



GCE A LEVEL MARKING SCHEME

AUTUMN 2020

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

INTRODUCTION

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE A LEVEL ENGLISH LITERATURE

AUTUMN 2020 MARK SCHEME

COMPONENT 1: POETRY

General Advice

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

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

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

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

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

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Monday, 27th October.**

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

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

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

Component 1: Poetry Mark Scheme Summer 2019

Section A: Poetry Pre-1900

Marks	AO1	AO2	AO3	AO5
Task (i)	10	10	-	-
Task (ii)	10	10	10	10

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

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

SECTION A: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

For part (i) questions AO1 (10 marks) and AO2 (10 marks) are assessed.

For part (ii) questions AO1 (10 marks), AO2 (10 marks), AO3 (10 marks), and AO5 (10 marks), are assessed.

AO1

Informed responses will demonstrate clear knowledge and we will reward creatively engaged writing for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of different kinds of poetry.

Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.

In **Band 1** responses are likely to describe with broad and probably asserted ideas.

by **Band 2** responses should demonstrate some accurate use of terminology and an increasing awareness of techniques.

in **Band 3** we should see the beginning of creative engagement with a broad range of techniques.

by **Band 4** there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression with some evidence of an academic style and register

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

AO2

In **Band 1** are likely to offer descriptive sketches and/or broad and superficial assertions about features of the poems.

by **Band 2** we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used.

in **Band 3** we should see increasingly purposeful discussion of language and technique, and evidence of detailed analysis

by **Band 4** we should expect to see sound and accurate analysis of the techniques used by the poet

in **Band 5** analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.

AO3

In **Band 1** responses are likely to feature broad and asserted points

by **Band 2** we should see more awareness of the importance of contexts and, increasingly, these will be used relevantly to support discussion

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

by **Band 4** with a sound and secure understanding, candidates should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text

in **Band 5** we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.

AO5

Candidates must engage with the view stated in the question. We will reward sensible and supported different interpretations which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways:

- by debating different ideas and multiple readings (including relevant theory- based approaches such as feminism)
- by engaging with critical material including specific references to and quotations from other readers.
- a combination of both of the above.

In **Band 1** views will tend to be only loosely associated with task/text; asserted and/or described

by **Band 2** views should be more valid and clearly expressed

in **Band 3** and above, interpretations will be relevant, clear and appropriate, and related sensibly to relevant aspects of the text(s)

by **Bands 4 and 5** candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poems.

Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> (Cambridge)	
Q1 (i)	Re-read lines 606 – 629 from “the bride was brought abedde....” to “...by the lawe”. How does Chaucer shape the reader’s feelings towards Januarie in this extract? [20]
AO2	Some of the techniques in the extract which candidates might choose for analysis include: <ul style="list-style-type: none"> • contrasts between Januarie’s age and his coltish behaviour • the comic irony of his being “shave al newe” but still offending May’s “tendre face” with his skin “sharp as brere” • the insincerity of his apologies to May which amount to self-congratulation • the anti-romantic idea of “werkman” in the bedroom and the unappealing promise of extending his attentions to May • Januarie’s self-indulgence and misinterpretation of Christian law which does not permit unfettered lust in marriage.
Q1 (ii)	“If there is a victory in <i>The Merchant's Prologue and Tale</i> it is that of ruthless youth over foolish age.” In the light of this comment, examine Chaucer’s presentation of the conflict between youth and age. [40]
Overview	
Candidates are not invited to challenge the assertion that there is such a conflict in the <i>Prologue and Tale</i> ; the task is to explore as widely as possible how this is presented and to consider who the “winners” and “losers” might be and for what reasons. Good material will be found in the Merchant’s <i>Prologue</i> itself; the relationship between Januarie and May as well as those between Januarie and Damian; May and Damyant and Pluto and Proserpine as well as in the contributions of Placebo and Justinus.	
AO2	Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u> . We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward: <ul style="list-style-type: none"> • the ways in which Januarie’s precise age and status are emphasised to create black comedy and point up the ugliness/absurdity of his intentions • the use of other characters such as Placebo and Justinus to emphasise Januarie’s foolishness • detailed treatment of Januarie’s preparations for and behaviour during his wedding and subsequent “consummation” of the marriage • the ways in which Damyant’s betrayal is presented showing him to be cunning, deceptive, predatory and determined • the ease with which Januarie is beguiled by his faithless wife • the ways in which the future possibilities are presented suggesting that the young people have “got away with it” and will be free to continue their deception of the old man.
AO3	Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: <ul style="list-style-type: none"> • courtly love traditions • ideas about the status of older men • domestic service and the role of advisors • duties and obligations in marriage • religious rules and obligations.

John Donne: <i>Selected Poems</i> (Penguin Classics)	
Q2 (i)	Re-read <i>The Flea</i> on pages 30 and 31. Consider the ways in which Donne creates mood and tone in this poem. [20]
AO2	<p>Some of the techniques which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the title / choice of subject matter which amusingly subverts readers' expectations • the persuasive use of techniques associated with scholarly debate and legalistic language /rhetoric for comic / bathetic effect • the use of mock outrage and hyperbole at the woman's ordinary, dismissive act of crushing the flea • constant sense of importunate seduction concealed by inappropriately formal register • apparently triumphant conclusion demonstrating, humorously/outrageously a victory over the woman's resistance.
Q2 (ii)	One critic comments on Donne's "overriding desire to startle the reader with unconventional imagery and colloquial speech". How far do you agree that this remark accurately defines the power and appeal of Donne's poetry? [40]
Overview	
<p>There are good opportunities to challenge the assertion in the task – candidates might believe that different "over-riding desires" are apparent in Donne's work - but they are required to examine the view expressed in the task and different views might be introduced to balance arguments but may not be introduced as substitute tasks of candidates' own making. They should find plenty of "unconventional imagery" – "flea"; "mummy"; "new found land"; divine love and salvation expressed through sexual violence and so on. "Colloquial speech" might be considered in terms of vocabulary but also might be seen in tone and emphasis - "Busy old fool"; "For God's sake..." and so on.</p>	
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • in general terms, consideration might be given to the startling effects of using religious imagery in the secular love poems and secular ideas/imagery in the religious poems • the warm intimacy achieved by the use of "thou" and "thee" in secular poems • abrupt, disrespectful, rough speech in poems such as "Goe catch a falling star" or "The Sun Rising" • surprising connections between subject matter (see overview above) • the ways in which Donne's famous wit is demonstrated by the techniques above.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • scientific, mathematical and philosophical knowledge from the ancient and contemporary worlds • Christian religious traditions and beliefs • Donne as wit, ladies' man and priest • discovery, dawning colonialism and trade • warfare • different kinds of love – platonic, passionate, religious • literary tradition – especially Petrarch.

