



GCE AS MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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 2019

AS ENGLISH LITERATURE

UNIT 2: POETRY POST-1900

General Advice

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

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

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

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition
- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked of 40 marks. Section B is to be marked out of 80 marks. A total of 120 marks is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the conference

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

At the conference

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

After the conference

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

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

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

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

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

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

Section A: Critical Analysis

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

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

Section A Mark Allocation

AO1	20 marks
AO2	20 marks

Edward Thomas: *Selected Poems* (Faber)

Q1	<p>Re-read ‘Lights Out’ on pages 154-155. Explore the ways in which Thomas creates mood and atmosphere in this poem. [40]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe Thomas' creation of mood with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the mood and atmosphere in the poem. Band 3 responses will show more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Thomas' use of the first person to create a sense of intimacy. • his use of extended metaphor of the forest • his use of ambiguity especially regarding “sleep”, • his use of soft sibilance to create a quiet mood • possible religious/ spiritual allusions. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. Band 2 responses will show some grasp of Thomas' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Thomas has used form and language choices to create mood and atmosphere. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas has created effects and meanings.</p>

Alun Lewis: Collected Poems (Seren)

Q2	<p>Re-read ‘The Sentry’ on page 28. Examine the ways in which Lewis depicts the sentry's experience of the night in this poem. [40]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe Lewis' depiction of the sentry's experience of the night with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the sentry's experience. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • use of first person • use of metaphor especially the connotations of the bat • use and effect of capitalisation of “Night” and “Sleep” • the contrast between day and night • link to the war and the image of the poppy. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the landscape without further discussion. Band 2 responses will show some grasp of Lewis' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lewis has used form and language choices to write about the sentry's experience of the night. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed understanding of the ways in which Lewis has created effects and meanings.</p>

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

Q3	<p>Re-read ‘Last Words to Miriam’ on pages 35-36. Explore the ways in which Lawrence portrays the end of a relationship in this poem. [40]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe the ideas in the poem with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the presentation of the end of the relationship in the poem. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the effects of direct address (repetition of “you”) and first person • the use of floral imagery • the use of sensual imagery • the use of light metaphors • the effect of the changing relationship <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. Band 2 responses will show some grasp of Lawrence's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lawrence has used form and language choices to present the end of the relationship. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence has created effects and meanings.</p>

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

Q4	<p>Re-read ‘The Piano’ on page 16. Explore the ways in which Clarke makes use of the piano in this poem. [40]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe creativity with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the use of the piano. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • contrast between the past and present (and tenses) • the effect of the use of first person- personal/intimate • use of personification • the use of varying sentence length especially shorter sentences to convey urgency • the use of music to convey memories/ love <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. Band 2 responses will show some grasp of Clarke's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Clarke has used form and language choices to present the symbolism of the piano. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Clarke has created effects and meanings.</p>

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

Q5	<p>Re-read ‘Football at Slack’ on page 59. Examine how Hughes depicts the sport in this poem.</p> <p style="text-align: right;">[40]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the depiction of football with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to sport. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the use of metaphor and simile • the contrast between the energy of the footballers and the sinking of the world • the use of heavy alliteration/ plosive “b”. • effect of the weather on the game • the use of light and water imagery <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the football match without further discussion. Band 2 responses will show some grasp of Hughes's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes has used form and language choices to portray the sport. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes has created effects and meanings.</p>

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

Q6	<p>Re-read ‘You’re’ on page 18. Explore the ways in which Plath presents the unborn child in this poem. [40]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe the main points with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the unborn child. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • use of listing metaphors and similes • use of contrasting images to depict the child • use of conversational tone and first person • the use, and effect of internal rhymes • the portrayal of the individual <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the poem without further discussion. Band 2 responses will show some grasp of Plath's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Plath has used form and language choices to depict the unborn child. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Plath has created effects and meanings.</p>

Philip Larkin: *The Whitsun Weddings* (Faber)

Q7	<p>Re-read ‘Here’ on pages 3-4. Explore how Larkin depicts the journey in this poem. [40]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe how Larkin depicts the journey with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the journey. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the use of listing to convey the speed of the journey • the contrast between city/ town and countryside • the cutting description of the town • the significance of the closing lines • the use of natural imagery in the final stanza. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the journey without further discussion. Band 2 responses will show some grasp of Larkin's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Larkin has used form and language choices to convey the journey . Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin has created effects and meanings.</p>

