GCE AS MARKING SCHEME

SUMMER 2025

AS
ENGLISH LITERATURE - UNIT 2
2720U20-1

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About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

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MARKING GUIDELINES: SUMMER 2025

GCE AS ENGLISH LITERATURE

UNIT 2: POETRY POST-1900

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 (**AO**s) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.

- Familiarise yourself with the questions, and each part of the marking guidelines.

- The mark-scheme offers two sources of marking guidance and support for each Section:

  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**

- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.

- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.

- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.

- Explain your mark with an assessment of the quality of the response at the end of each answer.Your comments should indicate both the positive and negative points as appropriate.

- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement"**

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on the front cover of the script. At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.

- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked of 40 marks. Section B is to be marked out of 80 marks. A total of 120 marks is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

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

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

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

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

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

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

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

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**

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Edward Thomas: *Selected Poems* (Faber)

Q1	**Re-read 'Adlestrop' on page 67. Explore the ways in which Thomas depicts memories in this poem. [40]**
AO1	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. 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 Thomas' views on the depiction of 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 as shown through the location. **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.
AO2	Some features which candidates might choose for analysis include: • Thomas' use of the first person to create a sense of intimacy • his use of sentence structure and statements. • his use of natural imagery throughout the poem • the joyous tone in the last stanza • the use of listing to convey the effect of nature. **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 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 Thomas has created effects and meanings.

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Alun Lewis: *Collected Poems* (Seren)	

Q2	**Re-read 'Autumn, 1939' on page 72. Examine the ways in which Lewis creates mood and atmosphere in this poem. [40]**
AO1	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. 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 relating to Lewis' creation of 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.
AO2	Some features which candidates might choose for analysis include: • use of natural imagery to convey destruction/ death. • use of changing colour imagery • effect of the motif of the knight • effect of the metaphor "mirror cracked" • the lack of hope depicted in the final stanza, especially the final line. **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 Lewis' techniques with some supporting evidence. **Band 3** responses will show some clear ideas about how Lewis 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 understanding of the ways in which Lewis has created effects and meanings.

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W.B. Yeats*: Poems selected by Seamus Heaney* (Faber)

Q3	**Re-read 'Her Praise' on page 53. Discuss the ways in which Yeats portrays admiration in this poem.** **[40]**
AO1	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. 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 admiration with broad and probably asserted ideas. **Band 2** responses will be more engaged and organised and will show some grasp of concepts relating to admiration. **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.
AO2	Some features which candidates might choose for analysis include: • the use of repetition- especially "foremost" • the effect of the use of first person- personal/intimate • the listing of a wide range of characters • the sense of obsession in the persona's dedication • the ambiguity of the final lines. **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 Yeats' techniques with some supporting evidence. **Band 3** responses will show some clear ideas about how Yeats has used form and language choices to present admiration. Responses at **Bands 4 and 5** will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Yeats has created effects and meanings.

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Dannie Abse*: Welsh Retrospective* (Seren)

Q4	**Re-read 'The Game' on pages 21-22. Explore the ways in which Abse presents the match in this poem.** **[40]**
AO1	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. 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 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 the match 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.
AO2	Some features which candidates might choose for analysis include: • the use and effect of the chronological structure • Abse's use of humour. • the use of hyperbolic Faustian imagery to depict the fan's viewpoint • the use of simile- "like an injured beast" • use of fragmented lines (or short sentences) to reflect speed and/or commentary • change of tone in the final stanza. **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 Abse's techniques with some supporting evidence. **Band 3** responses will show some clear ideas about how Abse has used form and language choices to depict the match. Responses at **Bands 4 and 5** will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Abse has created effects and meanings.

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

Q5	**Re-read 'Second Glance at a Jaguar' on page 30. Examine how Hughes presents the jaguar in this poem.** **[40]**
AO1	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. 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 depiction of the jaguar 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 jaguar. **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.
AO2	Some features which candidates might choose for analysis include: • the use of detailed physical description to emphasise the jaguar's movement • the use of dark and threatening imagery to convey the jaguar's potential danger. • effect of varying similes, especially the simile in the final line • the detailed description of the jaguar's actions throughout. **Band 1** responses are likely to be descriptive/narrative in approach and might identify basic features of the jaguar 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 jaguar. 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.

