



GCE AS MARKING SCHEME

SUMMER 2017

**AS (NEW)
ENGLISH LITERATURE UNIT 2
2720U20-1**

INTRODUCTION

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

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

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

AS LEVEL

MARKING GUIDELINES: Summer 2017

ENGLISH LITERATURE

UNIT 2: POETRY POST-1900

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

Section A: Critical Analysis

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

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

Section A: Mark allocation

AO1	20 marks
AO2	20 marks

Edward Thomas: *Selected Poems* (Faber)

Q1	Re-read ‘The Trumpet’ on page 151. Explore the ways in which Thomas depicts the effect of war in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than <u>mechanical/literal</u> approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe Thomas’ views on war 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 message of <i>The Trumpet</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' use of imperatives and exclamations to create a sense of urgency • his use of repetition and listing • his use of contrast between war and dreamy imagery – dismissal through “scatter it!” • his ambiguity towards war • the structure, especially the significance of the two short stanzas • Influence of Hardy and Housman’s style but beware of too much AO3. <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 Thomas' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Thomas has used form and language choices to depict the effect of war. 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)

Q2	Re-read ‘The Mahratta Ghats’ on page 131. Examine the ways in which Lewis writes about landscape in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe landscape with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to Lewis’ description of landscape. 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 question and answer structure • use of personification of the landscape – link to the feminine • use of animalistic imagery • use of couplet structure • effect of sibilance and alliteration • inclusion of colour imagery to reflect landscape. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the landscape 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 write about landscape. 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)

Q3	Re-read 'Butterfly' on page 157. Explore the ways in which fragility is presented in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe the ideas 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 to the presentation of fragility 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 repetition and anaphora • the effect created by the varying sentence/line structure. • the use of direct address to create a relationship between the persona and the butterfly • the use of questioning and exclaiming • use of rhyme- possible comments on its irregularity • the use of colour imagery. <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 fragility. 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)

Q4	Re-read ‘The Painter’ on page 22. Explore the ways in which Clarke portrays creativity in this poem.
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe creativity 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 portrayal of creativity. 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>
A02	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the contrast between the present and the “Stone Age” • the effect of the use of third person – observation/possible detachment • use of colour imagery • the use of metaphor and personification when describing the act of painting • the effect of listing – contrast between lists of colours and animal parts • the use feminine imagery - linked to power. <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 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 creativity. 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)

Q5	Re-read ‘Her Husband’ on page 28. Explore the ways in which Hughes depicts marriage in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe the depiction of marriage with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to marriage. 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 heavy alliteration in the first line • The effect of the domestic setting • The punishing effect of dirt. • The contrast between a dull, mundane existence and “Come back to Sorrento” – dark humour? • The use of metaphor – lexis of justice • the balance between money and duty. <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 Hughes’ techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes has used form and language choices to portray the theme of marriage. 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)*

Q6	Re-read ‘Spinster’ on page 4. Explore the ways in which Plath examines self-awareness in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe the main points with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to self-awareness. 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 nature imagery • use of contrasting alliteration from first to last stanza • use of conversational tone • the symbolism of the seasons • the portrayal of the feminine • the contrast between the “bedlam spring” and “austere” winter • the linking of love and violence. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the poem 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 depict self-awareness. 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)

Q7	Re-read ‘Afternoons’ on page 44. Explore how Larkin depicts the passage of time in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe the passage of time 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 passage of time. 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 symbolism of late summer/autumn • the detailed descriptions of domesticity • use of plural pronoun “we” to indicate unity between poet and reader • the sense of regret throughout the poem • the significance of the closing lines • the effect of time on the young mothers. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the passage of time 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 convey the feeling of time passing . 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)

Q8	Re-read ‘Brothers’ on page 8. Explore the ways in which Duffy portrays family in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe the poem’s main points 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 portrayal of family. 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 past/present and future tense • use of visual/auditory imagery • significance of mother’s influence • sense of loss throughout the poem • ambiguity of “the word that broke her heart”. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the portrayal of family 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 convey her ideas on family. 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)

Q9	Re-read ‘A Drink of Water’ on page 8. Explore the ways in which Heaney presents hardship in this poem.
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe hardship with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relevant to hardship. 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>
A02	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the effect of the first person – anecdotal feel of the poem • use of simile/personification to denote age • use of auditory/musical imagery – “whooping”, “clatter”, “diminuendo”, “treble” • the word “giver” – discussion of muse/influence • use of assonance • use of cold colour imagery – ghostly? <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of hardship 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 to portray hardship. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of Heaney’s depiction of hardship.</p>

