloquial English and references to popular culture.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to the texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of the ways in which relevant contexts influence how Larkin and Duffy write about the past.</p>
<p><b>A04</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>● both Larkin and Duffy write about love relationships</li> <li>● both write about regret and longing</li> <li>● Larkin seems to allude to society's faults when writing about the past</li> <li>● whereas Duffy writes about and describes personal, more intimate memories</li> <li>● both use colloquial language to create a sense of time.</li> </ul> <p>At <b>lower bands</b> connections will be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which Larkin and Duffy write about the past.</p>



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

Q19	<p>“Writers can never fully escape their heritage.” In response to this view, explore connections between the ways in which Heaney and Sheers write about their respective cultures. You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe culture with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the poets’ cultures. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Heaney</b>:</p> <ul style="list-style-type: none"> <li>● the link to specific people from his past <i>In Memoriam Sean O’Riada</i>- importance of traditional music</li> <li>● the personal response in <i>The Strand at Lough Beg</i>, focusing on Colum within his landscape</li> <li>● the ‘Troubles’ are the context for many of these poems but the individuality of the person, the memories of them, are always the overwhelming focus- <i>Triptych</i> especially offers opportunities to discuss significance of form/structure</li> <li>● the link with named places, people of the rural community especially in <i>Glanmore sonnets</i></li> <li>● emotive language used to convey tensions within the community through the image of the fisherman.</li> </ul> <p>In relation to <b>Sheers</b>:</p> <ul style="list-style-type: none"> <li>● the links to place and youth in <i>Border Country</i> and <i>Hedge School</i>, the latter exploring a developing moral conscience</li> <li>● the young Welsh dead in <i>Mametz Wood</i> - sombre tone of respect throughout</li> <li>● critical tone on the industrial decay in Wales such as closing of Ebbw Vale steelworks, using contrast of present ‘deserted’ and ‘becalmed’ and the active productive past, conveyed in verbs of effort such as ‘pressing’, ‘rolling’, ‘pumping’</li> <li>● the melancholy tone throughout poems such as <i>The Hillfort</i> and <i>Y Gaer</i> - links to history</li> <li>● links to literary history - <i>Inheritance</i>.</li> </ul> <p><b>Band 1</b> responses are like to be descriptive/narrative in approach and might identify basic features of culture without further discussion. <b>Band 2</b> responses will show some grasp of the poets’ techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Heaney and Sheers have used form and language choices to write about their cultures. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have made meaning.</p>

<p><b>A03</b></p>	<p>Candidates are likely to consider the following contextual influences:</p> <p><b>Heaney:</b></p> <ul style="list-style-type: none"> <li>• his experience living in the cottage at Glanmore and then in Dublin in the 1970s</li> <li>• the influence of other poets and artists, especially Yeats, Lowell, Dante</li> <li>• his response to political events, especially 'The Troubles' in Northern Ireland</li> <li>• his responses to the deaths of friends and family</li> <li>• his relationship to the Irish landscape and history.</li> </ul> <p><b>Sheers:</b></p> <ul style="list-style-type: none"> <li>• his childhood growing up near Abergavenny on the Welsh border</li> <li>• the landscape of the Skirrid and related country activities such as farming</li> <li>• his interest in Welsh history (ancient and modern) and society</li> <li>• literary influences such as RS Thomas, Eliot, Heaney and Larkin.</li> </ul> <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers write about culture/heritage.</p>
<p><b>A04</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both poets write about WW1, both aware of their own nationalities, might compare <i>Mametz Wood</i> with <i>In Memoriam Francis Ledwidge</i></li> <li>• Heaney more aware of political issues and national history although Sheers' <i>The Steelworks</i> could challenge this</li> <li>• both show how political events affect the individuals whose lives they have recorded</li> <li>• both focus on individuals as representatives of communities</li> <li>• both describe landscapes although Sheers' tone could be described as more melancholy ("hiraeth")</li> <li>• Heaney's focus is often close up, his language densely textured; Sheers is more detached, more narrative based with a walk or journey shaping the poem</li> <li>• both comment on artistic culture.</li> </ul> <p>At <b>lower bands</b> connections are likely to be described or asserted. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which the poets write about their cultures.</p>
<p><b>A05</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory based approach, such as feminism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

