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# **GCE AS MARKING SCHEME**

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**SUMMER 2018**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 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.

## MARKING GUIDELINES: Summer 2018

### WJEC AS ENGLISH LITERATURE

#### UNIT 2: POETRY POST-1900

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

#### Section A: Critical Analysis

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

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

#### Mark allocation

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

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

<b>Q1</b>	<b>Re-read 'Rain' on page 110. Explore the ways in which Thomas depicts isolation in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe Thomas' views on loneliness with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the message of <i>Rain</i>. <b>Band 3</b> responses will show more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Thomas' use of the first person to create a sense of intimacy</li> <li>• his use of repetition and listing</li> <li>• his use of biblical allusions throughout the poem</li> <li>• his ambiguity towards war</li> <li>• the use of simile to convey his despair and isolation</li> <li>• use of single stanza- possibly to create a stream of consciousness effect.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. <b>Band 2</b> responses will show some grasp of Thomas' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Thomas has used form and language choices to depict isolation. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas has created effects and meanings.</p>

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

<b>Q2</b>	<b>Re-read 'The Rhondda' on page 89. Examine the ways in which Lewis portrays the effects of industry in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe landscape with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to Lewis' view of industrialisation. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of personification of the river - link to the feminine/negative</li> <li>• use of animalistic imagery</li> <li>• use of mythological imagery</li> <li>• effect of sibilance and alliteration</li> <li>• inclusion of disturbing/ grim imagery to reflect landscape.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the landscape without further discussion. <b>Band 2</b> responses will show some grasp of Lewis' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Lewis has used form and language choices to write about the effect of industry. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed understanding of the ways in which Lewis has created effects and meanings.</p>

**D H Lawrence: *Selected Poems* (Penguin Classics, ed. James Fenton)**

<b>Q3</b>	<b>Re-read 'Weeknight Service' on pages 29-30. Explore the ways in which religion is presented in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe the ideas in the poem with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the presentation of religion in the poem. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the effects of repetition and listing</li> <li>• the effect created by the varying sentence/line structure</li> <li>• the use of personification throughout</li> <li>• the use of different imagery for each stanza</li> <li>• use of first person plural</li> <li>• the use of colour imagery.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. <b>Band 2</b> responses will show some grasp of Lawrence's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Lawrence has used form and language choices to present religion. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence has created effects and meanings.</p>

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

<b>Q4</b>	<b>Re-read 'On the Train' on page 46. Explore the ways in which Clarke portrays separation in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe creativity with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to separation. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the contrast between the tone of the early and later stanzas</li> <li>• the effect of the use of first person - personal/intimate</li> <li>• use of rhythm to convey the journey</li> <li>• the use of varying sentence length especially shorter sentences to convey urgency</li> <li>• the effect of direct address</li> <li>• the use of onomatopoeia/aural imagery.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. <b>Band 2</b> responses will show some grasp of Clarke's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Clarke has used form and language choices to present the idea of separation. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Clarke has created effects and meanings.</p>

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

<b>Q5</b>	<b>Re-read 'The Jaguar' on page 4. Explore the ways in which Hughes depicts imprisonment in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe the depiction of marriage with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to imprisonment. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the use of metaphor and simile in the first two stanzas</li> <li>• the contrast between the lethargy of the animals and the movement of the jaguar</li> <li>• the use of heavy alliteration/ plosive "b"</li> <li>• effect of quatrains and enjambment</li> <li>• the depiction of the jaguar in relation to the world in the final stanza.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the jaguar's nature without further discussion. <b>Band 2</b> responses will show some grasp of Hughes's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Hughes has used form and language choices to portray the theme of imprisonment. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes has created effects and meanings.</p>



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

<b>Q6</b>	<b>Re-read 'Face Lift' on pages 19-20. Explore the ways in which Plath examines identity in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe the main points with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to identity. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of nature imagery used to contrast unnatural surgery</li> <li>• use of contrasting alliteration from first to last stanza</li> <li>• use of conversational tone and first person</li> <li>• the use of passing time throughout the poem</li> <li>• the portrayal of the feminine</li> <li>• the effect of metaphor and simile.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the poem without further discussion. <b>Band 2</b> responses will show some grasp of Plath's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Plath has used form and language choices to depict identity. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Plath has created effects and meanings.</p>

**Philip Larkin: *The Whitsun Weddings* (Faber)**

<b>Q7</b>	<b>Re-read ‘An Arundel Tomb’ on pages 45-46. Explore how Larkin depicts love in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe how Larkin depicts love with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the portrayal of love. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the soft sibilance conveying the hushed tones of the cathedral</li> <li>• the detailed descriptions of the tomb compared to the lack of detail visible on the tomb</li> <li>• use of plural pronoun “us” to indicate unity between poet and reader</li> <li>• the sense of regret throughout the poem</li> <li>• the significance and ambiguity of the closing lines</li> <li>• the imagined relationship between the earl and the countess.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of love without further discussion. <b>Band 2</b> responses will show some grasp of Larkin’s techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Larkin has used form and language choices to convey love. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin has created effects and meanings.</p>