Owen Sheers: *Skirrid Hill* (Seren)

Q10	Re-read 'Drinking with Hitler' on page 30. Explore how Sheers portrays power in this poem.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe the portrayal of power with broad and probably asserted ideas. Band 2 will be more engaged and organised and will show some grasp of concepts relating to power. 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 opening simile "wears his power like an aftershave" • the contrast between power/wealth and brutality – "scorched huts" • the effect of the close observation of the woman's reaction • use of metaphor – "a CD selected" • the title – association with abuse of power • the contrast between male power and female beauty. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the power depicted 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 portray power. 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 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 extract • 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 prose techniques to create meaning • confident and apt textual support.
4	13-16 marks <ul style="list-style-type: none"> • clearly informed discussion of extract • 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 prose techniques to create meaning • appropriate and secure textual support.
3	9-12 marks <ul style="list-style-type: none"> • engages with extract • 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 prose techniques to create meaning • generally clear and appropriate textual support
2	5-8 marks <ul style="list-style-type: none"> • attempts to engage with extract • 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 prose techniques to create meaning • supports some points by mostly appropriate reference to text
1	1-4 marks <ul style="list-style-type: none"> • understands extract 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

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

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

Section B: Mark allocation

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

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

Alun Lewis: *Collected Poems* (Seren)
 (prescribed section: poems listed in Appendix B)

Q11	How far do you agree that Thomas and Lewis are alike in the way they portray the influence of their communities? You must analyse in detail at least two poems from each of your set texts.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe examples of the influence of communities on 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 the effect of communities, such as the effect on memory. 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' • connects emotions to simple activities; gardening, walking • use of rhyme and pattern • references to specific place names especially in Hampshire • movements of a complex, indecisive poetic consciousness followed in the poetry • detailed descriptions of rural communities and how war affects them – <i>A Private, As the Team's Head Brass</i> • gentle, positive imagery of his community. <p>In relation to Lewis:</p> <ul style="list-style-type: none"> • more metaphorical language, as in <i>The Mountain over Aberdare</i> • use of disturbing description and personification in <i>The Rhondda</i> • direct expressions of feeling – "hiraeth" for home in <i>In Hospital Poona</i> • the sombre description of industrialised areas in war time e.g. <i>A Welsh Night</i> • use of the first person to convey a sense of belonging in <i>Destruction</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of writing about the influence of communities 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 the influence of their respective communities. 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>

<p>AO3</p>	<p>Candidates are likely to consider some of the following contextual influences in relation to the influence of communities:</p> <p>Thomas:</p> <ul style="list-style-type: none"> • the influence of Robert Frost's conversational style • the effects of family life and possibly depression, especially in the tone of his poems • his feelings of regret at the passing of time/traditions in rural Hampshire • 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 loved places such as the South Wales valleys and Cardiganshire • being posted far from Wales 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 the influence of community.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both write of destructive changes to their communities • Thomas writes of rural communities whereas Lewis, at times, focuses on the industrial valleys • both show a longing of places, especially familiar places • both show the effect of war on their communities • both use characters to symbolise their communities. <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 the influences of communities.</p>
<p>AO5</p>	<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>

Q12	<p>“The poet’s occupation is a lonely one.” In response to this view, explore connections between the ways in which Thomas and Lewis write about loneliness. You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe examples of writing about loneliness 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 poets’ experience of loneliness. 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 metaphor in “Aspens” – representing poet • use of weather and seasons • use of senses such as smell in ‘Digging’, sound in ‘Adlestrop’ and ‘Aspens’ – positive isolation • loneliness during war – use of pathetic fallacy in “Rain” • effect of loneliness on the poet – “Lights Out” • use of rhyme, especially in some 'sound' poems, such as 'Aspens'. <p>In relation to Lewis:</p> <ul style="list-style-type: none"> • physical isolation such as in “In Hospital Poona” – effect of distance • negative imagery; hyperbolic language in “The Sentry” • The sense of the outsider commenting in many poems linked to the Welsh Valleys • The sense of loneliness amongst crowds – “The Public Gardens” – descriptive yet conversational. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of writing about loneliness 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 loneliness. 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 loneliness.</p>

