

UNIT 2 Poetry Post-1900

Mark Scheme

General Advice

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

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

AS AND A LEVEL ENGLISH LITERATURE Specimen Assessment Materials 69

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

Section A: Critical Analysis**Section A Mark Allocation**

AO1	20 marks
AO2	20 marks

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.

Edward Thomas: *Selected Poems* (Faber)

1. **Re-read 'The Manor Farm' on page 61. Explore the ways in which Thomas writes about the setting in this poem.** **[40]**

AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe the setting with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the setting of <i>The Manor Farm</i>. Band 3 responses will show more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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"> • Thomas' creation of stillness, particularly through the metaphor of sleep, and the lack of movement • his creation of silence, for example by expressing soft sounds using assonance/alliteration in 'drowsily'/'swishing'/'against': by use of rhythm and alliteration for emphasis in 'slept...Sun...silence' • his use of detailed observation, e.g. in descriptions of the melting mud, the roof and the carthorses • his observation of the effects of light, e.g. 'gilding', 'glowing' • the structure, especially the movement from observation to contemplation in the second part (the last seven lines), use of more archaic language e.g. 'twas', 'draught', 'bliss' • the references to England and final word 'Merry', and associations of nostalgia, the past, loss: expect some exploration of these words in relation to setting. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the setting without further discussion. Band 2 responses will show some grasp of Thomas' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Thomas has used form and language choices to create setting.</p> <p>Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas has created effects and meanings.</p>

Alun Lewis: *Collected Poems* (Seren)

2. Re-read ‘The Swimmer’ on page 177. Explore the ways in which Lewis writes about the swimmer’s experience of the natural world in this poem. [40]

AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the swimmer's experience with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the swimmer's experience. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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"> • the three-part structure (the journey, the swim, dressing and reflecting), a movement from physical description to contemplation • the early morning silence, emphasised by absent sounds e.g. alliteration of 'clogs go clattering' • the difficulty of the walk and effects of the rain (in the language of 'tricky', 'scramble', 'dripping sheaves') • sound of the sea, harsh consonants combined with 'shale' and 'seashell' • use of verbs in opening line of second part • the creation of the movement of the sea and use of words like 'swell' • use of metaphor of 'laughing' and its associations • the comparison with the seal and effects of the relaxed language of 'slowly in the swirl', 'leisurely' and 'considering' • the effect of the final section and the ambiguity of the final line, exploring what is 'sure' - the sea, the war, death? <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the swimmer's experience without further discussion. Band 2 responses will show some grasp of Lewis' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lewis has used form and language choices to present the swimmer's experience. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed understanding of the ways in which Lewis has created effects and meanings.</p>

D H Lawrence: *Selected Poems* (Penguin Classics)

3. Re-read 'Bei Hennef' on page 3. Explore the ways in which feelings are presented in this poem. [40]

AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the feelings in the poem with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating the feelings in the poem. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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"> • the effects of personification and alliteration in opening stanza to create feeling of happiness ('bliss') • the creation of peace in second stanza, especially repetition and position of 'gone' • the use of the sound 'Sh!' and clinching rhyme 'river'/'ever' • the confidence of love in the repeated assertions 'I know', 'I can see' and 'It is large' • use of patterning and rhythm of You and I, and perfect pairs e.g. night/day • the effect of the short confident lines • the feeling left by the final isolated line - bathos? recognition? and its relationship to the overall shape of the poem <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. Band 2 responses will show some grasp of Lawrence's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lawrence has used form and language choices to present feelings. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence has created effects and meanings.</p>

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

4. Re-read 'The Yew Tunnel in Winter' on page 36. Explore the ways in which Clarke makes use of the yew trees in this poem. [40]

AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the yew trees with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the use of the yew trees. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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"> • the expression of the power of natural life, e.g. in stressed verbs like 'rise', 'grew', 'pumping' • the description of the stillness of winter, in soft words like 'snowed in', 'shut in', 'muffled', 'footfalls' • links to the dead and graveyard, with gothic images 'rooted into the mouths', 'arching clerestories' • the expression of Welsh history and continuity with allusions to Hywel Dda (10th century, and Grongar Hill, the place but also the poem by John Dyer written at Aberglasne in the 18th century) • the endurance of nature in particular with references to 'centuries' and 'dream of winter and history' • use of irregular sonnet form to encapsulate centuries of history, and of rhyme to emphasise concepts. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the yew trees without further discussion. Band 2 responses will show some grasp of Clarke's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Clarke has used form and language choices to present the yew tunnel. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Clarke has created effects and meanings.</p>

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

5. Re-read 'The River in March' on page 55. Explore the ways in which Hughes creates the identity of the river in this poem. [40]

AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the river with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the identity of the river. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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"> • identity linked to contrasting stanzas of rich and poor (suggesting tidal river in March) with appropriate imagery • identity linked to use of female gender, offering different personae • language of vulnerability e.g. 'sick', 'huddles', 'headache', 'shivers' (stanza 6 persona) • also language of fertility and wealth e.g. 'rich', 'hoard', 'spills', 'solid silver' (stanza 7 persona) • use of regular pattern 'Now...' and three-lined verse vignettes • use of detailed descriptions of river environs • the effect of the ending: upbeat, language suggesting spring and renewal e.g. 'sow', 'bulges' <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the river without further discussion. Band 2 responses will show some grasp of Hughes's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes has used form and language choices to create the river's identity. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes has created effects and meanings.</p>

Sylvia Plath: Poems selected by Ted Hughes (Faber)

6. Re-read 'Poppies in July' on page 42. Explore the ways in which Plath presents the impact of the poppies in this poem. [40]

AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the tulips with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the impact of the poppies. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At bands 4 and 5 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"> • use of surprising image in opening line and hell's associations of fire and pain • use of extended metaphor of fire • other shocking images, especially linked to blood • use of poppies' link to opium and drug language • the many negatives egs 'no', 'nothing', 'cannot' culminating in absence of feeling, 'dulling', 'stilling' • the lack of connecting narrative, instead poem shaped around images and anxious questions • contrast of opening and ending, from colour (poppies and flames) to its absence ('colorless. Colorless') <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the poppies without further discussion. Band 2 responses will show some grasp of Plath's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Plath has used form and language choices to create the impact of the poppies. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Plath has created effects and meanings.</p>

Philip Larkin: The Whitsun Weddings (Faber)