**Carol Ann Duffy: Mean Time (Picador)**

<b>Q8</b>	<b>Re-read 'Welltread' on page 10. Explore the ways in which Duffy portrays school life in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe the poem's main points with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the portrayal of school life. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of brutal similes and metaphors</li> <li>• use of first person (singular and plural)</li> <li>• significance of abrupt sentences</li> <li>• use of colloquial/brutal language</li> <li>• significance of the final line - ambiguity.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of school life without further discussion. <b>Band 2</b> responses will show some grasp of Duffy's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Duffy has used form and language choices to convey her ideas on school life. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Duffy has created effects and meanings.</p>

**Seamus Heaney: *Field Work* (Faber)**

<b>Q9</b>	<b>Re-read ‘The Badgers’ on pages 18-19. Explore the ways in which Heaney portrays fear in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe fear with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relevant to how fear is presented. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the effect of the second person - anecdotal feel of the poem</li> <li>• use of symbolism linking the badgers to the IRA</li> <li>• use of animal imagery and disparaging language</li> <li>• the fear shown towards the “soft returning”</li> <li>• use of military imagery.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of fear without further discussion. <b>Band 2</b> responses will show some grasp of Heaney's techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Heaney has used form and language to portray fear. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of Heaney’s depiction of hardship.</p>

Owen Sheers: *Skirrid Hill* (Seren)

<b>Q10</b>	<b>Re-read ‘Mametz Wood’ on page 1. Explore how Sheers presents the effects of war in this poem.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe the presentation of war with broad and probably asserted ideas. <b>Band 2</b> will be more engaged and organised and will show some grasp of concepts relating to the pity of war. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>● the use of pathos throughout</li> <li>● the use of listing/ comparison to emphasise the fragility of life</li> <li>● the effect of the personification of Earth</li> <li>● use of simile: “like a wound...”</li> <li>● the use of three lined stanzas possibly reflecting the regularity of the plough</li> <li>● the effect of alliteration and assonance.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of war depicted without further discussion. <b>Band 2</b> responses will show some grasp of Sheers' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Sheers has used form and language choices to portray the pity of war. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Sheers has created effects and meanings.</p>

## AS Unit 2 Poetry Section A Assessment Grid

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

## Section B: Poetry Comparison

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

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

### Mark allocation

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

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

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

Q11	<b>How far do you agree that Thomas and Lewis are alike in the way they discuss their longing for home? You must analyse in detail at least two poems from each of your set texts.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe examples of the longing felt by both poets with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the discussion of their homes. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Thomas</b>:</p> <ul style="list-style-type: none"><li>• more prosaic style, 'simple and direct'</li><li>• connects emotions to simple activities; gardening, walking</li><li>• use of rhyme and pattern</li><li>• references to specific place names especially in Hampshire</li><li>• movements of a complex, indecisive poetic consciousness followed in the poetry.</li><li>• detailed descriptions of rural communities - <i>A Private</i>, <i>As the team's head brass</i></li><li>• gentle, positive imagery of home.</li></ul> <p>In relation to <b>Lewis</b>:</p> <ul style="list-style-type: none"><li>• more metaphorical language, as in <i>The Mountain over Aberdare</i></li><li>• use of longing in personal relationships, as in <i>Goodbye</i></li><li>• direct expressions of feeling- "hiraeth" for home in <i>In Hospital: Poona</i></li><li>• the sombre description of home in war time/ community spirit e.g. <i>A Welsh Night</i></li><li>• use of the first person to convey a sense of belonging in <i>Destruction</i>.</li></ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of writing about the sense of longing without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how the poets have used form and language choices to write about the effect of longing. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis have created effects and meanings.</p>



<p><b>AO3</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to the longing for home:</p> <p><b>Thomas:</b></p> <ul style="list-style-type: none"> <li>• the influence of Robert Frost's conversational style</li> <li>• the effects of family life and possibly depression, especially in the tone of his poems</li> <li>• his troubled and frequently complicated relationships</li> <li>• his feelings of regret at the passing of time/traditions in rural Hampshire</li> <li>• the effects of his walks over the south of England.</li> </ul> <p><b>Lewis:</b></p> <ul style="list-style-type: none"> <li>• his relationship with Gweno and his guilt at his infidelity</li> <li>• his feelings towards the fate of the valleys and his socialist beliefs</li> <li>• the influence of Thomas on subject matter and style</li> <li>• his reading of Romantic poets, in particular Keats</li> <li>• the effects of loved places such as the South Wales valleys and Cardiganshire</li> <li>• being posted far from Wales to India and Burma.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b>, contexts should be clearly linked to texts and question. At <b>Bands 4 and 5</b>, candidates will show increasingly confident discussion and analysis of the ways in which relevant contexts influence how Thomas and Lewis write about their feelings towards their respective homes.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both write of changes to their homes</li> <li>• Thomas writes of rural communities whereas Lewis, at times, focuses on the industrial valleys</li> <li>• both show a longing for places, especially familiar places</li> <li>• both show the effect of war on their communities</li> <li>• both use individuals/relationships to symbolise home.</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. At <b>Band 3</b>, connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b>, candidates will support connections by detailed critical reference to the ways in which the poets write about the longing for home.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. They may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory based approach, such as feminism</li> <li>• by referring to the interpretation of a particular critic.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b> there will be some awareness of plural readings. At <b>Band 3</b> readings will be clearly relevant to the candidate's argument and to the question. <b>Bands 4 and 5</b> will show increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the text.</p>