Q20	<p><b>How far do you agree that Heaney and Sheers are alike in conveying their views about their communities through the creation of characters? You must analyse in detail <u>at least two</u> poems from <u>each</u> of your set texts.</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses are likely to describe the use of characters with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating physical experiences of the world. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion and clear engagement with the statement in the question.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Heaney</b>:</p> <ul style="list-style-type: none"> <li>● the link between life and death A Drink of Water - Shakespearean sonnet</li> <li>● The Strand at Lough Beg- elegy for Heaney's cousin commenting on sectarian killings and the bond between man and land</li> <li>● Casualty first focuses on the death of one man but broadens its outlook to sectarian killings and Bloody Sunday- comments on moral obligation/ambiguity</li> <li>● The effect of loss on other individuals - In Memoriam Francis Ledwidge.</li> </ul> <p>In relation to <b>Sheers</b>:</p> <ul style="list-style-type: none"> <li>● emphasis on hands and touch, in <i>Farrier</i> words like 'pinches', 'runs his hand', 'cups' and 'slap' - pride in his work</li> <li>● use of contemporary language and imagery in <i>Joseph Jones</i></li> <li>● conversational tone in <i>Happy Accident</i> with emphasis on strong visual imagery</li> <li>● disturbing imagery of <i>Drinking with Hitler</i> - strong use of metaphor/simile</li> <li>● poignant use of language/tone in the description of the woman in <i>Amazon</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of physical experiences without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Heaney and Sheers have used form and language choices to write about characters/communities. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have made meaning.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider the following contextual influences in relation to physical experiences:</p> <p><b>Heaney:</b></p> <ul style="list-style-type: none"> <li>● his experience living in the cottage at Glanmore and then in Dublin in the 1970s</li> <li>● the influence of other poets and artists, especially Yeats, Lowell, Dante</li> <li>● his response to political events, especially 'The Troubles' in Northern Ireland</li> <li>● his responses to the deaths of friends and family</li> <li>● his relationship to the Irish landscape and history.</li> </ul> <p><b>Sheers:</b></p> <ul style="list-style-type: none"> <li>● his childhood growing up near Abergavenny on the Welsh border</li> <li>● the landscape of the Skirrid and related country activities such as farming</li> <li>● his interest in Welsh history and society</li> <li>● travels in Zambia and the USA</li> <li>● literary influences such as RS Thomas, Eliot, Heaney and Larkin.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers write about characters and communities.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> <li>● both focus on characters to comment on society although Heaney's focus is frequently on political/sectarian issues</li> <li>● both link characters closely to their natural environments</li> <li>● Heaney's portrayal is often sympathetic while Sheers can be critical</li> <li>● Many of Heaney's characters are friends and family members; Sheer's connections are less personal</li> <li>● Both poets comment on the vulnerability of life through their characters</li> </ul> <p>At <b>lower bands</b> connections will be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which the poets write about characters and communities.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>● by exploring ambiguities in the texts</li> <li>● by adopting a theory based approach, such as feminism</li> <li>● by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

## AS Unit 2 Poetry Section B assessment grid

Band	<b>A01</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i>  <b>10marks</b>	<b>A02</b> <i>Analyse ways in which meanings are shaped in literary texts</i>  <b>10 marks</b>	<b>A03</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i>  <b>20 marks</b>	<b>A04</b> <i>Explore connections across literary texts</i>  <b>30 marks</b>	<b>A05</b> <i>Explore how literary texts are informed by different interpretations</i>  <b>10 marks</b>
<b>5</b>	<b>9-10marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of poems</li> <li>very well-developed argument</li> <li>confident grasp of concepts and apt use of terminology</li> <li>accurate, fluent expression</li> </ul>	<b>9-10marks</b> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>confident and apt textual support</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of significance and influence of context in question focus</li> <li>confident analysis of wider context in which poems are written and received</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>productive and discerning comparisons/connections between poems and poets</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>clearly informed discussion of poems</li> <li>effectively structured argument</li> <li>secure grasp of concepts and secure and sensible use of terminology</li> <li>expression generally accurate and clear</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>appropriate and secure textual support</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>sound appreciation of significance and influence of context in question focus</li> <li>sound analysis of wider context in which poems are written and received</li> </ul>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>makes purposeful use of specific connections and comparisons between poems and poets</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>makes clear and purposeful use of other relevant interpretations</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>engages with poems</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts and generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clear analysis of writer's use of language and poetic techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>clear grasp of the importance of context in question focus</li> <li>clear grasp of wider context in which poems are written and received</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>makes generally clear and appropriate comparisons/connections between poems and poets</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>

2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>attempts to engage with poems</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies, more so at the lower end of the band</li> </ul>	<p><b>3-4marks</b></p> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and poetic techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>makes some connections between poems and contexts</li> </ul>	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>makes some basic, usually valid comparisons/connections between poems and poets</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>understands poems at a superficial or literal level</li> <li>response may lack organisation and relevance</li> <li>shows some grasp of basic terminology, though this may be occasional</li> <li>errors in expression and lapses in clarity</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>identifies a few basic language and stylistic features</li> <li>offers narrative/descriptive comment on poems</li> <li>occasional textual support, but not always relevant</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>describes basic context in question focus</li> <li>describes wider context in which poems are written and received</li> </ul>	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>identifies basic links between poems and poets</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
0	<p><b>0 marks</b> Response not credit worthy or not attempted.</p>				