<p>AO3</p>	<p>Candidates are likely to consider some of the following contextual influences in relation to how the poets write about loneliness:</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 life in rural Hampshire. <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 setting of India. • effects of industrial background/ poverty • effects of being posted far from home in WW2. <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 loneliness.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both use dark imagery when referring to the negative effects of loneliness • both write about separation from loved ones • both write as an outsider to their communities • Thomas writes about isolation as a positive concept at times- "Digging"/"Adlestrop" whereas Lewis portrays it as largely negative • nature stimulates both poets to see beyond the visible, hinting at something deeper. <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 loneliness.</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. 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>

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

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

Q13	<p>“Writers are always influenced by past events.” In response to this view, explore connections between the ways in which Lawrence and Clarke write about their backgrounds. You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to offer descriptions of the poets’ backgrounds with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to backgrounds. 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"> • use of Nottinghamshire dialect in his early collections • change in structure from early to later poems – from traditional quatrains to free verse • use of the evocation of memory in <i>Piano</i> • critical voice in many of his early poems – <i>Weeknight Service</i> and <i>Discord in Childhood</i>. <p>In relation to Clarke:</p> <ul style="list-style-type: none"> • links to her Welsh heritage – “Mother Tongue” • natural imagery explored through sequences, for example <i>The Middleton Poems, Nine Green Gardens</i> • specific details of Welsh places in <i>The Physicians of Myddfai</i> • deep sense of community created in <i>A Death in the Village</i> • closeness of family conveyed in <i>The Piano</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the poets’ backgrounds 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 their backgrounds. 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 background.</p>
<p>AO4</p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> • Clarke comments on the troubles and happiness of Welsh rural life whereas Lawrence is critical of his Nottinghamshire background • Lawrence more subjective in approach than Clarke, more personal involvement, and verse becomes freer • Lawrence writes about community in his past whereas Clarke describes a living, present community • 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 their backgrounds.</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>

Q14	<p>How far do you agree that Lawrence and Clarke are alike in portraying the vulnerability of life? You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to offer descriptions of the vulnerability of life 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 portray the vulnerability of life. 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"> • use of religious allusions in <i>Almond Blossom</i> • use of metaphor and simile in <i>Figs</i> • use of free verse to follow the immediacy of reactions • use of questioning and first person in <i>The Wild Common</i> • the use of plants/fruits as a focus for a discourse on relationships. <p>In relation to Clarke:</p> <ul style="list-style-type: none"> • the use of sibilance to convey the fragility of the snake's life in <i>Adders</i> • use of shocking imagery relating to foot and mouth disease in <i>Making the Beds for the Dead</i> • the use of first person and personal experience in <i>Blackface</i> • focuses on farmers and their animals. • a more positive view could be linked to <i>Flood</i> whereas an opposing argument could be discussed – <i>The Flood Diary</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the poets' view of vulnerability 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 the vulnerability of life. 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 vulnerability of life:</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 experience of being in exile and his close observation of animals • his relationships with women especially Frieda Weekley • 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, BlaenCwrt, in West Wales • her proximity to Welsh farming life and her reaction to foot and Mouth disease • her interest in Welsh history, landscape and culture • 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 the vulnerability of life.</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 focus on the character of the creatures he describes whereas Clarke makes use of them as symbols • Lawrence uses nature as a stimulus for discussion, whereas Clarke writes from a more personal stance • Lawrence references Greek mythology and the Bible whereas Clarke's references are to her native Welsh legends • Lawrence tends to focus on romanticised aspects of nature whereas Clarke writes of real life problems facing nature through the farming community. <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 the vulnerability of life.</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>

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

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

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

Q15	How far do you agree that Hughes and Plath are alike in the ways they depict sorrow? You must analyse in detail at least two poems from each of your set texts.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe examples of sorrow 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 depiction of sorrow. 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 animals to convey deep emotion – <i>View of a Pig</i>• uses of disturbing and violent imagery – <i>Crow</i> poems• Uneven sentence structure in <i>Rain</i>• Delicate imagery employed at times <i>October Dawn</i>• Shocking imagery of <i>February</i>. <p>In relation to Plath:</p> <ul style="list-style-type: none">• The use of landscape to illuminate character <i>Suicide off Egg Rock</i>• uses natural imagery in <i>The Manor Garden</i>• consistent use of confessional style – first person and direct address• use of dark, nocturnal imagery <i>The Moon and the Yew Tree</i>• use of metaphor and personification <i>Elm</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic examples of sorrow 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 sorrow. 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>

<p>AO3</p>	<p>Candidates are likely to consider some of the following contextual influences in relation to sorrow:</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 explore sorrow.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both poets use landscapes to write about their experiences of sorrow • both write about creatures to develop their ideas • shocking sometimes violent imagery used by both poets • the use of disturbing imagery: Hughes with graphic; Plath with gothic. • Plath uses natural imagery to express disturbing inner feelings or states of mind. <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 explore sorrow.</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. 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>