Q12	<p>“The mind of the poet is frequently troubled.” In the light of this view, explore connections between the ways in which Thomas and Lewis respond to difficult circumstances. You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe examples of writing about personal troubles with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the poets’ experiences. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Thomas</b>:</p> <ul style="list-style-type: none"> <li>• use of weather and seasons</li> <li>• use of surroundings to convey melancholy- <i>Adlestrop</i></li> <li>• introversion during war- use of pathetic fallacy in <i>Rain</i></li> <li>• effect of loneliness on the poet - <i>Lights Out</i></li> <li>• use of rhyme, especially in some 'sound' poems, such as <i>Aspens</i> which convey some positive aspects.</li> </ul> <p>In relation to <b>Lewis</b>:</p> <ul style="list-style-type: none"> <li>• physical isolation such as in <i>In Hospital: Poona</i> - effect of distance</li> <li>• negative imagery; hyperbolic language in <i>The Sentry for Gweno</i></li> <li>• Sorrow due to separation - <i>Goodbye</i> and <i>Post-Script</i></li> <li>• The sense of loneliness amongst crowds - <i>The Public Gardens</i> - descriptive yet conversational.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of writing about personal troubles without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Thomas and Lewis have used form and language choices to write about their personal troubles. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis use close observation.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to how the poets write about personal troubles:</p> <p><b>Thomas:</b></p> <ul style="list-style-type: none"> <li>• the influence of his notebooks and prose nature writings</li> <li>• the influence of his relationship with Robert Frost and Thomas' choices for his future</li> <li>• the effects of family life and possible depression, especially in the tone of his poems</li> <li>• the context of the First World War around his poetry</li> <li>• the effects of his walks around south England</li> <li>• the effect of life in rural Hampshire.</li> </ul> <p><b>Lewis:</b></p> <ul style="list-style-type: none"> <li>• influence of Thomas on subject matter and style</li> <li>• influence of reading, especially the Romantic poets</li> <li>• influence of his romantic relationships</li> <li>• mental pressure brought on by training in the Second World War</li> <li>• effects of loved and familiar places such as the South Wales valleys and Cardiganshire</li> <li>• the contrasting, more hostile setting of India.</li> <li>• effects of industrial background/poverty</li> <li>• effects of being posted far from home in WW2</li> <li>• discussion of his final days/possible suicide.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Thomas and Lewis write about their personal troubles.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both use dark imagery when referring to their mental states</li> <li>• both write about separation from loved ones</li> <li>• both write as an outsider to their communities</li> <li>• both include a sense of melancholy in their poems</li> <li>• nature stimulates both poets to see beyond the visible, hinting at something deeper.</li> </ul> <p>At <b>lower bands</b>, connections will probably be asserted or broadly described. At <b>Band 3</b> they will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b>, candidates will support connections by detailed critical reference to the ways in which Thomas and Lewis write about personal troubles.</p>

<b>AO5</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none"><li>• by exploring ambiguities in the texts;</li><li>• by adopting a theory based approach, such as feminism;</li><li>• by referring to the interpretations of particular critics.</li></ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b> candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and to the question. <b>At Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>
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**D H Lawrence: *Selected Poems* (Penguin Classics, edited by James Fenton)**  
*(prescribed sections: Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems)*

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

Q13	<p><b>“Poets may write in isolation but they are especially influenced by the people around them.” In response to this view, explore connections between the ways in which Lawrence and Clarke write about interactions with others. You must analyse in detail at least two poems from each of your set texts.</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to offer descriptions of the poets’ relationships with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to relationships. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Lawrence</b>:</p> <ul style="list-style-type: none"> <li>• use of Nottinghamshire dialect in his early collections</li> <li>• change in structure from early to later poems- from traditional quatrains to free verse</li> <li>• use of symbolism in many of his later animal poems</li> <li>• use of dialogue in many of his early poems to convey character</li> <li>• criticism of societal restrictions throughout the collection.</li> </ul> <p>In relation to <b>Clarke</b>:</p> <ul style="list-style-type: none"> <li>• links to specific communities in Wales- sense of place/belonging</li> <li>• contrast between the natural and military imagery in the creation of character</li> <li>• use of the first person singular to create intimacy or first person plural to reflect community.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the poets’ relationships without further discussion. <b>Band 2</b> responses will show some grasp of the poets’ techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Lawrence and Clarke have used form and language choices to write about their personal relationships. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence and Clarke have created effects and meanings.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets write about personal relationships:</p> <p><b>Lawrence:</b></p> <ul style="list-style-type: none"> <li>• his early life in the mining village of Eastwood</li> <li>• his relationship with women especially Frieda</li> <li>• his ideas about free verse in his introduction to 'New Poetry'</li> <li>• his teaching experience and the place of the classroom</li> <li>• his experience of being in exile, especially the culture of the Mediterranean</li> <li>• his individualistic, anti-egalitarian views</li> <li>• his experiences of living in Italy, especially Florence and Taormina, in Australia and New Mexico.</li> </ul> <p><b>Clarke:</b></p> <ul style="list-style-type: none"> <li>• her home, Blaen Cwrt, in west Wales and her family relationships</li> <li>• her relationship to Welsh farming life and its effects</li> <li>• her interest in the history, landscape and culture of Wales</li> <li>• the link between music and poetry</li> <li>• her role as a poet who remembers people, events and the past</li> <li>• her role as the National Poet of Wales.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b>, contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b>, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Lawrence and Clarke write about personal relationships.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> <li>• Clarke comments on the troubles and happiness of Welsh rural life through characters/ relationships whereas Lawrence makes more use of symbolism</li> <li>• Lawrence more subjective in approach than Clarke, more personal involvement, and verse becomes freer</li> <li>• Lawrence writes about his relationships in Nottinghamshire with the use of dialect whereas Clarke's language remains more formal despite emphasizing her Welsh heritage</li> <li>• range of forms in both poets: Lawrence uses more regular forms early on; free, more explorative, verse more prominent in his poetry later on; Clarke shapes poetry into sequences, sonnets, stanzas.</li> </ul> <p>At <b>lower bands</b>, connections will be asserted or described. At <b>Band 3</b>, connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b>, candidates will support connections by detailed critical reference to the ways in which poets write about their personal relationships.</p>