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

Q6	**Re-read 'Wuthering Heights' on pages 27-28. Explore the ways in which Plath depicts nature in this poem. [40]**
AO1	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. 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 main points with broad and probably asserted ideas. **Band 2** responses will be more engaged and organised and will show some grasp of the depiction 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.
AO2	Some features which candidates might choose for analysis include: • use of contrast between fire imagery and the bleak depiction of nature • use of colour imagery throughout • use of the first person • the sense of desolation and lack of compassion created, especially in the third stanza • the ambiguity of the final two lines • the effect of disturbing imagery. **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 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 Plath has created effects and meanings.

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Philip Larkin: *The Whitsun Weddings* (Faber)

Q7	**Re-read 'The Large Cool Store' on page 28. Explore how Larkin makes use of the store in this poem. [40]**
AO1	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. 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 how Larkin depicts the store 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 store. **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.
AO2	Some features which candidates might choose for analysis include: • the tone of disdain towards the shoppers throughout • the effect of the jarring colour listing • use of listing to convey abundance • symbolism of the nightwear to depict relationships • depiction of the consumers' day-to-day life. **Band 1** responses are likely to be descriptive/narrative in approach and might identify basic features of Larkin's depiction of the store 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 ideas about the store. 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.

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Carol Ann Duffy: Mean Time (Picador)

Q8	**Re-read 'Beachcomber' on pages 16-17. Examine how Duffy portrays memories in this poem.** **[40]**
AO1	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. 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 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 depiction of 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.
AO2	Some features which candidates might choose for analysis include: • use of direct address and second person • use of metaphor to describe the nature of memories • dream-like tone of poem, conveyed through sentence structures • use of contrast between the past and the present • use of imperatives and listing. **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 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 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 Duffy has created effects and meanings.

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Seamus Heaney: *Field Work* (Faber)

Q9	**Re-read 'The Singer's House' on pages 20-21. Explore the ways in which Heaney presents the importance of music in this poem. [40]**
AO1	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. 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 music with broad and probably asserted ideas. **Band 2** responses will be more engaged and organised and will show some grasp of concepts relevant to how the importance of music is presented. **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.
AO2	Some features which candidates might choose for analysis include: • the effect of the first person and direct address to create a sense of intimacy • contrast between the past and the present, and in the final line the use of the imperative pointing towards the future • use of metaphor and simile • use of nature imagery- connecting music to the landscape. **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 Heaney's techniques with some supporting evidence. **Band 3** responses will show some clear ideas about how Heaney has used form and language to depict the importance of music. Responses at **Bands 4 and 5** will show increasing evidence of effective analysis of techniques and detailed critical understanding of Heaney's depiction of music.

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Owen Sheers: *Skirrid Hill* (Seren)

Q10	**Re-read 'Keyways' on page 9. Explore how Sheers depicts separation in this poem.** **[40]**
AO1	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. 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 theme of separation with broad and probably asserted ideas. **Band 2** will be more engaged and organised and will show some grasp of concepts relating to Sheers' depiction of separation. **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.
AO2	Some features which candidates might choose for analysis include: • the use of the motif/ symbolism of keys throughout • the depictions of intimacy in the past • use of similes and metaphors throughout • the use of questioning • the effect of alliteration and assonance • the tone of regret and sadness, especially in the final, shortened stanza. **Band 1** responses are likely to be descriptive/narrative in approach and might identify basic elements of separation 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 separation. 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.

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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** • perceptive discussion of extract • very well-developed argument • confident grasp of concepts and apt use of terminology • accurate, fluent expression	**17-20 marks** • 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** • 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** • 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** • 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** • clear analysis of writer's use of language and prose techniques to create meaning • generally clear and appropriate textual support
2	**5-8 marks** • 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** • 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** • 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** • 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.	

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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.