7. Re-read 'A Study of Reading Habits' on page 29. Explore how Larkin presents his experience of reading in this poem. [40]

AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the experience of reading with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the experience of reading. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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"> • the structure of the poem in three stages/experiences of reading growing up • shocking, but exaggerated, language of the second stanza e.g. 'ripping', 'clubbed' • use of rhyme to undermine/mock the fantasy - so 'hook' rhymes with 'book' and 'meringues' offers a comic contrast undermining the force of 'fangs' • use of colloquial/comic book language to create unsophisticated persona/reader, for example 'keep cool', 'dirty dog', 'the dude' • effect of more forceful colloquial language at the end in terms of placing the persona's use of reading • effect of single standout simile, 'like meringues' <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the experience of reading without further discussion. Band 2 responses will show some grasp of Larkin's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Larkin has used form and language choices to create the experience of reading. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin has created effects and meanings.</p>

Carol Ann Duffy: Mean Time (Picador)

- 8. Re-read 'Room' on page 46. Explore the ways in which Duffy creates setting and atmosphere in this poem. [40]**

AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe setting and atmosphere with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to setting and atmosphere. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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"> • the use of single objects (chair, lightbulb, bed) to create bareness of the room/setting • use of key adjectives to create bleak atmosphere in each stanza - greasy, cool, hard, giftless • use of senses to suggest lonely person in the room/setting, e.g. watch, silence, clouds, stares • sense of time passing, night coming, darkens atmosphere • use of concise, blunt statements, as brief as one word, or not even a word in '£90pw', to create atmosphere and setting <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of setting and atmosphere without further discussion. Band 2 responses will show some grasp of Duffy's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Duffy has used form and language choices to create setting and atmosphere. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Duffy has created effects and meanings.</p>

Seamus Heaney: *Field Work* (Faber)

- 9. Re-read 'The Guttural Muse' on page 22. Explore the ways in which Heaney creates mood and atmosphere in this poem. [40]**

AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe mood and atmosphere with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relevant to mood and atmosphere. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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"> ● creates relaxed heavy atmosphere by appeal to senses and absorption in the physical, for example 'smelt the heat', 'breathed the muddied' ● use of outsider position in 'watched' becoming 'old pike' later on ● use of extended fish imagery, links Heaney to the young people ● voices create comforting, healing atmosphere; treated as though they are physical objects e.g. 'oily bubbles', soft on the skin ● use of tench story, adds to comforting atmosphere, 'slime' repeated links to 'oily', put on troubles/scars ● use of pike simile might suggest tired, envious mood, especially contrasting language of 'badged with sores'/'soft-mouthed life'. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of mood and atmosphere without further discussion. Band 2 responses will show some grasp of Heaney's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney has used form and language choices to create mood and atmosphere. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney has created effects and meanings.</p>

Owen Sheers: *Skirrid Hill* (Seren)

- 10. Re-read 'Winter Swans' on page 7. Explore how Sheers presents the relationship between the couple in this poem. [40]**

AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the relationship between the couple with broad and probably asserted ideas. Band 2 will be more engaged and organised and will show some grasp of concepts relating to the relationship. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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"> • effect of long opening sentence with emphasis finally falling on 'stopped us' • contrast of 'silent and apart' and 'tipping in unison' • energy and force of the swans in verbs such as 'rolling', 'righting' • use of rain and water to suggest alienation of couple but togetherness of swans e.g. 'righting in rough weather' • in terms of structure, the contrast of the two long sentences, at start and ending, atmosphere brightens, in 'stilling water' and 'afternoon light' • use of swan imagery to bring couple together, in 'swim', 'folded' and simile of the 'wings' • ambiguity of 'flight', landing but also running away, now over. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the relationship without further discussion. Band 2 responses will show some grasp of Sheers' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Sheers has used form and language choices to create the couple's relationship. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Sheers has created effects and meanings.</p>

AS AND A LEVEL ENGLISH LITERATURE Specimen Assessment Materials 81

AS Unit 2 Poetry Section A Assessment Grid

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

Section B Poetry Comparison

Section B Mark Allocation

	AO1	AO2	AO3	AO4	AO5
80 marks	10	10	20	30	10

11. How far do you agree that Thomas and Lewis are alike in “finding love in their time both a positive and distressing experience”? You must analyse in detail at least two poems from each of your set texts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe examples of love from both poets with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to love, such as love of wives and love of nature. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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 Thomas:</p> <ul style="list-style-type: none"> • more prosaic style, 'simple and direct' • use of names, especially plants, and details of close observation • use of rhyme and pattern eg. short lines and quatrains in <i>No one so much as you</i>, • use of rhyme, and the movement between 'you' and 'I', in <i>And you, Helen</i> • movements of a complex, indecisive poetic consciousness followed in the poetry. <p>In relation to Lewis:</p> <ul style="list-style-type: none"> • more defined, intimate context for example 'Your kisses close my eyes', 'watch you slip your dress' • 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> • use of 'we' and affectionate language such as 'darling' and 'sweet' • direct expressions of feeling • use of rhyme and quatrains for example <i>Water Music, Ways</i> • controlled, complex syntax, following movements of thought for example <i>All day it has rained</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of writing about love without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how the poets have used form and language choices to write about love. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis have created effects and meanings.</p>

A03	<p>Candidates are likely to consider some of the following contextual influences in relation to love in 'their time':</p> <p>Thomas:</p> <ul style="list-style-type: none"> • the influence of his notebooks and prose nature writings • the influence of Robert Frost's conversational style • the effects of family life and possibly depression, especially in the tone of his poems • the context of the First World War in which all his poems were written • the effects of his walks over the south of England <p>Lewis:</p> <ul style="list-style-type: none"> • the influence of Thomas on subject matter and style • his reading, of Romantic poets in particular Keats • the effects of his soldier training in the Second World War • the effects of loved places such as the South Wales valleys and Cardiganshire • the effects of the war and then being posted far away to India and Burma. <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3, contexts should be clearly linked to texts and question. At Bands 4 and 5, candidates will show increasingly confident discussion and analysis of the ways in which relevant contexts influence how Thomas and Lewis write about love.</p>
A04	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both write love poems to their wives, <i>Goodbye</i> and <i>And you, Helen</i> • threats to love, especially the overt threat of war in Lewis' case • they write about the difficulty of loving • both show love of places, especially familiar places • love linked to beauty and sometimes death in both poets • Lewis shows 'love' for Thomas' writing and his home Steep • Lewis more optimistic about the power of love. <p>At lower bands connections are likely to be asserted or described. At Band 3, connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5, candidates will support connections by detailed critical reference to the ways in which the poets write about love.</p>
A05	<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"> • by exploring ambiguities in the texts; • by adopting a theory based approach, such as feminism; • by referring to the interpretation of a particular critic. <p>Band 1 interpretations will tend to be asserted/described. At Band 2 there will be some awareness of plural readings. At Band 3 readings will be clearly relevant to the candidate's argument and to the question. Bands 4 and 5 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>