<b>A05</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none"><li>● by exploring ambiguities in the texts</li><li>● by adopting a theory based approach, such as feminism</li><li>● by referring to the interpretations of particular critics.</li></ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b>, candidates will show awareness of plural readings. At <b>Band 3</b>, readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>
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Q14	<p><b>How far do you agree that Lawrence and Clarke are alike in depicting rural life? You must analyse in detail at least two poems from each of your set texts.</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to offer descriptions of rural life with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to how the poets portray rural life. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Lawrence</b>:</p> <ul style="list-style-type: none"> <li>• use of religious allusions in <i>Almond Blossom</i></li> <li>• use of symbolism in his later poems</li> <li>• his focus on a range of rural communities</li> <li>• use of metaphor and simile in <i>Figs</i></li> <li>• contrast between his earlier structured verse and his later free verse poetry</li> <li>• use of questioning and first person in <i>The Wild Common</i></li> <li>• the use of the countryside as a backdrop for characters.</li> </ul> <p>In relation to <b>Clarke</b>:</p> <ul style="list-style-type: none"> <li>• the use of rural life as muse - <i>The Painter</i> and <i>RS</i></li> <li>• use of shocking imagery relating to foot and mouth disease in <i>Making the Beds for the Dead</i></li> <li>• the use of first person and personal experience in <i>Blackface</i></li> <li>• focus on farmers and their animals</li> <li>• the positive and negative effect of nature on rural communities.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of the poets' view of rural life without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Lawrence and Clarke have used form and language choices to write about their experiences of rural life. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence and Clarke have created effects and meanings.</p>



<p><b>A03</b></p>	<p>Candidates are likely to consider the following contextual influences in relation to the ways in which the poets write about rural life:</p> <p><b>Lawrence:</b></p> <ul style="list-style-type: none"> <li>• his early life in the mining village of Eastwood and his walks in Sherwood Forest</li> <li>• his ideas about free verse in his introduction to 'New Poetry'</li> <li>• his experience of being in exile (his “savage pilgrimage”) and his close observation of animals</li> <li>• the links with his travel writing</li> <li>• his individualistic, anti-egalitarian views</li> <li>• his experiences living in Italy, especially in Florence and Taormina, in Australia and New Mexico.</li> </ul> <p><b>Clarke:</b></p> <ul style="list-style-type: none"> <li>• her home, Blaen Cwrt, in West Wales</li> <li>• her proximity to Welsh farming life and her reaction to Foot and Mouth disease</li> <li>• her interest in Welsh history, landscape (including geology) and culture</li> <li>• her interest in the minutiae of nature</li> <li>• her role as a poet who remembers people, events and the past</li> <li>• her role as the National Poet of Wales.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and question. At <b>Bands 4 and 5</b>, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Lawrence and Clarke write about rural life.</p>
<p><b>A04</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• Lawrence seems to focus on the countryside as a background for his characters whereas Clarke writes about the direct effect on the countryside and its community</li> <li>• Lawrence uses nature as a stimulus for discussion, whereas Clarke writes from a more personal stance</li> <li>• Lawrence references Greek mythology and the Bible whereas Clarke’s references are to her native Welsh legends</li> <li>• Lawrence tends to focus on romanticised aspects of nature whereas Clarke writes of real life problems facing the farming community.</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. At <b>Band 3</b>, connections will be relevant to the question and clearly supported by the texts. <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the way the poets write about rural life.</p>