Mark allocation

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

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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 ways in which they depict discontentment? You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]**
AO1	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. 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 discontentment described by 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 discussion of discontentment. **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.
AO2	Some features which candidates might choose for analysis include the following. In relation to **Thomas**: • more prosaic style, 'simple and direct' • connects emotions to simple activities; gardening, walking • use of rhyme and pattern • use of metaphor in *But These Things Also* • tone of sadness in *This is no case of petty right or wrong* • sense of disappointment in *Rain* • tone of regret in *And you Helen.* In relation to **Lewis**: • use of metaphorical language, as in *The Tiger of Camden Town* • tone of longing and hopelessness in *In Hospital:Poona (1)* • use of first person in *Ways* • use of personification in *Destruction* • sense of pointlessness in *All Day It Has Rained*. **Band 1** responses are likely to be descriptive/narrative in approach and might identify basic features of writing about discontentment 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 effect of discontentment. 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.

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AO3	Candidates are likely to consider some of the following contextual influences in relation to discontentment: **Thomas:** • the influence of Robert Frost's conversational style • the effects of family life and possibly depression, especially in the tone of his poems • his troubled and frequently complicated relationships • his feelings of regret at the changes the First World War brought to rural Hampshire • the effects of his walks over the south of England. **Lewis:** • influence of Thomas on subject matter and style • influence of reading, especially the Romantic poets • influence of his romantic relationships • mental pressure brought on by 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 • discussion of his final days/ possible suicide. 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 discontentment.
AO4	Candidates are likely to consider some of the following connections: • both use the natural world as a metaphor for the imminent wars they face • both make use of pathetic fallacy to convey their discontentment • both include a tone of regret when depicting the natural world • Thomas focuses mainly on life in England, whereas Lewis makes use of many countries. • Thomas makes use of nature to symbolise discontentment whereas Lewis deals with nature and man-made images. 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 discontentment.
AO5	Candidates must engage with the view stated in the question. They 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 interpretation of a particular critic. **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.

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Q12	**"Their works make use of night and darkness to express their issues and concerns." In the light of this view, explore connections between the ways in which Thomas and Lewis depict night and darkness. You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]**
AO1	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. 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 night and darkness with broad and probably asserted ideas. **Band 2** responses will be more engaged and organised and will show some grasp of concepts relating to night and darkness. **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.
AO2	Some features which candidates might choose for analysis include the following. In relation to **Thomas**: • use of nature e.g. *The Owl, Rain* • imminent separation in *The sun used to shine* • separation from oneself- *Lights out* • use of personification in *The Combe* • use of past tense and creation of melancholy in *Out in the dark.* In relation to **Lewis:** • change of tone linked to night in *The Public Gardens* • use of "hiraeth" and longing for home in *In Hospital: Poona (1)* • use of the night linked to love- *Goodbye*, • use of colour imagery and personification in *A Welsh Night* • the effect of the night on the tiger in *The Tiger of Camden Town.* **Band 1** responses are likely to be descriptive/narrative in approach and might identify basic features of writing about the night and darkness 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 the night and darkness. 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.

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AO3	Candidates are likely to consider some of the following contextual influences in relation to how the poets write about the night and darkness: **Thomas:** • the influence of his notebooks and prose nature writings • the influence of his relationship with Robert Frost and Thomas' choices for his future • 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 the south of England • the effect of life in rural Hampshire. **Lewis:** • influence of Thomas on subject matter and style • influence of reading, especially the Romantic poets • influence of his romantic relationships • mental pressure brought on by 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 • discussion of his final days/ possible suicide. 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 the night and darkness.
AO4	Candidates are likely to consider some of the following connections: • both use dark imagery when referring to separation due to war • both write about their mental states and their relationships • Many of Lewis' poems focus on life as a serving soldier whereas Thomas' focus on his exploration of rural landscapes • both include a sense of melancholy in their poems • both depict physical and spiritual/ mental separations. • both use the night as a metaphor for their own thoughts. 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 the night and darkness.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of 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 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.