Q16	<p>“Both poets depict power, or the lack of it, in their works.” In response to this view, explore connections between the ways in which Hughes and Plath explore power. You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe examples of power with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to power. 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"> • the effect of trapped power in <i>The Jaguar/The Bull Moses</i> • the power of the elements in <i>Wind</i> • <i>The Thought Fox</i> – power of inspiration through the animal’s delicate movements • the conversational tone in <i>Pike</i> • internal monologue and satire in <i>Hawk Roosting</i> • lack of power initially displayed in <i>November</i> – change in tone. <p>In relation to Plath:</p> <ul style="list-style-type: none"> • the use of first person in <i>Mirror</i> • feeling of powerlessness in <i>Little Fugue</i> – clipped structure/lines • some poems create an atmosphere of desperation <i>Tulips</i> – use of metaphor/personification. • Challenge to power through the dark disturbing imagery in <i>Daddy/Lesbos</i> especially through metaphors. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of power 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 power. 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 power:</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 use examples of power to create effect.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • Plath exploring her inner world, Hughes observing nature • Plath drawing reader into intimate feelings and moods • Hughes writing more about the effect of humans on animals • use of shocking imagery by both poets • Hughes' use of often violent physical (animal) language and imagery; Plath's concentration on psychological issues. <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 use power.</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>

Philip Larkin: *The Whitsun Weddings* (Faber)

Carol Ann Duffy: *Mean Time* (Picador)

Q17	How far do you agree that Larkin and Duffy are alike in the way they write about unhappiness in their poetry? You must analyse in detail at least two poems from each of your set texts.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe the poets' view of unhappiness with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relevant to unhappiness. 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">• isolation and lack of fulfillment – <i>Mr Bleaney</i>• use of first person to convey a variety of personae/ cynical viewpoints• use of satire and sense of futility in <i>A Study of Reading Habits</i>• use of symbolism/focus on inevitable death in <i>Toads Revisited</i>• sense of wasted lives/ regret in <i>Dockery and Son</i>. <p>In relation to Duffy:</p> <ul style="list-style-type: none">• links to isolation in society – <i>Room</i>• use of colloquial language/ parody in <i>Like Earning a Living</i>• detachment shown through the use of second person and personification in <i>Never Go Back</i>• often rooted in authentic details of popular music and names of people and places• often uses conversational tone. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of how the poets depict unhappiness 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 portray unhappiness. 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 unhappiness:</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 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 unhappiness.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both link their views to personal experiences • both focus on isolation • both use satire/parody although Larkin's tone is harsher • both poets use colloquial language and conversational tone although Duffy's seems more brutal • Duffy has less reliance on regular forms and rhyme than Larkin who utilizes structure to reflect the poem's theme/message. <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 convey unhappiness.</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 and Marxism • 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>

Q18	<p>How far do you agree that Larkin and Duffy are alike in depicting relationships as “rarely simple”? You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe the depiction of relationships with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts. 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> in particular • use of ambiguity in the final lines of <i>An Arundel Tomb</i> • use of colloquial language/humour in <i>A Study of Reading Habits</i> • Poet as an observer/ commentator of relationships – <i>The Whitsun Weddings</i> • use of symbolism in <i>Love Songs in Age</i>. <p>In relation to Duffy:</p> <ul style="list-style-type: none"> • focus on the past with <i>First Love, Before You Were Mine</i> • use of colloquial and dated language • use of short, clipped lines in <i>Adultery</i> • use of shocking imagery in <i>Havisham</i> • conversational tone in many of her poems • use of the first person conveys realism. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify some basic links to 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 the 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 • his own complex personal life • 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 • 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. • her openness about her sexuality from <i>Mean Time</i> on. <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 the 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 romantic relationships both positively and negatively • both write about regret and longing although Larkin is more cynical • Larkin is frequently the observer of relationships whereas Duffy writes about and describes personal, more intimate relationships • both use colloquial language and a conversational tone. <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 the 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>