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

<b>Q15</b>	<b>How far do you agree that Hughes and Plath are alike in the ways they depict death? You must analyse in detail at least two poems from each of your set texts.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe examples of death with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the depiction of death. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Hughes</b>:</p> <ul style="list-style-type: none"> <li>• use of the deaths of animals to convey sorrow or disgust <i>February</i></li> <li>• uses of disturbing and violent imagery - <i>Crow</i> poems</li> <li>• reflection of death as an everyday occurrence <i>View of a Pig</i></li> <li>• symbolism used in <i>Thistles</i></li> <li>• Shocking imagery of <i>Bayonet Charge</i>.</li> </ul> <p>In relation to <b>Plath</b>:</p> <ul style="list-style-type: none"> <li>• Underlying threat of death in many of her poems</li> <li>• Frequent references to suicide, e.g. <i>Cut</i></li> <li>• consistent use of confessional style - first person and direct address</li> <li>• use of dark, nocturnal imagery</li> <li>• use of metaphor and personification</li> <li>• references to the Holocaust in <i>Daddy</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic examples of death without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques, especially imagery, with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Hughes and Plath have used form and language choices to write about death. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis and detailed critical understanding of the ways in which Hughes and Plath have created effects and meanings.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to death:</p> <p><b>Hughes:</b></p> <ul style="list-style-type: none"> <li>• his early experience of growing up in Yorkshire</li> <li>• early experience of death in a farming context</li> <li>• influence of the brutality of nature</li> <li>• his experiences of outdoor life such as farming, fishing and hunting</li> <li>• contemporary responses to his writing</li> <li>• his relationship with Plath.</li> </ul> <p><b>Plath:</b></p> <ul style="list-style-type: none"> <li>• her experiences of places such as Boston, Spain and Devon</li> <li>• effect of her depression</li> <li>• the influences of her children and husband</li> <li>• the effect of her father's death</li> <li>• literary influences on her writing, such as Hughes and Lowell</li> <li>• contemporary responses to her 'confessional' writing</li> <li>• attitudes to women and to the position of women writers in the Fifties and Sixties.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Hughes and Plath explore death.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both poets use nature to write about their experiences of death</li> <li>• both write about creatures to develop their ideas</li> <li>• shocking sometimes violent imagery used by both poets</li> <li>• the use of disturbing imagery: Hughes with graphic; Plath with gothic.</li> <li>• Plath uses natural imagery to express disturbing inner feelings or states of mind</li> <li>• Plath's exploration of death is emotional and personal whereas Hughes' can be detached.</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. Connections at <b>Band 3</b> will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed reference to the ways in which the poets explore death.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory based approach, such as feminism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted/described. At <b>Band 2</b>, candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

Q16	<p><b>“Their works frequently display the malice in the human spirit.” In response to this view, explore the connections between the ways in which Hughes and Plath write about cruelty. You must analyse in detail at least two poems from each of your set texts.</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe examples of cruelty with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to cruelty. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Hughes</b>:</p> <ul style="list-style-type: none"> <li>• the cruelty displayed in his observations of farming life</li> <li>• the harsh imagery of the <i>Crow</i> poems</li> <li>• brutal imagery of <i>February</i></li> <li>• the conversational tone in <i>Pike</i></li> <li>• internal monologue and satire in <i>Hawk Roosting</i></li> <li>• graphic imagery of <i>The Scream</i></li> </ul> <p>In relation to <b>Plath</b>:</p> <ul style="list-style-type: none"> <li>• the use of first person in <i>Tulips</i> - sense of cruelty to self</li> <li>• feeling of brutality in <i>Death and Co</i> - use of couplets</li> <li>• some poems create an atmosphere of violence – use of metaphor/personification.</li> <li>• Dark disturbing imagery in <i>Daddy/Lesbos</i> especially through metaphors.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of cruelty without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Hughes and Plath have use form and language choices to write about cruelty. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes and Plath have created effects and meanings.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider the following contextual influences in relation to cruelty:</p> <p><b>Hughes:</b></p> <ul style="list-style-type: none"> <li>• his early experience of growing up in Yorkshire</li> <li>• his interest in prehistory, myth, shamanism and the supernatural</li> <li>• his observations on the cruelty of nature/ treatment of farm stock</li> <li>• his experience of outdoor life such as fishing and hunting in which death and suffering are common occurrences.</li> </ul> <p><b>Plath:</b></p> <ul style="list-style-type: none"> <li>• her experience of places such as Boston, Spain and Devon</li> <li>• cruelty within relationships - link to Hughes</li> <li>• the influences of her children and the death of her father</li> <li>• literary influences on her writing, such as Hughes and Lowell</li> <li>• contemporary responses to her 'confessional' writing</li> <li>• attitudes to women and to the position of women writers in the Fifties and Sixties.</li> <li>• Cruelty shown by women to other women - link to emergent women's rights movement.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Hughes and Plath use examples of cruelty to create effect.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• Plath exploring her inner world, Hughes observing nature</li> <li>• Plath drawing reader into intimate feelings and moods</li> <li>• Hughes writing more about the effect of humans on animals</li> <li>• use of shocking imagery by both poets</li> <li>• Hughes' use of often violent physical (animal) language and imagery; Plath's concentration on psychological issues.</li> </ul> <p>At <b>lower bands</b> connections are likely to be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which the poets use descriptions of death.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory based approach, such as feminism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> there will be awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

Philip Larkin: *The Whitsun Weddings* (Faber)

Carol Ann Duffy: *Mean Time* (Picador)