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Dannie Abse*: Welsh Retrospective* (Seren) W.B. Yeats*: Poems Selected by Seamus Heaney* (Faber)

Q13	**"The influence of surroundings drives their poetry." In response to this view, explore connections between the ways in which Abse and Yeats write about their surroundings. You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]**
AO1	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 the poets' surroundings with broad and probably asserted ideas. **Band 2** responses will be more engaged and organised and will show some grasp of concepts relating to surroundings. **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.
AO2	Some features which candidates might choose for analysis include the following. In relation to **Abse**: • autobiographical poems set in Cardiff such as *Return to Cardiff, Last Visit to 198 Cathedral Road* • use of grim listing to depict surroundings in *Altercation in Splott* • use of mythological imagery- *A Heritage, At Caerleon* • destruction of surroundings in *Lament of Heledd*. In relation to **Yeats:** • the delight of the race in *At Galway Races* • use of simile and metaphor in *No Second Troy* • the use of dark imagery in *Red Hanrahan's Song about Ireland* • use of Autumnal imagery in *The Wild Swans at Coole*. **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 the poets' techniques with some supporting evidence. **Band 3** responses will show some clear ideas about how Abse and Yeats have used form and language choices to write about surroundings. Responses at **Bands 4 and 5** will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Abse and Yeats have created effects and meanings.

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AO3	Candidates are likely to consider the following contextual influences in relation to how the poets write about surroundings: **Abse:** • his early life in Cardiff- significance of family influences • his links between sport and setting reflecting his early sporting talent and his support of Cardiff City • his medical studies and career • the early influences of Dylan Thomas • his dual heritage of being Welsh and Jewish • his early response to The Movement through his involvement with Poetry and Poverty. **Yeats:** • the influence of Irish mythology on his work/ role of the Gaelic Revival • his role in the birth of the Irish Republic and his distancing from the violence of the Easter Rising • the influence of Spenser and Blake on his poetry • the power shift from Protestantism to Catholicism in Ireland in the early 20th century • his interest in the occult- the Golden Dawn. • The influence of Maud Gonne on his life and works. 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 Abse and Yeats write about surroundings.
AO4	Candidates are likely to consider the following connections: • Abse seems to focus on autobiographical surroundings whereas Yeats makes more use of metaphor/symbol • Abse uses dialect and touches of humour, whereas Yeats' tone is serious and frequently melancholy • both poets make use of history/ mythology • Abse tends to focus on specific events in his own life whereas Yeats writes of national events as they may affect his society • Both make use of sporting events to describe surroundings. 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 surroundings.
AO5	Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of 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. 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.

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Q14	**How far do you agree that Abse and Yeats are alike in depicting change? You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts [80]**
AO1	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. 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 change 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 depict change. **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.
AO2	Some features which candidates might choose for analysis include the following. In relation to **Abse**: • changes seen through different perspectives: *Return to Cardiff* • cultural changes as seen in *Meurig Dafydd to his Mistress* • use of grim listing to depict surroundings in *Altercation in Splott* • use of mythological imagery- *A Heritage* • familial changes linked to passing of time: *Two Photographs, Cousin Sidney*. In relation to **Yeats:** • the repetition of “terrible beauty” in *Easter 1916* • the use of an ominous tone in *The Second Coming* • use of simile and metaphor in *No Second Troy* • the use of dark imagery in *Red Hanrahan’s Song about Ireland* • use of Autumnal imagery in *The Wild Swans at Coole*. **Band 1** responses are likely to be descriptive/narrative in approach and might identify basic features of the poets’ depiction of change 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 Abse and Yeats have used form and language choices to write about change. Responses at **Bands 4 and 5** will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Abse and Yeats have created effects and meanings.

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AO3	Candidates are likely to consider the following contextual influences in relation to the ways in which the poets write about change: **Abse**: • his early life in Cardiff- significance of family memories especially those of older members • his medical studies and career • the early influences of Dylan Thomas • his dual heritage of being Welsh and Jewish • his early response to The Movement through his involvement with Poetry and Poverty. **Yeats:** • his relationships with women such as Maud Gonne and Lady Gregory • the influence of Irish mythology on his work • his role in the birth of the Irish Republic and his distancing from the violence of the Easter Rising • the influence of Spenser and Blake on his poetry • the power shift from Protestantism to Catholicism in Ireland in the early 20th century • his interest in the occult- the Golden Dawn. 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 Abse and Yeats write about change.
AO4	Candidates are likely to consider some of the following connections: • Abse seems to focus on personal observations whereas Yeats makes more use of metaphor/symbol • Abse uses dialect and touches of humour, whereas Yeats' tone is serious and frequently melancholy • both poets make use of history/ mythology • Abse tends to focus on specific events in his own life whereas Yeats writes of national events as they may affect his society. 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 change.
AO5	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. 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.