Carol Ann Duffy: *Mean Time* (Picador)

Q8	<p>Re-read ‘Oslo’ on page 28. Examine how Duffy depicts the experience of the traveller in this poem. [40]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe the poem's main points with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the experience of the traveller. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • use of imperative verbs • use of first person and direct address • significance of abrupt sentences • use of colloquial/ conversational language • significance of the final line- hopeful metaphor <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. Band 2 responses will show some grasp of Duffy's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Duffy has used form and language choices to depict the experience of the traveller. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Duffy has created effects and meanings.</p>

Seamus Heaney: *Field Work* (Faber)

Q9	Re-read 'Leavings' on page 54. Explore the ways in which Heaney portrays England in this poem. [40]
AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe fear with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relevant to how England is presented. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the effect of the onomatopoeia and sensory imagery • use of violent verbs • use of fire imagery and disparaging language • the use of sibilance • the variety of sentence structures <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of setting without further discussion.</p> <p>Band 2 responses will show some grasp of Heaney's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney has used form and language to portray England. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of Heaney's depiction of England.</p>

Owen Sheers: *Skirrid Hill* (Seren)

Q10	<p>Re-read 'Flag' on page 25. Explore how Sheers presents national feeling in this poem. [40]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poem. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe the presentation of national feeling with broad and probably asserted ideas. Band 2 will be more engaged and organised and will show some grasp of concepts relating to these feelings. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the use of the conversational tone • the use of listing/ metaphor to depict Wales • the effect of the personification • use of simile: "like wet washing..." • the use of three lined stanzas possibly reflecting the regularity of the train journey • the effect of alliteration and assonance <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of national feeling depicted without further discussion. Band 2 responses will show some grasp of Sheers' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Sheers has used form and language choices to portray national feeling. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Sheers has created effects and meanings.</p>

AS Unit 2 Poetry Section A Assessment Grid

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

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Section B: Poetry Comparison

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

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

Mark allocation

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

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	<p>How far do you agree that Thomas and Lewis are alike in the ways in which they portray the harsh realities of life? You must analyse in detail at least two poems from each of your set texts. [80]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe examples of harsh realities felt by both poets with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the discussion of the difficulties of life. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Thomas:</p> <ul style="list-style-type: none"> • more prosaic style, 'simple and direct' • connects emotions to simple activities • use of rhyme and pattern • use of countryside rituals to symbolise hardship • movements of a complex, indecisive poetic consciousness followed in the poetry. • references to isolation during wartime • gentle, positive imagery of home contrasting the harsh descriptions of war <p>In relation to Lewis:</p> <ul style="list-style-type: none"> • more metaphorical language, as in <i>The Mountain over Aberdare</i> • use of intensely emotional imagery in his poems to Gweno • sense of time passing/ boredom in many of his war poems e.g. in <i>In Hospital Poona</i> • the effect of the war on the home front spirit e.g. <i>A Welsh Night</i> • use of the first person to convey a sense of personal loss in <i>Destruction</i> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of writing about the harsh realities of life without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how the poets have used form and language choices to write about the effect of life's difficulties. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis have created effects and meanings.</p>

<p>AO3</p>	<p>Candidates are likely to consider some of the following contextual influences in relation to the harsh realities of life:</p> <p>Thomas:</p> <ul style="list-style-type: none"> • the effects of family life and possibly depression, especially in the tone of his poems • his troubled and frequently complicated relationships • his feelings of regret at the passing of time/ traditions in rural Hampshire • the effects of his war experiences • the influence of Robert Frost's conversational style <p>Lewis:</p> <ul style="list-style-type: none"> • his background and his feelings towards the exploitation of the valleys • his relationship with Gweno and his guilt at his infidelity • his feelings towards his socialist beliefs • the influence of Thomas on subject matter and style • his reading of Romantic poets in particular Keats • the effects of loved places such as the South Wales valleys and Cardiganshire • his experiences in, and ambiguity towards, the Second World War. <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3, contexts should be clearly linked to texts and question. At Bands 4 and 5, candidates will show increasingly confident discussion and analysis of the ways in which relevant contexts influence how Thomas and Lewis write about the harsh realities of life.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both write of brutal changes to their homes • both discuss their personal problems with life • Thomas writes of the troubles faced by rural communities whereas Lewis, at times, focuses on the industrial valleys • both discuss the harsh reality of difficult relationships • both show the effect of war. <p>At lower bands connections are likely to be asserted or described. At Band 3, connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5, candidates will support connections by detailed critical reference to the ways in which the poets write about the harsh realities of life.</p>