12. “Closely observed poems about nature are also often about something else.” In response to this view, explore connections between the ways in which Thomas and Lewis write about nature. You must analyse in detail at least two poems from each of your set texts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe examples of writing about nature with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to nature and close observation. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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 Thomas:</p> <ul style="list-style-type: none"> • use of names of plants and places • use of weather and seasons • use of senses such as touch and smell in 'Old Man' and 'Digging', sound in 'Adlestrop' and 'Aspens' • often considers the relationship between people and nature, as with children, as in 'The Path', or travellers as in 'Adlestrop', 'The Owl', 'Lob' • importance of memories in 'Lob', • use of rhyme, especially in some 'sound' poems, such as 'Aspens' • observation of the mundane, the ordinary, as in 'Nettles' or 'Rain' <p>In relation to Lewis:</p> <ul style="list-style-type: none"> • looks closely at landscapes, sight main sense, effects of light as in <i>To Edward Thomas</i> • use of rhyme and effective verbs to create wind and rain in <i>All day it has rained</i> • nature links to death, especially the death of the poet in <i>All day it has rained</i> • not just observation, something also more deeply satisfying, in being at home in <i>On Embarkation</i> • nature a physical experience in <i>On Embarkation</i> • also a physical experience for those who work on the land such as miners and peasants • contrast of nature between India, for example harsher language and harsher light, and home • nature dangerous in India, imagery of darkness, death and threats. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of writing about nature without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Thomas and Lewis have used form and language choices to write about nature. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis use close observation and write about nature.</p>

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

13. “It is what they find there rather than the place itself that inspires poets.”
In response to this view, explore the ways in which Lawrence and Clarke write about place. You must analyse in detail at least two poems from each of your set texts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to offer descriptions of places with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to place. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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 Lawrence:</p> <ul style="list-style-type: none"> • creates atmosphere, of silence and tension for example in 'A Snowy Day in School', with use of alliteration and assonance, and long lines • interested in the relationship between poet and place, e.g. <i>The Wild Common</i> • state of mind more important than the place in some poems, for example <i>Malade</i>, <i>Pomegranate</i>, and likely to use exclamations and questions • interested in the mythological/historical associations of place, for example the Mediterranean in <i>Middle of the World</i> • in later poems, the relationship with the plant, the fruit or the creature more central than the place, for example <i>Bare Almond Trees</i>, <i>Sicilian Cyclamens</i>, <i>The Bat</i>. <p>In relation to Clarke:</p> <ul style="list-style-type: none"> • 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 • places explored through sequences, for example <i>The Middleton Poems</i>, <i>Nine Green Gardens</i> • tends to explore history and geology of places in confident detail, naming historical figures, rocks, plants and animals • <i>Landfall</i> good example of effective use of immersion in history and geology brought alive by powerful verbs, imperative tone • place created by telling a story (from history) in <i>A Sad Story</i> showing skilful use of sonnet form and sharp detail • language of farming and summer weather in <i>On Banc Blaen Cwrt</i> • focuses on farmers and their animals. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of places without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lawrence and Clarke have used form and language choices to write about place. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence and Clarke have created effects and meanings.</p>

<p>AO3</p>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets write about place:</p> <p>Lawrence:</p> <ul style="list-style-type: none"> • his early life in the mining village of Eastwood • his ideas about free verse in his introduction to 'New Poetry' • his teaching experience and the place of the classroom • his experience of being in exile, especially the culture of the Mediterranean • his individualistic, anti-egalitarian views • his experiences of living in Italy, especially Florence and Taormina, in Australia and New Mexico. <p>Clarke:</p> <ul style="list-style-type: none"> • her home, Blaen Cwrt, in West Wales • her proximity to Welsh farming life and its effects • her interest in the history, landscape and culture of Wales • the link between music and poetry • her role as a poet who remembers people, events and the past • her role as the National Poet of Wales. <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 increasingly confident discussion and analysis of ways in which relevant contexts influence how Lawrence and Clarke write about place.</p>
<p>AO4</p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> • Clarke very much focused on Wales, home; Lawrence shows wider range of places, exile • Lawrence more subjective in approach than Clarke, more personal involvement, and verse becomes freer • 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 • 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. <p>At lower bands, connections will be asserted or described. At Band 3, connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5, candidates will support connections by detailed critical reference to the ways in which poets write about place.</p>
<p>AO5</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"> • by exploring ambiguities in the texts; • by adopting a theory based approach, such as feminism; • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted /described. At Band 2, candidates will show awareness of plural readings. At Band 3, readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 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>

14. How far do you agree that Lawrence and Clarke are alike in writing about the creatures that they meet “with sympathy but without sentimentality”? You must analyse in detail at least two poems from each of your set texts.

[80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to offer descriptions of creatures with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to how the poets look at creatures. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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 Lawrence:</p> <ul style="list-style-type: none"> • how he creates relationships with the creatures • the range of feelings exhibited towards them, from anger to admiration and sympathy • use of free verse to follow the immediacy of reactions to the creatures • use of questions ('When did you start your tricks'), blunt statements ('You speck'), and repetition ('Such silence..Such gorging..Such obscenity..') • observation of their movements, expressed through line lengths and verbs sometimes imaginatively extended as in 'flickers', 'flicker-splashing', 'flicker-heavy' in <i>Man and Bat</i> • how he uses creatures to criticize himself and human beings in <i>Snake</i> in particular. <p>In relation to Clarke:</p> <ul style="list-style-type: none"> • sees similarity of creatures and humans, as in <i>Mother Tongue</i>, sympathises with the bird behaving maternally • use of objective scientific language and concepts, eg 'embryo', 'arterial arrangements of blood', 'spores of the virus' • creatures more domestic, more part of the human world e.g. 'the cuckoo's...two notes..C and A flat' • this has disastrous effects in <i>Adders</i>, snake ending as 'a shoelace' contrasted with 'quicksilver tongue' earlier, so here sympathy towards the creature and critical of human behaviour • relationship between animals and humans explored in the foot and mouth poems of the sequence <i>Making the Beds for the Dead</i>, precise comparisons express pity for example 'the umbilical a wet tendril against his hand' and 'Her ears are leaves between his fingers' <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of creatures without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lawrence and Clarke have used form and language choices to write about creatures. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence and Clarke have created effects and meanings.</p>