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Ted Hughes: *Poems selected by Simon Armitage* (Faber)
(prescribed section: all poems up to and including pages 68-69)

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

Q15	**How far do you agree that Hughes and Plath are alike in the ways in which they depict memories and/or the past? You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]**
AO1	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. 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 memories and/or the past 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 the memories/past. **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.
AO2	Some features which candidates might choose for analysis include the following. In relation to **Hughes:** • use of animals as a catalyst for memories of the past- *View of a Pig, The Bull Moses* • uses of violent imagery- *Bayonet Charge* • domestic surroundings as seen in *Her Husband* • use of personification in *Mayday in Holderness.* In relation to **Plath**: • use of vivid childhood memories in *The Babysitters* • the contrast between light and dark in *By Candlelight* • consistent use of confessional style- first person and direct address • use of metaphor and personification in *The Burnt Out Spa* • references to the Holocaust in *Daddy*. **Band 1** responses are likely to be descriptive/narrative in approach and might identify basic examples of memories/ the past 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 memories/ the past. 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.

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AO3	Candidates are likely to consider some of the following contextual influences in relation to memories and/or the past: **Hughes**: • his early experience of growing up in Yorkshire • early experience of death in a farming context • influence of the brutality of nature • his experiences of outdoor life such as farming, fishing and hunting • contemporary responses to his writing • his relationship with Plath. **Plath:** • her experiences of places such as Boston, Spain and Devon • effect of her depression • the influences of her children and husband • the effect of her father's death and their relationship • 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. 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 the influence of memories/ the past.
AO4	Candidates are likely to consider some of the following connections: • both poets use personae to convey their messages/ ideas • both write about creatures to develop their ideas • shocking sometimes violent imagery used by both poets although Hughes' is more graphic • the use of disturbing imagery with both poets although Plath's is more gothic. • Plath uses natural imagery to express disturbing inner feelings or states of mind of her female personae • Both use biblical or classical references • Plath's exploration of memories is emotional and personal whereas Hughes' is detached. 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 memories/ the past.
AO5	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.

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Q16	**"Much of Hughes and Plath's work is dominated by pain." In response to this view, explore the connections between the ways in which pain is conveyed in the poetry of Hughes and Plath. You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]**
AO1	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. 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 pain with broad and probably asserted ideas. **Band 2** responses will be more engaged and organised and will show some grasp of concepts relating to pain. **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.
AO2	Some features which candidates might choose for analysis include the following. In relation to **Hughes**: • the cruelty displayed in his observations of farming life • the shocking imagery of the *Crow* poems • brutal imagery of *February* • the conversational tone in *Pike* • internal monologue and satire in *Hawk Roosting* • harsh personification in *Thistles*. In relation to **Plath:** • use of couplets in *The Birthday Present* • use of first person and extended metaphor in *Elm* • some poems create an atmosphere of the disturbing power of nature – use of metaphor/personification. • Many of her confessional/ personal poems create a disturbing atmosphere of mental and physical pain: *Daddy, Cut*. **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 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 pain. 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.

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AO3	Candidates are likely to consider the following contextual influences in relation to pain: **Hughes**: • his early experience of growing up in Yorkshire • his interest in prehistory, myth, shamanism and the supernatural • his observations on the cruelty of nature/ treatment of farm stock • his experience of outdoor life such as fishing and hunting in which death and suffering are common occurrences. **Plath:** • her experience of places such as Boston, Spain and Devon • cruelty within relationships- link to Hughes • the influences of her children 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. • Cruelty shown by women to other women- link to emergent women's rights movement. 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 describe pain to create effect.
AO4	Candidates are likely to consider some of the following connections: • Hughes observes pain whereas Plath is personally involved • Plath draws the reader into disturbing feelings and moods whereas Hughes describes nature's cruelty • use of shocking imagery by both poets • Hughes' use of often violent physical(animal) language and imagery; Plath's concentration on psychological issues. 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 describe pain.
AO5	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 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.