Q17	<b>How far do you agree that Larkin and Duffy are alike in the ways in which they write about the superficiality of society in their poetry? You must analyse in detail at least two poems from each of your set texts.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe the poets' view of the superficiality of society with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relevant to the question. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Larkin</b>:</p> <ul style="list-style-type: none"><li>• contrast between reality and idealised society in <i>Sunny Prestatyn</i></li><li>• use of first person to convey a variety of personae/cynical viewpoints</li><li>• use of satire and sense of futility in <i>A Study of Reading Habits</i></li><li>• cynical tone towards advertising as used in <i>Essential Beauty</i></li><li>• nihilistic tone in <i>The Whitsun Weddings</i>.</li></ul> <p>In relation to <b>Duffy</b>:</p> <ul style="list-style-type: none"><li>• close observation to judge the women in <i>Litany</i></li><li>• use of colloquial language/parody in <i>Like Earning a Living</i></li><li>• detachment shown through the use of second person and personification in <i>Never Go Back</i></li><li>• often rooted in authentic details of popular music and names of people and places</li><li>• use of fads/fashion to criticize society</li><li>• she often uses conversational tone.</li></ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic features of how the poets depict society without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Larkin and Duffy have used form and language choices to portray the superficiality of society. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have created effects and meanings.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to the superficiality of society:</p> <p><b>Larkin:</b></p> <ul style="list-style-type: none"> <li>• his early experience of grim suburban life</li> <li>• his lack of religious faith and questions this raises about mortality</li> <li>• his life in Hull as a librarian and personal relationships</li> <li>• the influence of poets such as Hardy, perhaps in his pessimism, in his use of external world to represent the internal, his use of intricate syntax with traditional forms</li> <li>• the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing</li> <li>• his interest in music, especially jazz</li> <li>• his experience of writing novels, perhaps leading to quite dramatic, narrative poems.</li> <li>• His reaction to consumerism and materialism.</li> </ul> <p><b>Duffy:</b></p> <ul style="list-style-type: none"> <li>• the influences of her Catholic upbringing seen in religious language and her awareness of guilt/sin/moral questions</li> <li>• her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time</li> <li>• her experience in performance poetry scene of the Seventies in Liverpool and writing plays, leading to use of dramatic monologues, colloquial English and references to popular culture</li> <li>• her teaching experiences and observations of youth</li> <li>• attitude to corrupt figures like Maxwell in <i>Fraud</i>.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to the texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of the ways in which relevant contexts influence how Larkin and Duffy write about the superficiality of society.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both link their views to personal experiences</li> <li>• both focus on isolation</li> <li>• both use satire/parody although Larkin's tone is harsher</li> <li>• both poets use colloquial language and conversational tone although Duffy's seems more brutal</li> <li>• Duffy has less reliance on regular forms and rhyme than Larkin who utilizes structure to reflect the poem's theme/message.</li> </ul> <p>At <b>lower bands</b> connections will be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed reference to the ways in which the poets convey their views on society.</p>



<b>AO5</b>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"><li>• by exploring ambiguities in the texts</li><li>• by adopting a theory based approach, such as feminism and Marxism</li><li>• by referring to the interpretations of particular critics.</li></ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways in which different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>
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Q18	<p><b>“Larkin and Duffy are alike in the ways in which they present a world of lost opportunities”. How far do you agree? You must analyse in detail at least two poems from each of your set texts.</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe the depiction of regret with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts. <b>Band 3</b> responses will show a consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Larkin</b>:</p> <ul style="list-style-type: none"> <li>• feelings of sadness and disappointment explored in love relationships, in <i>Wild Oats</i> in particular</li> <li>• use of ambiguity in <i>Self’s the Man</i></li> <li>• use of colloquial language/ humour in <i>A Study of Reading Habits</i></li> <li>• use of questioning to convey regret in <i>Dockery and Son</i></li> <li>• use of direct speech and repetition in <i>Reference Back</i>.</li> </ul> <p>In relation to <b>Duffy</b>:</p> <ul style="list-style-type: none"> <li>• use of second person and personification in <i>Never Go Back</i></li> <li>• use of colloquial and dated language</li> <li>• use of lush imagery in <i>Café Royal</i></li> <li>• use of shocking imagery in <i>Havisham</i></li> <li>• conversational tone in many of her poems</li> <li>• use of the first person conveys realism.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify some basic links to regret without further discussion. <b>Band 2</b> responses will show some grasp of the poets’ techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Larkin and Duffy have used form and language choices to write about regret. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have created effects and meanings.</p>