John Milton: <i>Paradise Lost Book IX</i> (Oxford)	
Q3 (i)	Re-read lines 385-407 from “Thus saying, from her husband’s hand...” to “...or sound repose”. How does Milton shape the reader’s feelings towards Eve in this extract? [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the use of hyperbole in establishing Eve’s grace and beauty as superior to that of the pagan goddesses • use of references to myth to establish Eve’s purity and innocence but also to suggest impending disaster with implicit and explicit references to rape and abduction • hints of Adam’s pride and ardour but also implicit concern • reminders of her domestic duties and answerability to Adam which seem to contrast with her newly found liberty • dramatic, definitive last 4 lines with a mixture of sympathy and blame on Milton’s part.
Q3 (ii)	“The conflict at the heart of <i>Paradise Lost Book IX</i> arises from what Milton sees as the essential differences between male and female rather than the differences between God and man.” How far do you agree? [40]
<p>Overview</p> <p>“Differences” might be interpreted as lack of similarity or as a synonym for disagreements (which is strongly suggested by “conflict” at the start of the question) or both. Candidates should be able to spot the contextual steer in “what Milton sees” but valid contextual points can be made about the ways in which texts are read as well as composed so we might well see some rewardable comment on the differences between our own ideas about gender and religion and those held by Milton and his contemporaries. There might be disagreement about what lies “at the heart” of the poem but, as always, candidates must give due consideration to the view expressed in the task before balancing it with different ideas.</p>	
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • the overriding idea that Eve is a product of and subordinate to Adam provides a framework for conflict • the ways in which Eve from the outset makes her ambition to be autonomous a matter of trust of her “firm faith and love” for Adam which might be seen as a use of feminine wiles • the ways in which Adam’s “logical” arguments might be seen as a cover for a selfish desire to retain Eve’s company • Adam’s resort to raw power “O woman best are all things...” when opposed • the presentation of the effects of the fruit on sexuality and the couple’s relationship with imagery such as “So rose the Danite strong/Herculean Samson from the harlot-lap.” • after the fall the recriminations on both sides might be seen to be a development of Eve’s power to manipulate and Adam’s failure to understand himself fully.

A03

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the different status of men and women in religious traditions and C17th society
- ideas about the rebellion in heaven against God's authority and the changed status of Lucifer/Satan
- the Book of Genesis and Judeo-Christian traditions
- religious/secular laws and mankind's duties of obedience
- key legal, political and philosophical issues of Milton's day – divorce/kingship/failure of ideals (e.g. the commonwealth).

John Keats: <i>Selected Poems</i> (Penguin Classics)	
Q4 (i)	Re-read stanzas V and VI of <i>Ode To A Nightingale</i> from “I cannot see...” to “...become a sod.” Analyse Keats’ use of imagery in these lines. [20]
<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> in Stanza V the emphasis is upon the presentation of beauty through luxurious images of flowers and scents: “soft incense” with its religious connotations; “embalmed darkness” with a hint of mortality taken up by “Fast fading violets” moving into the senses of smell and taste with “dewy wine” hints of mortality in Stanza V are developed in VI in a contradictory way with “easeful Death”; “rich to die” suggesting a distinct yearning then the last two lines ending “become a sod” offering a meditation upon the inescapable mortality of man who, in death, will have “ears in vain” to appreciate the “requiem” of the nightingale’s song. 	
Q4 (ii)	“At the heart of Keats’ poetry is the presentation of a world where pleasure and pain are inseparable.” How far do you agree? [40]
Overview	
<p>Sensual, aesthetic and intellectual pleasure are all balanced by the pain of factors such as physical suffering/illness; frustration; imminent death; the weight of moral responsibility or the contrast between imagined ideals and harsh realities. Candidates have the opportunity to range very widely here and could make use of their studies of the shorter and longer poems. We cannot expect a comprehensive treatment of this topic and must be prepared to reward all relevant and properly supported responses. Disagreements about what lies at the heart of the poetry should, as always, be used as balancing elements in the detailed consideration of the view expressed in the task.</p>	
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> the presentation of mortality in the midst of joy or pleasure in the Odes e.g. “Beauty that must die”; “in the very temple of Delight / Veiled Melancholy has her sovran shrine”; the presentation of heady joys and tortured pains; passion and disappointment in “Lamia” the allure and the sickness of love and obsession in “La Belle Dame Sans Merci” the presentation of love and consequent gruesome murder in “Isabella; or, The Pot of Basil” the catalogue of potential joys limited by mortality in “When I have fears...”.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> classical civilisation/mythology and antiquities 18th/19th Century Medicine / prevalent disease the Romantic imagination the values of Enlightenment philosophy/science medieval culture – poetry, art and legend the work/status of Shakespeare/Spenser/Burns and other scholars/writers/artists.

Christina Rossetti: <i>Selected Poems</i> (Penguin Classics)	
Q5 (i)	Re-read “NO THANK YOU, JOHN” on pages 83-84. Analyse the ways in which Rossetti presents the speaker’s feelings in this poem. [20]
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • irritation and impatience in stanza 1 – scolding John by quoting his own words • moving to brutal honesty/aggression/ self-defence and insult in 2 “no fault of mine” • possibly a dismissive/contemptuous attitude in 3 “I dare say Meg or Moll would take” • moving to plain logic in 4 “you’re mad to take offence” • in 5,6,7 and 8 mood and feelings change to a gentler honesty and some pity/consolation for the disappointed suitor – “let bygones be bygones”; “Let us strike hands”; “Here’s friendship for you”.
Q5 (ii)	“Many of the poems lack warmth and are more to do with judgement than sympathy for the human condition” How far would you agree with this view of Rossetti’s poetry? [40]
Overview	
<p>There is a good range of poems to consider as Rossetti deals with issues such as faith; personal relationships; sexual morality; the temptations and distractions of the material world and various types of moral and intellectual weakness in humans. When candidates are making cases for the lack of warmth or sympathy, their judgements must be seen to rest upon close analysis of tone and mood rather than simple, unsupported assertion of meaning/attitude. Some responses might point to a lack of consistency in Rossetti’s approach to similar circumstances across different poems which might in turn lead them to an undecided conclusion – the question asks, “how far would you agree?” so a well-supported “to some extent” is perfectly acceptable.</p>	
A02	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • “Beauty is Vain” might be seen as an unsympathetic, judgemental treatment of female vanity and male values • “An Apple Gathering” shows little sympathy for the sorrows of the subject who is left to loiter with no consolation “while the dew fell fast” after the more virtuous females have passed by • “Goblin Market” may be interpreted as a bleak, judgemental view of human behaviour – perhaps, for this task, redeemed by the warmth of sisterhood? • “May” might be seen as an example of Rossetti’s cold attitudes to life “With all sweet things it passed away” • “Amor Mundi” might be read as a comfortless warning of what awaits weak humanity.