<p>AO3</p>	<p>Candidates are likely to consider the following contextual influences in relation to the ways in which the poets write about the creatures that they meet:</p> <p>Lawrence:</p> <ul style="list-style-type: none"> • his early life in the mining village of Eastwood • his ideas about free verse in his introduction to 'New Poetry' • his teaching experience • his experience of being in exile • his interest in wild creatures and how we should relate to them • his individualistic, anti-egalitarian views • his experiences living in Italy, especially in Florence and Taormina, in Australia and New Mexico <p>Clarke:</p> <ul style="list-style-type: none"> • her home, Blaen Cwrt, in West Wales • her proximity to Welsh farming life • her interest in Welsh history, landscape and culture • the link between music and poetry • her role as a poet who remembers people, events and the past • her role as the National Poet of Wales. <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 question. At Bands 4 and 5, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Lawrence and Clarke write about creatures.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • Lawrence seems to have more significant encounters with live creatures than Clarke • Lawrence seems to create a particular, but mostly unsentimental relationship with a creature, whereas Clarke is less personally involved and often uses scientific language • <i>Snake</i> and <i>Adders</i> offer a useful connection, especially in what they say about attitudes to snakes; fear, respect and beauty are explored in different ways in each poem • Lawrence tends to celebrate the life (both energy and separateness) of creatures • there is a lot of death in Clarke's poems about creatures, such as 'Taxidermy' and title sequence • Clarke's creatures are more domesticated, more part of the human world such as farming. <p>At lower bands connections are likely to be asserted or described. At Band 3, connections will be relevant to the question and clearly supported by the texts. Bands 4 and 5 candidates will support connections by detailed critical reference to the way the poets write about creatures.</p>
<p>AO5</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"> • by exploring ambiguities in the texts; • by adopting a theory based approach, such as feminism; • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted/described. At Band 2 candidates will show awareness of plural readings. At Band 3 readings will be relevant to the candidate's argument and question. At Bands 4 and 5 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>

15. How far do you agree that Hughes and Plath are alike in their desire “to use their experiences to shock and disturb the reader”? You must analyse in detail at least two poems from each of your set texts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe examples of shocking and disturbing experiences with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to use of shocking/disturbing experiences. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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 Hughes:</p> <ul style="list-style-type: none"> • use of violent, physical images, in particular to express power of creatures, as in <i>Hawk Roosting</i> and the force of the elements - wind, rain, ice, water as in <i>Wind</i> and <i>October Dawn</i> • uses language of fear and death, for example <i>Bayonet Charge</i> and <i>Pike</i> • portrays love and sex in violent, often physically repulsive, for example <i>The Lovepet</i> • but can also use delicate language and imagery, to create animal movement as in 'nose touches twig' in <i>The Thought Fox</i>, and to create stillness as in 'Megalith-still' in <i>The Horses</i>. • some of most shocking imagery linked to birds, especially in the <i>Crow</i> poems, expressing horror, fear, cruelty and death, powerfully combined with repetition and fragmented syntax • familiar subjects/experiences presented in surreal/mythological ways, for example the man-woman relationships in <i>Crow's First Lesson</i>. <p>In relation to Plath:</p> <ul style="list-style-type: none"> • probably most shocking imagery that of the Holocaust in <i>'Daddy'</i> to express hatred and anger, effectively linked to strong rhymes, and in <i>Mary's Song</i> to express her pain • uses disturbing imagery to describe her maternal experiences as in <i>Morning Song</i> • consistent use of colour imagery, such as red and black in <i>Daddy</i>, black and blue in <i>The Moon and the Yew Tree</i>, usually to express dark states of mind • uses imagery of numbness, as in <i>Mirror</i>, 'I am silver and exact', an object without depth of feeling, to make the familiar experience of looking in the mirror disturbing • often uses disturbing flower imagery, as in <i>Tulips</i> which are hostile on one level but like the poppies in <i>Poppies in October</i> also life-giving irritants • can write disturbingly about death, sometimes welcoming it, for example <i>Edge</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic examples of shocking/disturbing experiences without further discussion. Band 2 responses will show some grasp of the poets' techniques, especially imagery, with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes and Plath have used form and language choices to write about shocking/disturbing experiences. Responses at Bands 4 and 5 will show increasing evidence of effective analysis and detailed critical understanding of the ways in which Hughes and Plath have created effects and meanings.</p>

AO3	<p>Candidates are likely to consider some of the following contextual influences in relation to “experiences” and the reader:</p> <p>Hughes:</p> <ul style="list-style-type: none"> • his early experience of growing up in Yorkshire • his interest in prehistory, myth, shamanism and the supernatural • literary influences such as his reading of European poetry and Shakespeare • his experiences of outdoor life such as farming, fishing and hunting • contemporary responses to his writing • his relationship with Plath. <p>Plath:</p> <ul style="list-style-type: none"> • her experiences of places such as Boston, Spain and Devon • the influence of water and the sea • the influences of her father, children and husband • literary influences on her writing, such as Hughes and Lowell • contemporary responses to her ‘confessional’ writing • attitudes to women and to the position of women writers in the Fifties and Sixties. <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 Hughes and Plath use shocking/disturbing experiences.</p>
AO4	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both poets use shocking and disturbing imagery to write about personal relationships • both write about death, Hughes often in a brutal way, Plath often with acceptance • imagery of nature in Hughes expresses the shocking/disturbing power of creatures, like the hawk in <i>Hawk Roosting</i> • or it creates the disturbing power of the elements like the wind, or water in the forms of ice, rain and river • in contrast, Plath uses natural imagery to express disturbing inner feelings or states of mind • their imagery can shock but in different ways; Hughes' imagery can be physically revolting as in some of the Crow poems, Plath's can be more culturally shocking, as in her references to the Holocaust or religion • both can use surprising imagery to delight, or suggest experiences of joy and beauty; Plath in <i>You're</i> and Hughes in poems such as <i>A March Calf</i> and <i>Cock-Crows</i>. <p>At lower bands connections are likely to be asserted or described. Connections at Band 3 will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed reference to the ways in which the poets use their experiences to shock and disturb the reader.</p>
AO5	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways: by exploring ambiguities in the texts; by adopting a theory based approach, such as feminism; by referring to the interpretations of particular critics. Band 1 interpretations will tend to be asserted/described. At Band 2, candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 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>