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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 ways in which they portray unsuccessful relationships in their poetry? You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant context [80]**
AO1	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. 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 poets' portrayal of unsuccessful relationships with broad and probably asserted ideas. **Band 2** responses will be more engaged and organised and will show some grasp of concepts relevant to the question. **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.
AO2	Some features which candidates might choose for analysis include the following: In relation to **Larkin:** • ambiguity in *Self's the Man* and *Wild Oats*- insecurity about chosen paths in life • use of separation in *Talking in Bed* • frustration in his relationship with his mother- *Reference Back* • use of first person to convey a variety of personae/ cynical viewpoints • almost romantic tone in *An Arundel Tomb*- ambiguity of ending • nihilistic tone in *The Whitsun Weddings*. In relation to **Duffy**: • unsuccessful family relationships in *Brothers* and *Litany* • use of shocking metaphor in *Valentine* • after-effects of betrayal in *Havisham* • effect of second person and abrupt sentences in *Adultery* • often rooted in authentic details of popular music and names of people and places • often uses conversational tone. **Band 1** responses are likely to be descriptive/narrative in approach and might identify 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 unsuccessful 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.

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AO3	Candidates are likely to consider some of the following contextual influences in relation to unsuccessful relationships **Larkin:** • 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. • his reaction to changes in society. **Duffy:** • 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 • her teaching experiences and observations of youth • her left- wing political beliefs and how they are seen in her poems. 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 unsuccessful relationships.
AO4	Candidates are likely to consider some of the following connections: • both comment on the weaknesses in others and themselves • both focus on problematic aspects of romantic relationships • both deal with maternal relationships • 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. 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 their views on unsuccessful relationships.
AO5	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 and Marxism • by referring to the interpretations of particular critics. **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.

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Q18	**"Both poets convey a deep disappointment with the world around them in their works.". In response to this view, explore the connections between the ways in which disappointment is conveyed in the poetry of Larkin and Duffy. You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]**
AO1	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. 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 depiction of disappointment 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.
AO2	Some features which candidates might choose for analysis include the following: In relation to **Larkin**: • portrayal of urban sprawl in *Here* • use of *Mr Bleaney* as a symbol of the futility of life • use of colloquial language/ humour in *A Study of Reading Habits and Toads Revisited* • use of questioning in *Dockery and Son* • pathetic fallacy in *Afternoons*. In relation to **Duffy**: • use of second person and personification in *Never Go Back* • use of colloquial and dated language • use of listing to convey futility in *Like Earning a Living* • use of unsympathetic persona in *The Captain of the 1964 Top of the Form Team* • conversational tone in many of her poems • use of the first person conveys realism. **Band 1** responses are likely to be descriptive/narrative in approach and might identify some basic links to disappointment with the world around them 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 disappointment with the world around them. 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.

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AO3	Candidates are likely to consider some of the following contextual influences in relation to disappointment with the world around them: **Larkin**: • 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. **Duffy**: • 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 the language used in the Catholic church • 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. • References to the past and the poet's inability to change events. 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 disappointment with the world around them.
AO4	Candidates are likely to consider some of the following connections: • Both write about a sense of the futile and pointless in their works • both Larkin and Duffy write about unfulfilling romantic relationships • both write about loneliness although Larkin is more cynical • Larkin is frequently an observer whereas Duffy writes about and describes more personal events • both use colloquial language and a conversational tone • there is a sense of nostalgia and a longing for a past which has been lost in their work. 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 disappointment with the world around them.
AO5	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 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.

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

Q19	**"Their poetry frequently reflects a sense of belonging." In response to this view, explore the connections between the ways in which belonging is conveyed in the poetry of Heaney and Sheers. You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]**
AO1	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. 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 comments on belonging 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.
AO2	Some features which candidates might choose for analysis include the following. In relation to **Heaney**: • use of detailed and evocative nature imagery in *Glanmore Sonnets* • sense of family in *High Summer* • use of more brutal depiction of nature in *Field Work* • use of direct address and imperatives in *Homecomings* • symbolism and romantic imagery in *The Harvest Bow*. In relation to **Sheers:** • discussion of heritage in *Inheritance* • romanticised nature in the past- *Border Country* • depiction of relationship through nature in *Farther* • use of bleak imagery in *Flag.* **Band 1** responses are like to be descriptive/narrative in approach and might identify basic comments on belonging 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 belonging. 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.