A03

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- religious belief / the Christian life
- gender politics
- scholarship
- folklore
- social conditions
- C19th moral values
- personal / romantic relationships.

Assessment Grid for Component 1 Section A part (i)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	9-10 marks	9-10 marks
	<ul style="list-style-type: none"> • sophisticated, creative and individual response to poem/extract; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	<ul style="list-style-type: none"> • perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning
4	7-8 marks	7-8 marks
	<ul style="list-style-type: none"> • clearly informed, engaged and well-structured response with clear knowledge of the poem/extract; • sound and apt application of literary concepts and terminology • expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	<ul style="list-style-type: none"> • sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meaning
3	5-6 marks	5-6 marks
	<ul style="list-style-type: none"> • clearly engages with poem/extract; and response is mostly relevant • some sensible use of key concepts and generally accurate use and application of terminology • reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses 	<ul style="list-style-type: none"> • purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning • generally clear and accurate textual support • grasps some implicit meanings
2	3-4 marks	3-4 marks
	<ul style="list-style-type: none"> • attempts to engage with poem/extract; and structure response, though may not always be relevant to the question; response may be restricted to a literal reading • some, though may not always be relevant, use of terminology • expression may feature some inaccuracies 	<ul style="list-style-type: none"> • makes some valid points about use of writer's use of language and poetic techniques to create meaning • supports points by some appropriate reference to poems/extract • shows some grasp of implicit meaning
1	1-2 marks	1-2 marks
	<ul style="list-style-type: none"> • superficial approach to poem/extract; that may show only partial/simple understanding • some grasp of basic terminology, though this may be uneven • errors in expression and lapses in clarity 	<ul style="list-style-type: none"> • identifies basic language and stylistic features • discussion tends to be narrative/descriptive in nature • offers some support in the form of quotations or references to poem/extract which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

Assessment Grid for Component 1 Section A part (ii)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 10 marks
5	9-10 marks <ul style="list-style-type: none"> sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	9-10 marks <ul style="list-style-type: none"> perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning confident and apt textual support confident discussion of implicit meaning 	9-10 marks <ul style="list-style-type: none"> perceptive, productive discussion of significance and influence of contexts confident analysis of connections between texts and contexts 	9-10 marks <ul style="list-style-type: none"> mature and confident discussion of other relevant interpretations of set text poems autonomous, independent reader.
4	7-8 marks <ul style="list-style-type: none"> clearly informed, engaged and well-structured response with clear knowledge of the poems sound and apt application of literary concepts and terminology expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	7-8 marks <ul style="list-style-type: none"> sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning secure, apt textual support sound, secure grasp of implicit meaning 	7-8 marks <ul style="list-style-type: none"> sound, secure appreciation and understanding of the significance and influence of contexts sound, secure understanding of connections between texts and contexts 	7-8 marks <ul style="list-style-type: none"> makes sound and purposeful use of other relevant interpretations of set text poems
3	5-6 marks <ul style="list-style-type: none"> clearly engages with poems and response is mostly relevant some sensible use of key concepts and generally accurate use and application of terminology reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses. 	5-6 marks <ul style="list-style-type: none"> purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning generally clear and accurate textual support grasps some implicit meanings 	5-6 marks <ul style="list-style-type: none"> clear grasp of significance and influence of contexts clear understanding of connections between texts and contexts 	5-6 marks <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks <ul style="list-style-type: none"> attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading some, though may not always be relevant, use of terminology expression may feature some inaccuracies 	3-4 marks <ul style="list-style-type: none"> makes some valid points about writer's use of language and poetic techniques to create meaning supports points by some appropriate reference to poems shows some grasp of implicit meaning 	3-4 marks <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between texts and contexts 	3-4 marks <ul style="list-style-type: none"> acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks <ul style="list-style-type: none"> superficial approach to poems that may show only partial/simple understanding some grasp of basic terminology, though this may be uneven errors in expression and lapses in clarity 	1-2 marks <ul style="list-style-type: none"> identifies basic language and stylistic features discussion tends to be narrative/descriptive in nature offers some support in the form of quotations or references to poems which may not always be relevant 	1-2 marks <ul style="list-style-type: none"> describes wider contexts in which poems are written and received attempts to make superficial connections between texts and contexts 	1-2 marks <ul style="list-style-type: none"> describes others' views of set text poems with partial understanding
0	0 marks: Response not credit-worthy or not attempted.			

Section B: Poetry Post-1900

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and to take account of relevant contexts, connections between the work of both poets and different interpretations which have informed their reading of their set poetry texts **even though this is not re-stated in each question**. We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of critical views will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

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

It is important to note that the indicative content and references to poetic techniques (AO2), context (AO3), connections (AO4) are not intended to be exhaustive: these are suggested approaches only. Candidates are free to choose any approach that can be backed up with evidence, and they should be rewarded for all valid interpretations. Candidates can (and most likely will) discuss poems other than those mentioned in the mark scheme.

Mark allocation

Marks	AO1	AO2	AO3	AO4	AO5
60	10	20	10	10	10

The general guidance offered at the top of Section A applies to Section B. In addition, responses to questions in Section B must address AO4 which requires candidates to **explore connections across literary texts**.

SECTION B: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

For questions in this section, AO1 (10 marks), AO2 (20 marks), AO3 (10 marks), AO4 (10 marks) and AO5 (10 marks), are assessed.