16. “When they seem to be writing about the world outside, poets are often writing about their own feelings.” In response to this view, explore connections between the ways in which Hughes and Plath write about suffering. You must analyse in detail at least two poems from each of your set texts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe examples of suffering with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to suffering. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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 Hughes:</p> <ul style="list-style-type: none"> • suffering linked to animals, little sympathy, more emphasis on resistance as in <i>The Jaguar</i> with its striking similes and violent imagery • lack of sentimentality and feeling, use of blunt brief statements in <i>View of a Pig</i> • identification with those beings that cause suffering, as <i>Pike</i> or <i>Hawk Roosting</i>, <i>Bayonet Charge</i> • personal suffering linked to love and the relationship of those in love, as in <i>Lovesong</i> and <i>Lovepet</i> • use of allegorical shape, animal imagery, lists of images of suffering • use of violent images, horror, insistent repetition eg. 'It ate..It ate..' • suffering as part of life, a stage to go through, so in <i>Emily Brontë</i> with its imagery of decay, pity becomes irrelevant. <p>In relation to Plath:</p> <ul style="list-style-type: none"> • suffering linked to family in <i>Daddy</i>, explores the feelings of fear and hatred, use of extreme imagery, of the Holocaust for example • some poems embrace suffering, as in <i>Spinster</i> with its cold imagery of winter, ice and frost, seems to turn suffering into a defence • some poems create an atmosphere of isolation and numbness, as in <i>Suicide off Egg Rock</i> with its harsh consonants, images of decay and of the sun's power. • suffering linked to hospital and illness, as in <i>The Stones</i>, where the speaker becomes objectified - 'I became a still pebble' and the outside world hostile. • suffering linked to absence of feeling and death, especially in <i>The Moon and the Yew Tree</i> with its imagery of darkness and death. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of suffering without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes and Plath have use form and language choices to write about suffering. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes and Plath have created effects and meanings.</p>

<p>AO3</p>	<p>Candidates are likely to consider the following contextual influences in relation to suffering:</p> <p>Hughes:</p> <ul style="list-style-type: none"> • his early experience of growing up in Yorkshire • his interest in prehistory, myth, shamanism and the supernatural • literary influences such as his reading of European poetry and Shakespeare • his experience of outdoor life such as farming, fishing and hunting in which death and suffering are common occurrences. <p>Plath:</p> <ul style="list-style-type: none"> • her experience of places such as Boston, Spain and Devon • the influence of water and the sea • the influences of her children and husband and the death of her father • literary influences on her writing, such as Hughes and Lowell • contemporary responses to her 'confessional' writing • attitudes to women and to the position of women writers in the Fifties and Sixties. <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 Hughes and Plath write about suffering.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • a comparison of poems with similar subject matter such as <i>Emily Brontë</i> and <i>Wuthering Heights</i> • Plath exploring her inner world, Hughes looking from the outside • Plath drawing reader into intimate feelings and moods • Hughes writing more about suffering in the animal world • use of shocking imagery by both poets • Plath exploring, experiencing suffering, Hughes seeing it as part of life to go through • in writing about suffering Hughes' use of often violent physical (animal) language and imagery; Plath's use of imagery and language of the sky (sun and moon) and of the day (light and darkness). <p>At lower bands connections are likely to be asserted or described. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which the poets write about suffering.</p>
<p>AO5</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"> • by exploring ambiguities in the texts; • by adopting a theory based approach, such as feminism; • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted or described. At Band 2 there will be awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 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>

17. How far do you agree that Larkin and Duffy are alike in the ways they remember experiences of love and disappointment in their poetry? You must analyse in detail at least two poems from each of your set texts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Candidates may write about love and disappointment separately or about disappointment in relation to love. Either approach is valid and should be rewarded. Band 1 responses are likely to describe examples of remembering love and disappointment with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relevant to remembering experiences of love and disappointment. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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 Larkin:</p> <ul style="list-style-type: none"> • memories of love and disappointment brought back by objects, such as the 'songs' in <i>Love Songs in Age</i>, the 'vase' and other objects in <i>Home is so sad</i> • use of extended imagery linked to remembering the promise of love, such as 'like a spring-woken tree' and 'love...sailing above', countered by language of disappointment, in <i>Love Songs in Age</i> • use of rhyme to emphasise disappointed feelings, as in 'young/sung', 'satisfy/cry, and 'love/bereft/theft' in <i>Home is so sad</i> • importance of music in bringing back memories, especially of loss, in <i>Love Songs in Age</i> and <i>Reference Back</i>, and deep disappointment as in 'your unsatisfactory age..my unsatisfactory prime' • in <i>The Whitsun Weddings</i> the long sentences and many active verbs (ran, crossed, kept, dipped and rose, raced across) bring the memory into the present; and the narrative of the journey remembers the possibilities of love of that Whitsun and is ambivalent about the future • love and its disappointments also figures in <i>Wild Oats</i>, but here also self-criticism and irony • the inevitability of death creates an atmosphere of disappointment, for example <i>Mr Bleaney</i>. <p>In relation to Duffy:</p> <ul style="list-style-type: none"> • remembering experiences linked to words, especially unwelcome change, as in <i>Moments of Grace</i>, where change, loss of love, is expressed as movement from verbs (youth) to 'These days we are adjectives, nouns.' • memories are linked to particular words, like the 'embarrassing word' in <i>Litany</i>, 'the power of your name' in <i>First Love</i>, 'I hear her life in the words' of her mother • memories frequently linked to childhood, and to love, especially early love, in <i>Before you were Mine</i> and <i>First Love</i> • remembering often rooted in authentic details of popular music and names of people and places • often uses colloquial, conversational, unpoetic language, as in 'snog', 'keeney', <i>They've got your number</i>, many more in <i>The Cliche Kid</i> • remembering is often linked to dreaming, especially of love/loved ones, for example <i>Sleeping</i>, <i>Disgrace</i>, <i>First Love</i>, <i>Moments of Grace</i>. • waking from dreams is linked to language of disappointment, for example <i>Disgrace</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of remembering without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Larkin and Duffy have used form and language choices to write about remembering experiences of love and disappointment. Responses at Bands 4 and 5 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>AO3</p>	<p>Candidates are likely to consider some of the following contextual influences in relation to love and disappointment:</p> <p>Larkin:</p> <ul style="list-style-type: none"> • his early experience of grim suburban life • his lack of religious faith and questions this raises about mortality • his life in Hull as a librarian and personal relationships • 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 • the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing • his interest in music, especially jazz • his experience of writing novels, perhaps leading to quite dramatic, narrative poems. <p>Duffy:</p> <ul style="list-style-type: none"> • the influences of her Catholic upbringing seen in religious language and her awareness of guilt/sin/moral questions • her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time • her awareness of the effects of words, perhaps influenced by Catholic upbringing, so poems called <i>Litany</i>, <i>Prayer</i>, <i>Moments of Grace</i>, <i>Confession</i> • 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. <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 the texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of the ways in which relevant contexts influence how Larkin and Duffy write about remembering experiences of love and disappointment.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both remember love, more emphasis on disappointment in Larkin • in Duffy, the power, 'joy' of love seems to outlive disappointment, for example <i>Café Royal</i> and <i>Close</i> • Larkin's memories of love and disappointment often stimulated by music, Duffy's by words, language • Duffy remembers childhood disappointment vividly, not always pleasantly, Larkin seems not to be interested in childhood/ children • Duffy's memories of love are often erotic, using language like 'your mouth is hot fruit' • Duffy's <i>Never go Back</i> may be considered extreme disillusionment with the past, more like Larkin • there seems to be disappointment in love at the very beginning, where memories start, for Larkin, not so Duffy where the remembering is often to recapture the early excitement • Duffy has less reliance on regular forms and rhyme • Duffy's language is closer to the colloquial and conversational • Candidates may compare <i>Talking in Bed</i> and <i>Disgrace</i>: both express the disappointment of love. <p>At lower bands connections will be asserted or described. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed reference to the ways in which the poets write about remembering love and disappointment.</p>
<p>AO5</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"> • by exploring ambiguities in the texts; • by adopting a theory based approach, such as feminism; • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted or described. At Band 2 candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 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>