A05

Candidates must engage with the view stated in the question. They may approach 'informed by different interpretations' in three ways:

- by exploring ambiguities in the texts;
- by adopting a theory based approach, such as feminism;
- by referring to the interpretation of a particular critic.

Band 1 interpretations will tend to be asserted/described. At **Band 2** there will be some awareness of plural readings. At **Band 3** readings will be clearly relevant to the candidate's argument and to the question. **Bands 4 and 5** will show increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the text.

Q12	<p>“Love is viewed as painful for both poets.” In the light of this view, explore connections between the ways in which Thomas and Lewis depict the difficulties of love. You must analyse in detail at least two poems from each of your set texts. [80]</p>
A01	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe examples of writing about love with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the poets' experiences. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
A02	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Thomas:</p> <ul style="list-style-type: none"> • use of the personal in <i>Words</i> • use of simile and symbolism in <i>Rain</i> • use of direct address/ conversational style in <i>No one so much as you</i> • use and effect of listing in <i>And you, Helen</i> <p>In relation to Lewis:</p> <ul style="list-style-type: none"> • physical isolation such as in <i>In Hospital Poona</i> - effect of distance • negative imagery; hyperbolic language in <i>Post-Script for Gweno</i> • sorrow due to separation- <i>Goodbye</i> and <i>On Embarkation</i> • use of nature imagery in <i>Ways</i> - descriptive yet conversational. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of writing about love without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Thomas and Lewis have used form and language choices to write about love. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Thomas and Lewis use close observation.</p>

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

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

<p>Q13</p>	<p>How far do you agree that Lawrence and Clarke are alike in the ways in which they depict hardship? You must analyse in detail at least two poems from each of your set texts. [80]</p>
<p>AO1</p>	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to offer descriptions of hardships with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to hardships. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<p>AO2</p>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Lawrence:</p> <ul style="list-style-type: none"> • use of Nottinghamshire dialect in his early collections • change in structure from early to later poems- from traditional quatrains to free verse • use of symbolism in many of his later animal poems • use of dialogue in many of his early poems to convey character • use of nature imagery to convey hardship <p>In relation to Clarke:</p> <ul style="list-style-type: none"> • links to specific communities in Wales- hardship due to rural issues such as Foot and Mouth disease as seen in <i>Making the Beds for the Dead</i> • disintegration of the structure in <i>The Flood Diary</i> • use of the first person singular to create intimacy or first person plural to reflect the community's struggles <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the poets' view of hardship without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lawrence and Clarke have used form and language choices to write about hardship. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence and Clarke have created effects and meanings.</p>

<p>A03</p>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets write about hardship:</p> <p>Lawrence:</p> <ul style="list-style-type: none"> • his early life in the mining village of Eastwood • his relationship with women especially Frieda • his ideas about free verse in his introduction to 'New Poetry' • his teaching experience and the place of the classroom • his experience of being in exile, especially the culture of the Mediterranean • his individualistic, anti-egalitarian views • his experiences of living in Italy, especially Florence and Taormina, in Australia and New Mexico. <p>Clarke:</p> <ul style="list-style-type: none"> • her home, BlaenCwrt, in West Wales and her family relationships • her relationship to Welsh farming life and its effects • her interest in the history, landscape and culture of Wales • the link between music and poetry • her role as a poet who remembers people, events and the past • her role as the National Poet of Wales. <p>At lower bands candidates will show some awareness of contexts in a general and descriptive way. At Band 3, contexts will be clearly linked to texts and the question. At Bands 4 and 5, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Lawrence and Clarke write about hardship.</p>
<p>A04</p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> • Clarke comments on the troubles of Welsh rural life through characters/ relationships whereas Lawrence makes more use of symbolism • Lawrence more subjective in approach than Clarke, more personal involvement, and verse becomes freer • Lawrence writes with the use of dialect whereas Clarke's language remains more formal despite emphasizing her Welsh heritage • range of forms in both poets: Lawrence uses more regular forms early on; free, more explorative, verse more prominent in his poetry later on; Clarke shapes poetry into sequences, sonnets, stanzas. <p>At lower bands, connections will be asserted or described. At Band 3, connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5, candidates will support connections by detailed critical reference to the ways in which poets write about hardship.</p>