AO1
<p><u>Informed</u> responses will demonstrate clear knowledge of the text. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 responses are likely to describe with broad and probably asserted ideas.</p> <p>by Band 2 responses would use some accurate use of terminology and an increasing awareness of techniques.</p> <p>in Band 3 we should see the beginning of creative engagement with a broad range of techniques.</p> <p>by Band 4 there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression.</p> <p>in Band 5 we should see clear evidence of sophistication in the ways candidates engage and consistent use of an academic register.</p>
AO2
<p>In Band 1 descriptive responses are likely to offer character sketches and/or broad and superficial assertions about features of the poems.</p> <p>by Band 2 we should see some evidence of candidates addressing the poet's choice of language/imagery and how these are used.</p> <p>in Band 3 we should see increasingly purposeful discussion of language and technique.</p> <p>by Band 4 we should expect to see an analysis of the techniques used by the poet.</p> <p>in Band 5 analysis should be well developed and sophisticated taking full account of language, imagery, structure and tone.</p>

AO3

In **Band 1** responses are likely to feature broad and asserted points.

by **Band 2** we should see more accurate and detailed knowledge of the sorts of contexts mentioned above and, increasingly, they will be used relevantly to support discussion.

in **Band 3** we are likely to see a wider range of contexts which are successfully integrated into detailed discussion.

by **Band 4** work should be able to offer a confident analysis of the relationship between relevant contexts and key elements of the text.

in **Band 5** we should see skilful and sophisticated analysis and evaluation of the importance of relevant contexts.

AO4

We will reward valid connections and comparisons between poems and poets which are relevant to specific tasks.

Band 1 responses are likely to assert superficial connections.

In Band 2 connections should be valid but will still lack detail and precision

By Band 3 connections will be clear, appropriate and supported with some textual reference

In Bands 4 and 5 we should see increasingly purposeful and secure connections which at the top of the sample should show how the work of one poet can be illuminated by reference to another.

AO5

Candidates must engage with the view stated in the question. We will reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task. AO5 may be approached in 3 ways:

- by debating alternative ideas and multiple readings (including relevant theory- based approaches such as feminism)
- by engaging with critical material including specific references to and quotations from other readers.
- a combination of both of the above.

In **Band 1** views will tend to be only loosely associated with task/text; asserted and/or described.

by **Band 2** views should be more valid and clearly expressed.

in **Band 3** and above, interpretations will be relevant and related to appropriate parts of the text(s).

by **Bands 4 and 5** candidates should show increasing confidence and sophistication in integrating other views with their own critical readings of the poem.

Thomas Hardy: *Poems selected by Tom Paulin (Faber)*
(Poems of the Past and Present, Poems of 1912-13, Moments of Vision)
T S Eliot: *Selected Poems (Faber)*

Q6	<p>“While Eliot remains an emotionally distant observer, Hardy seems more directly involved.” In making connections between the ways in which both poets present human experience, show how far you agree with this point of view. You must analyse in detail at least two poems from each of your set texts.</p> <p style="text-align: right;">[60]</p>
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Overview

Experience shows that many candidates focus closely upon Hardy’s poems of 1912-13 so there could be attempts to set up these autobiographical poems as examples of involvement against perceptions of Eliot’s apparently more objective considerations of contemporary culture. This would work to a limited extent but would need balancing with observations on Hardy’s more objective look at broader social issues and Eliot’s use of the first person in several poems suggesting a more direct involvement and self-examination. Some candidates might conclude that the poets are equally emotionally involved and it is their techniques which differ rather than the degree or intensity of their involvement.

AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p>
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For Eliot:

- seems always the alienated observer, outsider or disguised participant in the lives and circumstances he observes but can suddenly emerge (especially in the collection “Prufrock and Other Observations”) as in Portrait of a Lady”. “I mount the stairs and turn the handle of the door” or “I must borrow every changing shape” demonstrating powerful emotions of dread, frustration, anger, self-disgust or self-mockery
- in “A Song for Simeon” (for example) readers might find echoes of the poet’s personal voice and attitudes in the characters he assumes/creates here and in “The Wasteland” or “Journey of The Magi”.

For Hardy:

- in all of the designated collections candidates should find clear evidence of Hardy’s emotional connections with his subjects
- the presentation of loss or disappointment in romantic relationship that appears in “A Broken appointment” or “Lizbie Brown” or “He Abjures Love” which reappears in all “Poems of 1912-13”
- personal engagement with social/political issues or the trials of others’ lives abound from “Drummer Hodge” to “A Trampwoman’s Tragedy”
- meditations on the past, time, mortality (“During Wind and Rain”) or religious doubt all appear to feature direct and intense emotional involvement.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> • the destructive effects of WW1 • contemporary urban society • personal relationships • the cultural life in London, Boston and Paris • classical and Christian mythology/theology • the values/way of life of the Bloomsbury group • texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures. <p>For Hardy:</p> <ul style="list-style-type: none"> • the destructive effects of WW1 in poems of 1917 • the influence of different poetic forms/traditions • the power and influence of the Victorian church • personal relationships • atheism/pessimism • religious ritual and folkloric superstition • Victorian/Edwardian morality • contemporary rural and urban society.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.

Q7	<p>In examining connections between the ways in which Hardy and Eliot make use of locations, show how far you agree with the view that “mood and location are inextricably linked.” You must analyse in detail at least two poems from each of your set texts.</p> <p style="text-align: right;">[60]</p>
<p style="text-align: center;">Overview</p> <p>Seaside trips; sombre countryside; domestic interiors; urban locations or imagined landscapes in historical/biblical settings are some examples of rich materials for exploration in both poets’ work. Candidates’ understanding of the links between mood and location must emerge through an analysis of the language, imagery and form of the poems they choose and not through simple assertions of equivalences such as sparkling seas indicate joy or brown fogs suggest gloom and depression.</p>	
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Eliot</p> <ul style="list-style-type: none"> • the ways in which a sense of gloom, hopelessness, disdain, contempt and self-disgust is summoned-up by a journey through pretentious drawing rooms, tawdry bedrooms or claustrophobic city streets in “Prufrock and Other Observations” • A range of historical and contemporary locations is used to support ideas of disintegration, decay and a mood of persistent pessimism in “The Wasteland” • imagined, nightmare landscapes in “The Hollow Men” illuminate feelings of meaninglessness and despair • in “Journey of The Magi”, the use of landscape and locations is seen to reflect the difficulties and uncertainties of a new era. <p>For Hardy:</p> <ul style="list-style-type: none"> • the landscape of “The Darkling Thrush” captures the mood of apprehension, pessimism and gloom which overcomes the speaker • in “Poems of 1912-13”, cliffs, seascapes, wind-swept heath, gardens and carefully specified locations such as St Juliot’s, Castle Boterel or Mellstock are the touchstones for memories and nostalgic feelings such as grief, loss, guilt, tender recollection or despair • church or domestic interiors provide the platform for meditations upon faith and doubt; mortality; family history and regretful feelings of change and loss.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> • contemporary urban life • the cultural/social world of London, Boston and Paris • classical and Christian mythology/theology • the central role of the church in early 20th century society • key texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures. <p>For Hardy</p> <ul style="list-style-type: none"> • contemporary urban and rural life • the influence of different poetic forms/traditions • the power and influence of the Victorian church • atheism/pessimism • religious ritual and folkloric superstition • Victorian/Edwardian morality.