18. “The poetic voice is often critical of people and society but also honest and caring.” In response to this view, explore the ways in which Larkin and Duffy write about relationships. You must analyse in detail at least two poems from each of your set texts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe relationships with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to relationships. Band 3 responses will show a consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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 Larkin:</p> <ul style="list-style-type: none"> • feelings of sadness and disappointment explored in love relationships, in <i>Wild Oats</i> and <i>Talking in Bed</i> in particular • the persona's selfishness and apparent honesty about it in <i>Self's the Man</i> • his use of relevant small details to convey mood and feelings - or lack of feelings, as in reference to the gloves and shoes, and hands in <i>Broadcast</i> and the snaps in <i>Wild Oats</i> • use of rhyme to suggest the distances in the relationships, as in 'shoes/lose', and 'cut-off shout/pick out' and many other examples • use of natural imagery (pathetic fallacy) to suggest separation and distance, as in the 'half-emptied trees' in <i>Broadcast</i> and the 'wind's incomplete unrest' in <i>Talking in Bed</i> • what do the irresolute endings say about the relationships in the poetry? For example, 'kind/unkind', 'unlikely charms, perhaps', 'our almost-instinct almost true'. A sign of Larkin's honesty? • Rather critical, perhaps negative, not so caring view of society in <i>Here</i> and <i>The Whitsun Weddings</i> <p>In relation to Duffy:</p> <ul style="list-style-type: none"> • her relationship with her mother, one showing rebellious behaviour in <i>Litany</i>, honestly admits guilt and quotes actual language used • expresses sadness of finished love in <i>Mean Time</i> with imagery of light and darkness, and honest admission of 'words I would never have said'; and of rejected love in <i>Havisham</i> with its vicious images of hatred, 'Bang. I stabbed at a wedding-cake.' • also passionate love relationships in <i>Valentine</i> and <i>Sleeping</i>, with sensuous language of touch with hands and mouth, and honest and direct statements like 'Your breath flares' and 'I give you an onion' • spoken words are often at the centre of the creation of these relationships, as in 'Puce curses that are sounds not words' in <i>Havisham</i>, 'I speak your name' in <i>First Love</i>, 'How close can I get to the sound of your voice' in <i>The Biographer</i> • criticises social conventions in <i>Litany</i> and <i>The Cliché Kid</i> and the effects of religion on a child in <i>Confession</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify some basic features of relationships without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Larkin and Duffy have used form and language choices to write about relationships. Responses at Bands 4 and 5 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>AO3</p>	<p>Candidates are likely to consider some of the following contextual influences in relation to relationships:</p> <p>Larkin:</p> <ul style="list-style-type: none"> • his early experience of grim suburban life • his lack of religious faith and questions this raises about mortality • his life in Hull as a librarian and personal relationships • 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 • the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing • his interest in music, especially jazz • his experience of writing novels, perhaps leading to quite dramatic, narrative poems. <p>Duffy:</p> <ul style="list-style-type: none"> • the influences of her Catholic upbringing seen in religious language and her awareness of guilt/sin/moral questions • her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time • her awareness of the effects of words, perhaps influenced by Catholic upbringing, so poems called <i>Litany</i>, <i>Prayer</i>, <i>Moments of Grace</i>, <i>Confession</i> • 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. <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 the texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of the ways in which relevant contexts influence how Larkin and Duffy write about relationships.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both Larkin and Duffy write about love relationships • both write honestly about their faults as lovers in <i>Wild Oats</i> and <i>Disgrace</i> • Larkin seems to be more at a distance in the relationships he writes about, a radio distance away, for example, in <i>Broadcast</i> or lists facts rather coldly such as 'seven years', 'four hundred letters' and 'a ten-guinea ring' in <i>Wild Oats</i> • on the other hand Duffy can write passionately about love relationships in sensuous language and 'romantic' imagery as in 'Passing, you kiss the back of my neck.' • In relation to 'caring' both Larkin and Duffy write about their relationship with their mothers in <i>Reference Back</i> and <i>Litany</i>. Larkin ends metaphysically but does speak of a "bridge" between him and his mother. Duffy ends with the taste of soap, having embarrassed her mother. <p>At lower bands connections will be asserted or described. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which Larkin and Duffy write about relationships.</p>
<p>AO5</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"> • by exploring ambiguities in the texts; • by adopting a theory based approach, such as feminism; • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted or described. At Band 2 there will be awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 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>