<p><b>AO3</b></p>	<p>Candidates are likely to consider some of the following contextual influences in relation to regret:</p> <p><b>Larkin:</b></p> <ul style="list-style-type: none"> <li>• his early experience of grim suburban life</li> <li>• his lack of religious faith and questions this raises about mortality</li> <li>• his life in Hull as a librarian and personal relationships</li> <li>• the influence of poets such as Hardy, perhaps in his pessimism, in his use of external world to represent the internal, his use of intricate syntax with traditional forms</li> <li>• his own complex personal life</li> <li>• the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing</li> <li>• his interest in music, especially jazz</li> <li>• his experience of writing novels, perhaps leading to quite dramatic, narrative poems.</li> </ul> <p><b>Duffy:</b></p> <ul style="list-style-type: none"> <li>• the influences of her Catholic upbringing seen in religious language and her awareness of guilt/sin/moral questions</li> <li>• her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time</li> <li>• her awareness of the effects of words, perhaps influenced by Catholic liturgy</li> <li>• her experience in performance poetry scene of the Seventies in Liverpool and writing plays, leading to use of dramatic monologues, colloquial English and references to popular culture.</li> <li>• References to the past and the poet's inability to change events.</li> </ul> <p>At <b>lower bands</b> candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to the texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of the ways in which relevant contexts influence how Larkin and Duffy write about regret.</p>
<p><b>AO4</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both Larkin and Duffy write about failed romantic relationships</li> <li>• both write about regret and longing although Larkin is more cynical</li> <li>• Larkin is frequently the observer of relationships whereas Duffy writes about and describes personal, more intimate relationships</li> <li>• both use colloquial language and a conversational tone</li> <li>• there is a sense of nostalgia and a longing for a lost past in their work.</li> </ul> <p>At <b>lower bands</b> connections will be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which Larkin and Duffy write about regret.</p>

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

Owen Sheers: *Skirrid Hill* (Seren)

Q19	<p>“Love dominates their poetry.” In response to this view, explore connections between the ways in which Heaney and Sheers depict love. You must analyse in detail at least two poems from each of your set texts.</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe comments on love with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the poets’ personal views. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following:</p> <p>In relation to <b>Heaney</b>:</p> <ul style="list-style-type: none"><li>• the use of nature imagery in <i>Glanmore Sonnets</i> to convey love of place</li><li>• sensual imagery and metaphor used in <i>The Otter</i> and <i>The Skunk</i></li><li>• use of structure and dialogue in <i>A Dream of Jealousy</i></li><li>• symbolism and romantic imagery in <i>The Harvest Bow</i>.</li></ul> <p>In relation to <b>Sheers</b>:</p> <ul style="list-style-type: none"><li>• sensual and physical imagery in <i>Valentine</i></li><li>• close, detailed observation of the beloved in <i>Show</i></li><li>• love of country shown in many poems such as <i>Border Country</i></li><li>• Use of avian imagery to convey commitment in <i>Song</i>.</li></ul> <p><b>Band 1</b> responses are like to be descriptive/narrative in approach and might identify basic comments on love without further discussion. <b>Band 2</b> responses will show some grasp of the poets’ techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Heaney and Sheers have used form and language choices to comment on love. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>

<p><b>A03</b></p>	<p>Candidates are likely to consider the following contextual influences:</p> <p>Heaney:</p> <ul style="list-style-type: none"> <li>• the influence of other poets and artists, especially Yeats, Lowell, Dante</li> <li>• his response to political events, especially 'The Troubles' in Northern Ireland and his perceived ambivalence</li> <li>• his responses to the deaths of friends and family</li> <li>• his relationship to the Irish landscape and history - love tinged with regret.</li> <li>• his Catholic upbringing in Northern Ireland</li> <li>• his relationship with Marie and the depth of love conveyed.</li> </ul> <p>Sheers:</p> <ul style="list-style-type: none"> <li>• his childhood growing up near Abergavenny on the Welsh border</li> <li>• the landscape of the Skirrid and related country activities such as farming</li> <li>• his interest in Welsh history (ancient and modern) and society</li> <li>• literary influences such as RS Thomas, Eliot, Heaney and Larkin.</li> <li>• influence of his global travelling</li> <li>• his love for Wales including his many national roles.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers comment on love.</p>
<p><b>A04</b></p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• both poets write about their love for their respective countries and communities</li> <li>• both describe the physicality of love through sensual imagery</li> <li>• both use symbolism and metaphor to describe their loved ones</li> <li>• both use natural imagery to describe relationships</li> <li>• Heaney's focus is often close up, his language densely textured; Sheers is more detached, more narrative based</li> <li>• both use romantic imagery.</li> </ul> <p>At <b>lower bands</b> connections are likely to be described or asserted. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which the poets comment on love.</p>
<p><b>A05</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory based approach, such as feminism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

<b>Q20</b>	<b>How far do you agree that Heaney and Sheers are alike in portraying change? You must analyse in detail at least two poems from each of your set texts.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this poem. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses are likely to describe change with broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and will show some grasp of concepts relating to the expression of the poets' views through their presentation of change. <b>Band 3</b> responses will show a more consistently relevant focus with clearly expressed ideas. At <b>Bands 4 and 5</b> there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion and clear engagement with the statement in the question.</p>
<b>AO2</b>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to <b>Heaney</b>:</p> <ul style="list-style-type: none"> <li>• the use of first person and historical events to convey realism such as <i>The Toome Road</i> - change from natural imagery to military imagery</li> <li>• use of elegies for e.g. Heaney's cousin commenting on sectarian killings</li> <li>• use of natural imagery in <i>Glanmore Sonnets</i></li> <li>• use of structure and rhyme in <i>Casualty</i></li> <li>• use of mythological allusions (<i>Oysters</i>)</li> <li>• Change portrayed through historical events in <i>Leavings</i>.</li> </ul> <p>in relation to <b>Sheers</b>:</p> <ul style="list-style-type: none"> <li>• contrast between industrial and natural imagery in <i>The Steelworks</i> - use of conversational tone</li> <li>• Change in landscapes heading westwards in <i>Flag</i></li> <li>• use of melancholy tone and metaphor in <i>Keyways</i></li> <li>• poignant and delicate descriptions in <i>On Going</i></li> <li>• touching use of language/tone in the description of the father/son relationship in <i>Farther</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative in approach and might identify basic links between the poets' views on changes without further discussion. <b>Band 2</b> responses will show some grasp of the poets' techniques with some supporting evidence. <b>Band 3</b> responses will show some clear ideas about how Heaney and Sheers have used form and language choices to write about change. Responses at <b>Bands 4 and 5</b> will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>