AO4

Valid, relevant connections might include comparisons and contrasts of:

- the effects of poetic form and structure
- aural features such as rhyme, metre, assonance and onomatopoeia
- choice of subject matter
- different poets' attitudes to similar circumstances
- use of imagery
- choice of language to create tone and mood
- presentations of abstract ideas and beliefs
- the ways poets make use of specific devices such as metaphor; simile and oxymoron.

D H Lawrence: *Selected Poems* (Penguin Classics, ed. James Fenton)
 (Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems)
Gillian Clarke: *Making the Beds for the Dead* (Carcenet)

Q8 “In Clarke’s poetry, life is fragile and always at the mercy of both natural forces and human weakness.” How far would you apply this comment to the work of both Lawrence and Clarke? You must analyse in detail at least two poems from each of your set texts. **[60]**

Overview

Candidates will need to take care in balancing responses as the quotation is linked to Clarke in the first instance but, in addition to the rubric, there is a clear direction to take account of the work of both poets. Life may be seen as existence itself with the emphasis upon mortality or could be interpreted as the livelihoods, relationships, health and vulnerabilities or different sorts or beliefs and principles which give meaning and structure to lives.

AO2 Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:

For Lawrence:

- in the presentation of life in “Birds, Beasts and Flowers” there is a very fragile balance between beauty, awe, desire and fulfilment on one hand and disgust, aversion, fear and anger at the sensuality, decay and sometimes threat which Lawrence sees as inherent characteristics of the natural world
- in “New Poems” life seems balanced precariously between happiness and fears or memories which overwhelm the poet
- “Amores” demonstrates the fragility and sometimes the destructiveness of relationships; the pain of grief/loss and the irresistible power of illness
- “Love Poems” offers observations on betrayal, loss and disaffection (often in highly coloured dialect) which seem to demonstrate the fragility of human happiness in the light of human weakness.

For Clarke:

- So many of the poems present a lament for the effects of disease upon animals and the natural world and the fragile security of those whose lives are connected with the land
- the cruelty of man and the harshness of the world in poems such as “Virus”
- the horror of conflict/warfare and pity for those who suffer for it in poems such as “Tomatoes” or “Stranger on a Train”
- the sadness of domestic tragedies and reversals of fortune in poems such as “A Sad Story” or “Taxidermy” showing the fragility of life.

AO3 Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

For Lawrence:

- working life in the East Midlands/family relationships
- foreign / ancient cultures
- religious traditions
- status of women in early C20th society/personal relationships
- science/natural history.

	<p>For Clarke:</p> <ul style="list-style-type: none"> • rural life/traditions in Wales • travel and other cultures • C20th conflict/modern warfare • science/geology/archaeology/modern agriculture/natural history • art and architecture.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.

Q9	<p>“It is the close observation of physical detail which most impresses the reader.” In your exploration of connections between the ways in which Lawrence and Clarke depict the material world, show how far you agree. You must analyse in detail at least two poems from each of your set texts.</p> <p style="text-align: right;">[60]</p>
<p>Overview</p> <p>There is room for debate here as some readers might feel that it is, say, the presentation of emotion or abstract feelings which are the most impressive elements of the poetry. As with all questions of this sort, candidates must take full account of the view expressed and explore the “close observation of physical detail” even though they might wish to set up a different factor(s) as being more impressive. “close observation” will need to be addressed analytically though the poets’ imagery, language choices and use of form and poetic devices.</p>	
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Lawrence:</p> <ul style="list-style-type: none"> • in “Birds, Beasts and Flowers” there is a balance between the detailed/granular observation of the natural world and the play of the imagination which establishes complex relationships between the observer and the objects under consideration • in “New Poems” we are offered detailed, “painterly” observations of landscapes, flowers, urban scenes and situations sometimes used to explore passionate feelings • “Amores” provides fresh and surprising images to capture vivid impressions of the natural world e.g. in “The Wild Common” – “Rabbits, handfuls of brown earth...” • “Love poems” provides detailed accounts of sights, smells and sensations linked to more abstract ideas about relationships • in “Last Poems” there is a blend of travelogue, mythology and ancient history richly observed and blended with meditations upon mortality. <p>For Clarke:</p> <ul style="list-style-type: none"> • In this collection, minute observations of people, objects, landscapes and the natural world combine with the imagination to offer insights into: • beauty as in “A Woman Sleeping at a Table” • the grandeur of gardens and architecture to be found in “The Middleton Poems” or “Nine Green gardens” • the horrors of conflict as in “Front Page” • natural catastrophe in “making The Beds for the Dead”.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Lawrence:</p> <ul style="list-style-type: none"> • foreign / ancient cultures • the natural world – animals, flowers, landscapes • travel and other cultures • religious traditions • science/natural history.

	<p>For Clarke:</p> <ul style="list-style-type: none"> • rural life/traditions in Wales • the natural world – animals, flowers, landscapes • travel and other cultures • C21st century attitudes towards the natural world • science/geology/archaeology/modern agriculture/natural history • industry and technology.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.

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

Q10	<p>“Nature provides inspiration but is never a source of comfort or consolation.” In the light of this comment, examine connections between the ways in which Hughes and Plath make use of the natural world in their poetry. You must analyse in detail at least two poems from each of your set texts.</p> <p style="text-align: right;">[60]</p>
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Overview

Although candidates are not explicitly invited to disagree with the critical view, it might be that some readers do find elements of comfort and/or consolation in the poetry of both Hughes and Plath and arguments should be rewarded on merit. However, we should see more discussion of ideas such as “inspiration” and how observations of the natural world produce particular states of mind / feelings and offer insights through, say, allegory, symbolism or association with human lives.