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AO3	Candidates are likely to consider the following contextual influences in relation to belonging: **Heaney:** • 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- love tinged with regret. • his Catholic upbringing in Northern Ireland • his relationship with Marie and the depth of love conveyed. **Sheers:** • 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 • his love for Wales including his many national roles. 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 belonging.
AO4	Candidates are likely to consider some of the following connections: • both poets link nature to their relationships with family members • both use symbolism and metaphor • both comment on their respective heritages • Heaney's focus is often close up, his language densely textured; Sheers is more detached, more narrative based • both use romantic imagery. 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 belonging.
AO5	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 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.

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Q20	**How far do you agree that Heaney and Sheers are alike in portraying complex and/or difficult relationships? You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [80]**
AO1	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. 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 complex and/or difficult 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 the expression of the poets' views through their presentation of complex relationships. **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.
AO2	Some features which candidates might choose for analysis include the following. In relation to **Heaney**: • the use of first person to convey sorrow and despair in *The Strand at Lough Beg* • use of metaphor in *The Otter* and *The Skunk* • use of natural imagery in *Oysters* • use of structure and rhyme in *Casualty*. in relation to **Sheers:** • use of natural imagery and conversational tone in *Farther* • use of metaphor and simile in *On Going* • use of the extended metaphor in *Winter Swans and Night Windows* • imagery of death in *The Wake.* **Band 1** responses are likely to be descriptive/narrative in approach and might identify basic links between the poets' views on complex and/or difficult 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 Heaney and Sheers have used form and language choices to write about complex and/or difficult 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 Heaney and Sheers have created effects and meanings.

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AO3	Candidates are likely to consider the following contextual influences in relation to the complex and/or difficult relationships **Heaney**: • 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. **Sheers**: • 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. 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.
AO4	Candidates are likely to consider the following connections: • both discuss romantic relationships although Heaney makes use of symbolism to convey his views more than Sheers • both comment on complex relationships with family members • both link landscapes to family: Heaney to his wife and Sheers to his father • both poets comment on the link between nature and relationships. 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 complex and/or difficult relationships.
AO5	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 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.

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AS Unit 2 Poetry Section B assessment grid

Band	AO1 *Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression* *10 marks*	AO2 *Analyse ways in which meanings are shaped in literary texts* *10 marks*	AO3 *Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received* *20 marks*	AO4 *Explore connections across literary texts* *30 marks*	AO5 *Explore how literary texts are informed by different interpretations* *10 marks*
5	**9-10marks** • perceptive discussion of poems • very well-developed argument • confident grasp of concepts and apt use of terminology • accurate, fluent expression	**9-10marks** • detailed, perceptive analysis and evaluation of writer's use of language and poetic techniques to create meaning • confident and apt textual support	**17-20marks** • 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** • productive and discerning comparisons/connections between poems and poets	**9-10marks** • confident and informed discussion of other relevant interpretations
4	**7-8 marks** • 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** • sound analysis and evaluation of writer's use of language and poetic techniques to create meaning • appropriate and secure textual support	**13-16 marks** • 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** • makes purposeful use of specific connections and comparisons between poems and poets	**7-8 marks** • makes clear and purposeful use of other relevant interpretations
3	**5-6 marks** • 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** • clear analysis of writer's use of language and poetic techniques to create meaning • generally clear and appropriate textual support	**9-12 marks** • 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** • makes generally clear and appropriate comparisons/connections between poems and poets	**5-6marks** • makes use of other relevant interpretations
2	**3-4 marks** • 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	**3-4marks** • 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	**5-8marks** • acknowledges the importance of contexts • makes some connections • between poems and contexts	**7-12 marks** • makes some basic, usually valid comparisons/ connections between poems and poets	**3-4marks** • acknowledges that texts may be interpreted in more than one way
1	**1-2 marks** • 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** • identifies a few basic language and stylistic features • offers narrative/descriptive comment on poems • occasional textual support, but not always relevant	**1-4marks** • describes basic context in question focus • describes wider context in which poems are writtenand received	**1-6 marks** • identifies basic links between poems and poets	**1-2marks** • describes other views with partial understanding
0	**0 marks:** Response not credit worthy or not attempted.				

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