<p><b>A03</b></p>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets portray their personal experiences:</p> <p><b>Heaney:</b></p> <ul style="list-style-type: none"> <li>• his experience living in the cottage at Glanmore and then in Dublin in the 1970s</li> <li>• the influence of other poets and artists, especially Yeats, Lowell, Dante</li> <li>• his response to political events and the changes ushered in, especially 'The Troubles' in Northern Ireland</li> <li>• his responses to the deaths of friends and family</li> <li>• his relationship to the Irish landscape and history.</li> </ul> <p><b>Sheers:</b></p> <ul style="list-style-type: none"> <li>• his childhood growing up near Abergavenny on the Welsh border</li> <li>• the landscape of the Skirrid and related country activities such as farming</li> <li>• changes in Welsh culture and industry</li> <li>• his interest in Welsh history and society</li> <li>• travels in Zambia and the USA</li> <li>• literary influences such as RS Thomas, Eliot, Heaney and Larkin.</li> </ul> <p>At <b>lower bands</b>, candidates will show some awareness of contexts in a general and descriptive way. At <b>Band 3</b> contexts will be clearly linked to texts and the question. At <b>Bands 4 and 5</b> candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers convey change.</p>
<p><b>A04</b></p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> <li>• both focus on changes in their local areas although Sheer's response is less political than Heaney's</li> <li>• both discuss changes in family relationships</li> <li>• both describe the experience of romantic relationships although Sheers is generally less optimistic than Heaney</li> <li>• both comment on the changes wrought by death and illnesses</li> <li>• both poets comment on the link between landscape and history.</li> </ul> <p>At <b>lower bands</b> connections will be asserted or described. At <b>Band 3</b> connections will be relevant to the question and clearly supported by the texts. At <b>Bands 4 and 5</b> candidates will support connections by detailed critical reference to the ways in which the poets convey change.</p>
<p><b>A05</b></p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> <li>• by exploring ambiguities in the texts</li> <li>• by adopting a theory based approach, such as feminism</li> <li>• by referring to the interpretations of particular critics.</li> </ul> <p><b>Band 1</b> interpretations will tend to be asserted or described. At <b>Band 2</b> candidates will show awareness of plural readings. <b>Band 3</b> readings will be clearly relevant to the candidate's argument and the question. At <b>Bands 4 and 5</b> there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>



## AS Unit 2 Poetry Section B Assessment Grid

Band	<b>A01</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> <b>10marks</b>	<b>A02</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>10 marks</b>	<b>A03</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> <b>20 marks</b>	<b>A04</b> <i>Explore connections across literary texts</i> <b>30 marks</b>	<b>A05</b> <i>Explore how literary texts are informed by different interpretations</i> <b>10 marks</b>
5	<b>9-10marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of poems</li> <li>very well-developed argument</li> <li>confident grasp of concepts and apt use of terminology</li> <li>accurate, fluent expression</li> </ul>	<b>9-10marks</b> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>confident and apt textual support</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of significance and influence of context in question focus</li> <li>confident analysis of wider context in which poems are written and received</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>productive and discerning comparisons/connections between poems and poets</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>clearly informed discussion of poems</li> <li>effectively structured argument</li> <li>secure grasp of concepts and secure and sensible use of terminology</li> <li>expression generally accurate and clear</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and poetic techniques to create meaning</li> <li>appropriate and secure textual support</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>sound appreciation of significance and influence of context in question focus</li> <li>sound analysis of wider context in which poems are written and received</li> </ul>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>makes purposeful use of specific connections and comparisons between poems and poets</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>makes clear and purposeful use of other relevant interpretations</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>engages with poems</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts and generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clear analysis of writer's use of language and poetic techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>clear grasp of the importance of context in question focus</li> <li>clear grasp of wider context in which poems are written and received</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>makes generally clear and appropriate comparisons/connections between poems and poets</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with poems</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies, more so at the lower end of the band</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and poetic techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>makes some connections between poems and contexts</li> </ul>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>makes some basic, usually valid comparisons/connections between poems and poets</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>understands poems at a superficial or literal level</li> <li>response may lack organisation and relevance</li> <li>shows some grasp of basic terminology, though this may be occasional</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>identifies a few basic language and stylistic features</li> <li>offers narrative/descriptive comment on poems</li> <li>occasional textual support, but not always relevant</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>describes basic context in question focus</li> <li>describes wider context in which poems are written and received</li> </ul>	<b>1-6 marks</b> <ul style="list-style-type: none"> <li>identifies basic links between poems and poets</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
0	<b>0 marks</b> Response not credit worthy or not attempted.				