AO2

Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:

For Hughes:

- there are the contrasts between title (expectations) and contents in poems such as “Snowdrop” which is more about pain, hardship and brutality than a celebration of nature
- similarly, in “Mayday on Holderness” the title seems to promise a warm celebration of “motherly summer” but the focus shifts to observations of predatory nature and the horror of Gallipoli
- in poems such as “Pike” there is a celebration of the power and “grandeur” of the fish but seen through the lens of its terrifying, predatory nature
- even in “Full Moon and Little Frieda” there is the shock of “a dark river of blood” to balance the implicit tenderness
- in “The Horses” some may find material to challenge the assertion of the title and see that there is almost a “Wordsworthian” idea of this memory of the natural world providing future consolation to the poet “In the din of crowded streets”.

For Plath:

- similar to Hughes, there is so often the shock that occurs between the expectations raised by the title and the contents of the poem e.g.
- “Among the Narcissi” where the focus is more upon illness than nature
- “Tulips” where the emphasis falls upon disease, wounds, paranoia and the apparent threats posed by the flowers
- “Wuthering Heights” which appears to inspire thoughts of death and desolation in a sinister landscape rather than ideas of freedom and natural beauty
- “Ariel” where the potential exhilaration and release of horse-riding becomes a meditation upon suicide.

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • relationship with Plath • family • Yorkshire landscape / rural life • animals in the wild and captivity • literary / academic influences – European and American writing • prehistory and the supernatural. <p>For Plath:</p> <ul style="list-style-type: none"> • relationship with Hughes • experience of life in UK, Europe and USA • childhood loss/trauma • influence of other writers such as Lowell • the medical world – especially treatment for mental illness • experience of motherhood • landscapes and the natural world.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.

Q11	<p>“We are never uplifted but always engaged.” In the light of this comment on Plath’s poetry, examine connections between the ways in which both Hughes and Plath explore the darkest elements of human experience. You must analyse in detail at least two poems from each of your set texts.</p> <p style="text-align: right;">[60]</p>
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Overview

While a fairly standard approach to both poets is that their work is dark, depressing and uncomfortable, candidates might challenge this view and suggest that while this is often true, to be uplifted is not necessarily to be made happy or content with life – “uplifting” might, for instance, refer to an intellectual / moral condition of gaining greater insight and understanding. “Engaged” might suggest empathy, sympathy/antipathy as well as gaining a detailed and complex understanding/appreciation of the issues under consideration and the poets’ methods.

AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • in so many of the poems the emphasis is upon threat, horror, destruction and the darker reaches of human thought and emotion: it might be argued that we are not “uplifted” in the normal sense by these approaches to life but we are, in another ways, forced to rise to the challenge of recognising unpalatable human truths e.g. • the terrifying realities presented in “The Scream” • the vivid but sinister presentation of the sleeping tramp and “the keeper’s gibbet” in “November” • the fundamental truths and threat in “Hawk Roosting” • the unnerving observation of relationships in “The Love Pet”. <p>For Plath:</p> <ul style="list-style-type: none"> • in Plath’s confessional approach, we are closely engaged with her vivid observations of the origins and progress of her own mental breakdown along with related analyses of relationship and with the ways in which she makes use of familiar, sometimes prosaic references to surprise the reader e.g. <ul style="list-style-type: none"> ○ “Full Fathom Five” with its combination of myth and personal history concluding with thoughts of suicide “I would breathe water” ○ “Daddy” with its promise of domestic cosiness seems to want to engage the reader’s sentiments but then morbidly fascinates with an account of loss and psychological pain ○ “Miss Drake Proceeds to Supper” – the reader looks on with a mixture of curiosity, sympathy and fascination as an account of hospital life unfurls ○ “A Birthday Present” with its morbidly fascinating self-examination and cries of pain offers insight and understanding through vivid and unexpected images.
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<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • relationship with Plath • Yorkshire landscape / rural life • literary / academic influences – European and American writing • outdoor/sporting life • prehistory and the supernatural • legacy of 2 World Wars <p>For Plath:</p> <ul style="list-style-type: none"> • relationship with Hughes • experience of life in UK, Europe and USA • childhood loss/trauma • influence of other writers such as Lowell • the medical world – especially treatment for mental illness • experience of motherhood • attitudes towards women writers and intellectuals in '50s and 60s society.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.

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

Q12

“In so much of Larkin’s poetry, there is a detachment which borders on contempt for ordinary lives” In the light of this comment, explore connections between the ways in which both Larkin and Duffy present their attitudes to ordinary life. You must analyse in detail at least two poems from each of your set texts.

[60]

Overview

Larkin’s analysis of life’s events, circumstances and human relationships is often channelled through the close observation of material objects and the human desire for what is trivial, ephemeral or fraudulent. There are some similar although not identical approaches and attitudes in Duffy’s writing and close analysis will be needed to show the shades of difference/similarity between the two poets. As the critical quotation applies to Larkin only, candidates will need to take care in balancing their responses between the two poets. There is also plenty of room for candidates to disagree with or to qualify the assertion in the critical quotation, but before expressing an alternative view they must give full attention to the one provided.

AO2

Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:

For Larkin

- “The Whitsun Weddings” and “The Large Cool Store” would provide rich materials for the analysis of Larkin’s attitudes to the significance of the products, rituals and aspirations of the materialistic later 20th century. Readers might detect a dismissive contempt in references to “parodies of fashion”; “banquet-halls up yards” or “cheap clothes” and “Modes for Night”
- “Essential Beauty”; “Sunny Prestatyn” and “Afternoons” might also be seen to feature sneers at the ordinary lives led by those living by “rained on squares”; those reliant upon the fantasies of cheap holidays or those whose lives are defined by the tv and wedding album
- “Take One Home for The Kiddies” might be seen to present a cynical, unsympathetic view of family life and childish desires
- “Self’s The Man” also seems to feature a sense of distaste and contempt focused partly on materialistic demands.

For Duffy:

- By contrast, Duffy’s work often features a close observation and even a celebration of ordinary lives which provide images to illuminate ideas about the past; ageing; relationships and cultural changes e.g.
- In “Beachcomber” the ordinary items of a day at the beach provide touchstones for the examination of memory and the significance of the past
- In “The Good Teachers”, however, some might detect a flicker of contempt for the dull and prosaic outcomes to the rebelliousness and adventures of youth encapsulated in “marriage, the Cheltenham and Gloucester”; similarly in “Litany” where listing of material goods suggests an unhealthy preoccupation.