19. “Poets are the record keepers and moral consciences of their times.” In response to this view, explore connections between the ways in which Heaney and Sheers write about memories. You must analyse in detail at least two poems from each of your set texts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe memories with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to memories. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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 Heaney:</p> <ul style="list-style-type: none"> • memories of friends and family, elegies that re-imagine the persons and the nature of their deaths • in <i>The Strand at Lough Beg</i>, creates a dramatic narrative, contrasting what might have happened to Colum in all its fear and danger and its political context with his slow farming life expressed in language that appeals to all the senses, and concluding with the moving and gentle ritual of cleaning the body, 'I dab you clean with moss Fine as the drizzle out of a low cloud' • 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 • memories of the person are usually built up by immersion in their physical contexts, familiar objects, as with Sean Armstrong in <i>Postcard from North Antrim</i>, and the listing of 'Old Bushmills, Soda farls, strong tea, New rope, rock salt, kale plants, Potato'bread and Woodbine...' • particularly strong on recording the physical life of the person remembered, as with Sean O'Riada, fisherman and musician, described in the final lines of the poem as 'O gannet smacking through scales! Minnow of light. Wader of assonance.' • also remembers his poet friend Lowell, celebrates his courage, in terse, tight quatrains that echo some of the qualities of Lowell's own verse, and also makes use of an abundance of sea/water/fishing imagery, as in 'You were our night ferry thudding in a big sea' and ends with 'the fish-dart of your eyes' • wider social and political issues are remembered in <i>In Memoriam Francis Ledwidge</i> which packs in WW1 and WW2, mentions the Dardanelles, Ypres, the Balkans, in a family history that raises the difficult political issue of an Irishman fighting 'in your Tommy's uniform'

	<p>In relation to Sheers:</p> <ul style="list-style-type: none"> • memories of outdoor childhood activities in <i>Border Country</i> and <i>Hedge School</i>, the latter exploring a developing moral conscience • memory/record of dead friend in <i>Border Country</i>, set in context of their play and details of natural world, 'buzzards above us striking their cries against a flint sky', 'dock leaves and nettles' • hints of death also in <i>Hedge School</i> as the red of the black berries on his hands suggests blood expressed in the farming images of 'as bloodied as a butcher's or a farmer's at lambing' • other memories connected with death in poems that remember WW1 and WW2, the young Welsh dead in <i>Mametz Wood</i>, the D-Day dead in <i>Happy Accidents</i> and the drowned American soldiers training in Wales in <i>Liable to Flood</i> • <i>Mametz Wood</i> built around the story of farmers digging up bones, <i>Happy Accidents</i> around the story of Robert Capa's photographs • memories of social changes 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' • memories of countryside activities, like castrating the sheep with his grandfather in <i>Late Spring</i>, with its close attention to the practical details and tactile language, or feeding the chickens in <i>The Equation</i>, equally tactile 'one egg, warm and bald in his brown palm' • remembering those on the margin of society who also make a contribution, for example <i>The Singing Men</i>. <p>Band 1 responses are like to be descriptive/narrative in approach and might identify basic features of memories without further discussion. Band 2 responses will show some grasp of the poets's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney and Sheers have used form and language choices to write about memories. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>
AO3	<p>Candidates are likely to consider the following contextual influences:</p> <p>Heaney:</p> <ul style="list-style-type: none"> • his experience living in the cottage at Glanmore and then in Dublin in the 1970s • the influence of other poets and artists, especially Yeats, Lowell, Dante • his response to political events, especially 'The Troubles' in Northern Ireland • his responses to the deaths of friends and family • his relationship to the Irish landscape and history. <p>Sheers:</p> <ul style="list-style-type: none"> • his childhood growing up near Abergavenny on the Welsh border • the landscape of the Skirrid and related country activities such as farming • his interest in Welsh history and society • travels in Zambia and the USA • literary influences such as RS Thomas, Eliot, Heaney and Larkin. <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 memories.</p>

AO4	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both poets write about WW1, both aware of their own nationalities, might compare <i>Mametz Wood</i> with <i>In Memoriam Francis Ledwidge</i> • Heaney more aware of political issues and national history • both show how political events affect the individuals whose lives they have recorded • more emphasis in Sheers on childhood activities and memories, he is much younger • memories of particular farming practices in Sheers contrast with the rich physical contexts in Heaney • 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 <p>At lower bands connections are likely to be described or asserted. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which the poets write about memories.</p>
AO5	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> • by exploring ambiguities in the texts; • by adopting a theory based approach, such as feminism; • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted or described. At Band 2 candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 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>

20. How far do you agree that Heaney and Sheers are alike in the way their poetry “immerses the reader in a rich physical experience of the world”? You must analyse in detail at least two poems from each of your set texts. [80]

AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe experiences of the physical world with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating physical experiences of the world. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 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. In relation to Heaney:</p> <ul style="list-style-type: none"> • poems tend to begin immediately with physical experience setting the nature of the poem, so 'My tongue moved, a swung relaxing hinge', 'On Devenish I heard a snipe' – from early poems in the collection • <i>Oysters</i> good example, begins with sound and eating, 'Our shells clacked on the plates', with close up of taste and mouth, but then moves out to wider physical context, the geology, 'driving through limestone', brings in history of Romans and oysters drenched in language of taste 'frond-lipped, brine-stung Glut of privilege' • even speaks of poetry in terms of eating, 'I ate the day deliberately, that its tang might quicken me all into verb, pure verb.' (<i>Oysters</i>) or in terms of touch, 'Words entering almost the sense of touch' (<i>Glanmore Sonnets ii</i>), and usually deeply linked to the earth itself, as in 'Vowels ploughed into other, opened ground, Each verse returning like the plough turned round.' (<i>Glanmore Sonnets ii</i>) • recreates farming experience in his elegy for Colum, (<i>The Strand at Lough Beg</i>), showing him fetching the cows in rich tactile language, 'feelers round Haycocks and hindquarters' and links him to the land, in life, 'work our way through squeaking sedge Drowning in dew', and in death 'With rushes that shoot green again, I plait Green scapulars to wear over your shroud.' • many examples of characters active and 'immersed' in their very personal contexts ('the proper haunt') for example 'Sean...swinging alone...your houseboat Ethnically furnished, Redolent of grass?' and 'naturally swimming towards the lure Of lit-up places, The blurred mesh and murmur Drifting among glasses In the gregarious smoke' (<i>Casualty</i>) • use of rhyme in some poems linking person and nature, as in '..what you knew' and 'soft treeline of yew', 'low cloud' and 'your shroud' (<i>The Strand..</i>), '..should come a sound...along the ground' (<i>Glanmore Sonnets</i>) • personal experiences, contained within the pressure of these dense sonnets written while living at Glanmore, open up memories/links ('my ghosts come striding') to childhood, history, literature, love, enriching the physical, as in 'Boortree is bower tree where I played 'touching tongues" and explores the effects of the place on his marriage, 'The empty briar is swishing When I come down, and beyond, your face Haunts like a new moon glimpsed through tangled glass' • uses experience of animal world to express love, as in <i>The Otter</i> and <i>The Skunk</i>, the animals' physical qualities used to bring body of loved one alive, for example ' Your bead-down, tail-up hunt in a bottom drawer For the black plunge-line night dress'.