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

Q19	<p>“Personal opinions are frequently also political.” In response to this view, explore connections between the ways in which Heaney and Sheers comment on society. You must analyse in detail at least two poems from each of your set texts.</p>
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe comments on society 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 poets’ personal views. 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>
A02	<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"> • the use of first person to convey hopelessness towards a political situation in <i>The Toome Road</i> • the personal response in <i>The Strand at Lough Beg</i> • the 'Troubles' are the context for many of these poems – <i>Casualty</i> – use of emotive language and references to Catholic/Protestant tensions; <i>Triptych</i> – form/structure • the use of individuals to convey personal/political views as in <i>A Postcard from North Antrim</i> • his defence of his art during war in <i>The Singer’s House</i>. <p>In relation to Sheers:</p> <ul style="list-style-type: none"> • comment on Welsh national character in <i>Flag</i>. Use of metaphor “chinese burn” • the sense of regret shown in <i>The Singing Men</i> – universality of lower class • critical tone on the industrial decay in Wales such as closing of Ebbw Vale steelworks, using contrast of present 'deserted' and 'becalmed' and the active productive past, conveyed in verbs of effort such as 'pressing', 'rolling', 'pumping' • the sombre tone of <i>Mametz Wood</i> – futility of conflict.

	<p>Band 1 responses are like to be descriptive/narrative in approach and might identify basic comments on society 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 comment on society. 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"> • the influence of other poets and artists, especially Yeats, Lowell, Dante • his response to political events, especially 'The Troubles' in Northern Ireland and his perceived ambivalence • his responses to the deaths of friends and family • his relationship to the Irish landscape and history. • his Catholic upbringing in Northern Ireland. <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 (ancient and modern) and society • literary influences such as RS Thomas, Eliot, Heaney and Larkin. • influence of his global travelling. <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 comment on their respective societies.</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 although Sheers' <i>The Steelworks</i> could challenge this • both show how political events affect society negatively • both focus on individuals as representatives of communities • both describe landscapes although Sheers' tone could be described as more melancholy ("hiraeth") • Heaney's focus is often close up, his language densely textured; Sheers is more detached, more narrative based • both comment on artistic culture. <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 comment on their societies.</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>

Q20	<p>How far do you agree that Heaney and Sheers are alike in conveying their views through the presentation of landscapes? You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to describe landscapes 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 expression of the poets' views through their presentation of landscapes. 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.</p> <p>In relation to Heaney:</p> <ul style="list-style-type: none"> • the contrast between nature/rural setting and violent acts in <i>Triptych</i> • <i>The Strand at Lough Beg</i> – elegy for Heaney's cousin commenting on sectarian killings and the bond between man and land • the link between landscape and history in <i>Leavings</i> – connection with Catholicism • sensual imagery linked to landscape throughout <i>Field Work</i>. <p>In relation to Sheers:</p> <ul style="list-style-type: none"> • landscape linked with destruction in <i>Liable to Floods</i> – use of dialogue and conversational tone • use of melancholy tone in <i>Y Gaer</i> and <i>The Hill Fort</i> – emphasis on the desolate nature of landscape • delicate descriptions of nature/ seasons in the haikus of <i>Calendar</i> • use of the first person and personification in <i>Skirrid Fawr</i> • poignant use of language/tone in the description of the father/son relationship in <i>Father</i> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic links between the poets' views and landscapes 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 landscapes. 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>

<p>AO3</p>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets convey their views through landscapes:</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 convey their views.</p>
<p>AO4</p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> • both focus on familiar landscapes although Sheer's response is less political than Heaney's • both link characters closely to their natural environments • Heaney's landscapes are relatively benign whereas Sheers' can be bleak or destructive • both link landscapes to family: Heaney to his wife and Sheers to his father • both poets comment on the link between landscape and history. <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 convey their views through the use of landscapes.</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 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> 15 marks
5	9-10marks <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 	9-10marks <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 	17-20 marks <ul style="list-style-type: none"> perceptive discussion of significance and influence of context in question focus 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 	13-15marks <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 writer's 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 context in question focus 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 	10-12 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 writer's 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 context in question focus 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 	7-9 marks <ul style="list-style-type: none"> makes use of other relevant interpretations
2	3-4 marks <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 	3-4 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 	5-8 marks <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between poems and contexts 	7-12 marks <ul style="list-style-type: none"> makes some basic, usually valid comparisons/connections between poems and poets 	4-6marks <ul style="list-style-type: none"> acknowledges that texts may be interpreted in more than one way
1	1-2 marks <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 	1-2 marks <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 	1-4 marks <ul style="list-style-type: none"> describes basic context in question focus describes wider context in which poems are written and received 	1-6 marks <ul style="list-style-type: none"> identifies basic links between poems and poets 	1-3 marks <ul style="list-style-type: none"> describes other views with partial understanding
0	0 marks Response not credit worthy or not attempted.				