	<ul style="list-style-type: none"> • In the parodying of children’s language and attitudes in “Like Earning A Living” some might see elements of anger, disappointment and contempt for the lack of ambition and engagement shown by ordinary youngsters • in “The Windows” ordinary life might be seen as an essential and inescapable framework rather than a formula for tedium as we might find in Larkin.
<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • pre and post WW2 UK: class structures/suburban life/industry/consumerism • academic life • liberal attitudes / ending of censorship • literary developments and influence of Amis, Gunn, Wain etc (The Movement) • life in a port city (Hull) <p>For Duffy:</p> <ul style="list-style-type: none"> • working class/suburban/Catholic upbringing • background in philosophy • consumerism in the 60s and 70s • feminism / gender issues • permissive society • C20th education.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets’ attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.

Q13	<p>“Poetry should surprise and shock us into a fresh way of seeing the world”. In the light of this comment, examine connections between the ways in which Larkin and Duffy make use of surprise and shock in their poetry. You must analyse in detail at least two poems from each of your set texts.</p> <p style="text-align: right;">[60]</p>
<p>Overview</p> <p>Both poets’ writing tends to show us the deeper significance behind everyday objects and circumstances which are taken for granted or ignored – shopping trips; rented rooms; historic monuments or simple vandalism in Larkin which reveal surprising or shocking insights; in Duffy’s work there is the use of common greetings cards; simple domestic lives and landscapes or childish adventures which do the same. Most candidates are likely to agree with the view expressed in the task, but some might be tempted to discuss how the “best poetry” works in ways other than by surprising or shocking us – any discussion of this sort must not be at the expense of relevant writing on the set task.</p>	
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • shocks and surprises of one sort or another are the common currency of Larkin’s poetry whether it is the shock of language choices; attitudes; changes of perspective; subversion of expectation or apparent dawning of realisation e.g. • in “Sunny Prestatyn” the sudden change of register in the second stanza or a similar effect in the last line of “A Study of Reading Habits” • the subversion of commonly held ideas of love in the last stanza of “Love Songs in Age” • the “sharp tender shock” produced by the tomb in “An Arundel Tomb” • the realisation of mortality in “Dockery and Son” – “..age and then the only end of age.” <p>For Duffy:</p> <ul style="list-style-type: none"> • similarly, in Duffy, we might be shocked by (amongst other things) abrupt changes in register; unexpected attitudes; the dawn of understanding or the sudden appearance of ugly or disruptive elements e.g. • the last stanza of “Litany” with its sharp, comic change of register or the last stanza of “adultery” with its sudden dagger of self-realisation • the appearance of a dangerous “long-haired man” as an intruder on a young girl’s aimless adventure in “Stafford Afternoons” • the morbid change of perspective in the last line of “Brothers” • the shocking contempt for family expressed by “The Captain...” or the surprising subject matter and sudden appearance of “your knife” at the end of “Valentine”.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • pre and post WW2 UK: class structures/suburban life/industry/consumerism • academic/work life • literary developments and influence of Amis, Gunn, Wain etc (The Movement) • Other literary influences such as Hardy on the control and structure of verse and pessimistic voice • life in a port city (Hull) • bachelorhood • consumerism. <p>For Duffy:</p> <ul style="list-style-type: none"> • working class/suburban/Catholic upbringing • background in philosophy • Liverpool culture in the 60s and 70s – performance poetry and popular culture • feminism / gender issues • permissive society • legacy of the holocaust • C20th education.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.

Seamus Heaney: *Field Work* (Faber)

Owen Sheers: *Skirrid Hill* (Seren)

Q14	<p>“A melancholy sense of mortality and endings underpins even the most celebratory of poems.” In the light of this comment, explore connections between the ways in which Heaney and Sheers present attitudes towards the fragility of life. You must analyse in detail at least two poems from each of your set texts.</p> <p>[60]</p>
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Overview

Although the treatment of “mortality and endings” is often one and the same, there are plenty of examples in both poets of “endings” which have to do with issues such as relationships or phases of life. Candidates will find their own ways through the material and provided they are writing relevantly and give some attention to a “sense of mortality”, they are free to pursue ideas about “endings” in any way that can be supported by the poems. There is no requirement to give balanced or equal attention to both strands of the task. In their discussion of “melancholy” candidates will need to write analytically about the ways in which mood is created through imagery, language choices, form and poetic devices.

AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Heaney:</p> <ul style="list-style-type: none">• there are memorial poems in the Heaney collection which register clearly both endings and a strong sense of mortality but we might find endings presented in other ways such as partings; changes in relationships or developments in the poet’s personal progress e.g.• “The Strand at Lough Beg” clearly presents an early violent death set against the “immortality” of “rushes that shoot green again” and “In Memoriam Francis Ledwidge” celebrates not only the death of fellow poet but also the end of a particular kind of patriotism• “A Postcard from North Antrim” presents vividly details of a life that has ended with reflections on the minute signs of impending mortality• the violent death of a fondly remembered companion in “Casualty” may present the vulnerability of individuals but also the ending of an idyllic age of good humour and innocence with the coming of the “Troubles”• in “A Dream of Jealousy” some might see a different sort of ending in a relationship where hurt leaves a permanent scar. <p>For Sheers:</p> <ul style="list-style-type: none">• the poetry spans a wide range of subject matter which might be brought to bear on this task: death in war; growing-up; the end of relationships; the end of traditional ways of life or the deaths of friends and loved ones e.g.• “Mametz Wood” and “Happy Accidents” reflect upon the mortality of individuals and those who fall “through the trapdoor of war”• The end of childhood and the awareness of adulthood in poems such as “The Hill Fort”• “The Steelworks” presents the end of a way of life in terms of “A deserted mother ship”• in “Keyways” a finished relationship is presented in terms of locks and keys and how “one of us made a turn that failed to dock”.• “The Wake” focuses attention on the acceptance of mortality
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AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • friendships • the influence of political events/social circumstances (The Troubles) • Irish history and folklore • marriage and family • travel • the influence of other writers from Dante to Lowell and Irish cultural circles • the influence of life in southern Ireland. <p>For Sheers:</p> <ul style="list-style-type: none"> • childhood in the agricultural community of the Marches • family / illness / bereavement /education • local characters / role models (e.g. teachers) • late C20th youth culture • travel in France, Africa and USA / foreign cultures / urban life • literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin) • legacy of WW1 and 2.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways poets make use of specific devices such as metaphor; simile and oxymoron.

Q15	“Poetry is capable of making even the most humble elements of the physical world appear with renewed significance and intensity.” Explore connections between Heaney’s and Sheers’ poetry in the light of this comment. You must analyse in detail at least two poems from each of your set texts. [60]
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Overview

The world of work and humble occupations; the simple details of life in cities or the countryside; travel; the ordinary encounters between people; observations of the natural world all provide excellent material for responses to this task. As they deal with “significance” some candidates might look for symbolic meaning but this will have to be very clearly supported. “Intensity” might be interpreted in a number of ways including the use of graphic detail, indicating clear insight, understanding or showing powerful emotion.