	<p>In relation to Sheers:</p> <ul style="list-style-type: none"> • writes about very physical farming activities like shoeing a horse and castrating sheep • emphasis on hands and touch, in <i>Farrier</i> words like 'pinches', 'runs his hand', 'cups' and 'slap' • also in another farming poem, <i>Late Spring</i>, with 'picking', 'stretching', 'spreading', 'clenched fist open' • immerses reader in detailed descriptions of these activities enriched by romantic comparisons, such as 'a romantic lead dropping to the lips of his lover' • childhood memory of picking blackberries also focuses on hands and touch, 'Piling in the palm until I cupped a coiled black pearly necklace' (<i>Hedge School</i>) where the language of touch is enriched by alliteration and assonance and imagery, a density of devices • taste also never far away as part of physical experience of the world • love poems also use physical language as in <i>Keyways</i>, built on the extended key image and focusing on the process, the activity of loving, 'I held the bow of your hip....my stomach, the small of your back, my knees in the hollows of yours, a master key fit'. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of physical experiences without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney and Sheers have used form and language choices to write about physical experiences. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>
AO3	<p>Candidates are likely to consider the following contextual influences in relation to physical experiences:</p> <p>Heaney:</p> <ul style="list-style-type: none"> • his experience living in the cottage at Glanmore and then in Dublin in the 1970s • the influence of other poets and artists, especially Yeats, Lowell, Dante • his response to political events, especially 'The Troubles' in Northern Ireland • his responses to the deaths of friends and family • his relationship to the Irish landscape and history. <p>Sheers:</p> <ul style="list-style-type: none"> • his childhood growing up near Abergavenny on the Welsh border • the landscape of the Skirrid and related country activities such as farming • his interest in Welsh history and society • travels in Zambia and the USA • literary influences such as RS Thomas, Eliot, Heaney and Larkin. <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 physical experiences.</p>

AO4	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> • both write love poems using rich tactile language for example <i>The Skunk</i> and <i>Keyway</i> or extended metaphors as in <i>Song</i> (the magpies) and <i>The Otter</i> • both link characters closely to their natural environments, in language and images which appeal to the senses, for example <i>The Strand at Lough Beg</i>, <i>The Equation</i> • there is often a particular focus on touch, on things done with the hands to bring out the individuality of a person, for example <i>Harvest Bow</i> and <i>The Farrier</i> • physical experiences often linked to familiar and loved places • the physical experience of the world perhaps narrower in range in Sheers; Heaney often moves into historical, literary, political connections, as in <i>Oysters</i> • although Sheers does link language to experience of the landscape, as in <i>Skirrid Fawr</i>, (' the sentence of her slope') it's in a more general way than in Heaney with his interest in the rich, guttural vocabulary of his countryside • both poets are observant, but there's a remarkable degree of detail in Heaney, his knowledge of changes in the weather, the seasons, his precise references to particular plants and features of the land. <p>At lower bands connections will be asserted or described. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which the poets write about physical experiences.</p>
AO5	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> • by exploring ambiguities in the texts; • by adopting a theory based approach, such as feminism; • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted or described. At Band 2 candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 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	A01 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 10marks	A02 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	A03 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks	A04 <i>Explore connections across literary texts</i> 30 marks	A05 <i>Explore how literary texts are informed by different interpretations</i> 10 marks
5	9-10 marks <ul style="list-style-type: none"> perceptive discussion of poems very well-developed argument confident grasp of concepts and apt use of terminology accurate, fluent expression 	9-10 marks <ul style="list-style-type: none"> detailed, perceptive analysis and evaluation of writers' use of language and poetic techniques to create meaning confident and apt textual support 	17-20 marks <ul style="list-style-type: none"> perceptive discussion of significance and influence of contexts confident analysis of wider context in which poems are written and received 	25-30 marks <ul style="list-style-type: none"> productive and discerning comparisons/connections between poems and poets 	9-10 marks <ul style="list-style-type: none"> confident and informed discussion of other relevant interpretations
4	7-8 marks <ul style="list-style-type: none"> clearly informed discussion of poems effectively structured argument secure grasp of concepts and secure and sensible use of terminology expression generally accurate and clear 	7-8 marks <ul style="list-style-type: none"> sound analysis and evaluation of writers' use of language and poetic techniques to create meaning appropriate and secure textual support 	13-16 marks <ul style="list-style-type: none"> sound appreciation of significance and influence of contexts sound analysis of wider context in which poems are written and received 	19-24 marks <ul style="list-style-type: none"> makes purposeful use of specific connections and comparisons between poems and poets 	7-8 marks <ul style="list-style-type: none"> makes clear and purposeful use of other relevant interpretations
3	5-6 marks <ul style="list-style-type: none"> engages with poems response is mostly relevant to question some sensible grasp of key concepts and generally appropriate terminology expression tends to be accurate and clear, but there may be lapses 	5-6 marks <ul style="list-style-type: none"> clear analysis of writers' use of language and poetic techniques to create meaning generally clear and appropriate textual support 	9-12 marks <ul style="list-style-type: none"> clear grasp of the importance of contexts clear grasp of wider context in which poems are written and received 	13-18 marks <ul style="list-style-type: none"> makes generally clear and appropriate comparisons/connections between poems and poets 	5-6 marks <ul style="list-style-type: none"> makes use of other relevant interpretations

AS AND A LEVEL ENGLISH LITERATURE Specimen Assessment Materials 105

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