AO2

Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below but these are only examples and other valid/relevant materials could be used which will deserve equal reward:

For Heaney:

- “The Harvest Bow” would be an excellent example of Heaney’s ability to give a special vivacity and significance to ordinary objects and whether it is “The elderflower at dusk like a risen moon” or the badger which “glimmered away” or a tractor which “battled and gargled in the yard” or indeed any other of Heaney’s poetic images it is his rare ability to catch precisely the essence of an object or situation which sets his work apart
- in any of the “Glanmore Sonnets” we find an intense evocation of place and circumstances lent significance by the ways in which the poet’s more abstract fears, memories, insecurities and ambitions are intricately infused
- characters are evoked with telling precision in poems such as “Casualty” where we find a “dole-kept breadwinner” – an economical and loaded description
- in “Song”, “A Rowan like a lipsticked girl” is presented with perfect precision and simplicity allowing the reader to ponder on correspondences and “the perfect pitch” in the “music of what happens” is there to provide depth, an abstract idea and a celebration of the harmony of creation
- in “Field Work III” the perfect framing of a sunflower as an emblem of late summer and not the “fungus plump as saddle leather” or the “old whitened shins and wrists” of the cow parsley – pitch-perfect, detailed observation.

For Sheers:

- in similar ways, Sheers observes details of the landscape with (for example) an imagination which gives new life and vigour to a mountainside in “Skirrid Fawr” with “wind glancing from her withers” and goes on to make connections with culture and language so that landscape, culture and language are blended into a newly significant whole. In other poems, ordinary, humble settings and circumstances are evoked vividly, economically and made the touchstones of fresh insights into experience
- “Show” where catwalk models become “curlews” in a “slow-motion tennis match” with a “crocodile pit of cameras/flashing their teeth for more” where comment is implicit in the choice of images of vulnerability and predation
- in “Late Spring” the family bonding and sense of continuing life and traditions evoked by the observation of simple farming tasks
- In “The Equation” the other life of a teacher perfectly rendered by his pleasure in collecting eggs from his chickens “Like a magician whose tricks are just the way of things”
- In “History” how a humble piece of slate becomes a multi-leaved book and holds a cultural story “written throughout this valley,/ in every head, across every heart.”

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • northern Irish Catholic origins • the influence of political events/social circumstances (The Troubles) • Irish history and folklore • marriage and family • travel • the influence of other writers from Dante to Lowell and Irish cultural circles • the influence of life in southern Ireland. <p>For Sheers:</p> <ul style="list-style-type: none"> • childhood in the agricultural community of the Marches • family / illness / bereavement /education • local characters / role models (e.g. teachers) • late C20th youth culture • travel in France, Africa and USA / foreign cultures / urban life • literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin) • legacy of WW1 and 2.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.

Assessment Grid for Component 1 Section B

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 20 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO4 <i>Explore connections across literary texts</i> 10 marks	AO5 <i>Explore how literary texts are informed by different interpretations</i> 10 marks
5	9-10 marks <ul style="list-style-type: none"> sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	17-20 marks <ul style="list-style-type: none"> perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning confident and apt textual support confident discussion of implicit meaning 	9-10 marks <ul style="list-style-type: none"> perceptive, productive discussion of significance and influence of contexts confident analysis of connections between texts and contexts 	9-10 marks <ul style="list-style-type: none"> productive and illuminating connections/ comparisons between poems and poets 	9-10 marks <ul style="list-style-type: none"> mature and confident discussion of other relevant interpretations of set text poems autonomous, independent reader
4	7-8 marks <ul style="list-style-type: none"> clearly informed, engaged and well-structured response with clear knowledge of the poems sound and apt application of literary concepts and terminology expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	13-16 marks <ul style="list-style-type: none"> sound, accurate analysis and evaluation of writers' use of language and poetic techniques to create meaning secure, apt textual support sound, secure grasp of implicit meaning 	7-8 marks <ul style="list-style-type: none"> sound, secure appreciation and understanding of significance and influence of contexts sound, secure understanding of connections between texts and contexts 	7-8 marks <ul style="list-style-type: none"> sound, secure and purposeful connections and comparisons between poems and poets 	7-8 marks <ul style="list-style-type: none"> makes sound and purposeful use of other relevant interpretations of set text poems
3	5-6 marks <ul style="list-style-type: none"> clearly engages with poems and response is mostly relevant some sensible use of key concepts and generally accurate use and application of terminology reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses. 	9-12 marks <ul style="list-style-type: none"> purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning generally clear and accurate textual support grasps some implicit meanings 	5-6 marks <ul style="list-style-type: none"> clear grasp of significance and influence of contexts clear understanding of connections between texts and contexts 	5-6 marks <ul style="list-style-type: none"> makes generally clear and appropriate connections/ comparisons between poems and poets. 	5-6 marks <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of set text poems
2	3-4 marks <ul style="list-style-type: none"> attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading some, though may not always be relevant, use of terminology expression may feature some inaccuracies 	5-8 marks <ul style="list-style-type: none"> makes some valid points about writers' use of language and poetic techniques to create meaning supports points by some appropriate reference to poems shows some grasp of implicit meaning 	3-4 marks <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between texts and contexts 	3-4 marks <ul style="list-style-type: none"> makes some superficial, usually valid connections/ comparisons between poems and poets 	3-4 marks <ul style="list-style-type: none"> acknowledges that set text poems can be interpreted in more than one way
1	1-2 marks <ul style="list-style-type: none"> superficial approach to poems that may show only partial/simple understanding some grasp of basic terminology, though this may be uneven errors in expression and lapses in clarity 	1-4 marks <ul style="list-style-type: none"> identifies basic language and stylistic features discussion tends to be narrative/ descriptive in nature offers some support in the form of quotations or references to poems which may not always be relevant 	1-2 marks <ul style="list-style-type: none"> describes wider contexts in which poems are written and received attempts to make superficial connections between texts and contexts 	1-2 marks <ul style="list-style-type: none"> identifies superficial connections/ comparisons between poems/poets 	1-2 marks <ul style="list-style-type: none"> describes others' views of set text poems with partial understanding
0	0 marks: Response not credit-worthy or not attempted.				