A05	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none">• by exploring ambiguities in the texts;• by adopting a theory based approach, such as feminism;• by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted /described. At Band 2, candidates will show awareness of plural readings. At Band 3, readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>
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Q14	<p>“Loss of every kind colours the poetry of Clarke and Lawrence.” In response to this view, explore connections between the ways in which Lawrence and Clarke write about loss. You must analyse in detail at least two poems from each of your set texts. [80]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to offer descriptions of loss with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to how the poets portray loss. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Lawrence:</p> <ul style="list-style-type: none"> • use of first person and colour imagery in <i>Snake</i> • use of symbolism in his later poems • his focus on a range of rural communities • use of mythological allusions in his later poems such as <i>The Argonauts</i> • contrast between his earlier structured verse and his later free verse poetry • the use of the countryside as a backdrop for characters <p>In relation to Clarke:</p> <ul style="list-style-type: none"> • use of shocking imagery relating to foot and mouth disease in <i>Making the Beds for the Dead</i> • the use of first person and personal experience in <i>Blackface</i> and <i>The Flood Diary</i> • focuses on farmers and their animals. • the positive and negative effect of nature on rural communities <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the poets' view of loss without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lawrence and Clarke have used form and language choices to write about their experiences of loss. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Lawrence and Clarke have created effects and meanings.</p>

<p>AO3</p>	<p>Candidates are likely to consider the following contextual influences in relation to the ways in which the poets write about loss:</p> <p>Lawrence:</p> <ul style="list-style-type: none"> • his early life in the mining village of Eastwood and his walks in Sherwood Forest • his ideas about free verse in his introduction to 'New Poetry' • his experience of being in exile (his “savage pilgrimage”) and his close observation of animals • the links with his travel writing • his individualistic, anti-egalitarian views • his experiences living in Italy, especially in Florence and Taormina, in Australia and New Mexico <p>Clarke:</p> <ul style="list-style-type: none"> • her home, BlaenCwrt, in West Wales • her proximity to Welsh farming life and her reaction to Foot and Mouth disease • her interest in Welsh history, landscape (including geology) and culture • her interest in the minutiae of nature • her role as a poet who remembers people, events and the past • her role as the National Poet of Wales. <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and question. At Bands 4 and 5, candidates will show increasingly confident discussion and analysis of ways in which relevant contexts influence how Lawrence and Clarke write about loss.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • Lawrence seems to focus on the countryside or creatures as a background for his characters whereas Clarke writes about the direct effect on the countryside and its community • Lawrence uses nature as a stimulus for discussion, whereas Clarke writes from a more personal stance frequently basing her poetry on actual events • Lawrence references Greek mythology and the Bible whereas Clarke’s references are to her native Welsh legends • Lawrence tends to focus on romanticised aspects of nature whereas Clarke writes of loss facing the farming community <p>At lower bands connections are likely to be asserted or described. At Band 3, connections will be relevant to the question and clearly supported by the texts. Bands 4 and 5 candidates will support connections by detailed critical reference to the way the poets write about loss.</p>

A05	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none">• by exploring ambiguities in the texts;• by adopting a theory based approach, such as feminism;• by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted/described. At Band 2 candidates will show awareness of plural readings. At Band 3 readings will be relevant to the candidate's argument and question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>
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Ted Hughes: Poems selected by Simon Armitage (Faber)
 (prescribed section: all poems up to and including page 68)

Sylvia Plath: Poems selected by Ted Hughes (Faber)

Q15	<p>How far do you agree that Hughes and Plath are alike in the ways in which they depict violence? You must analyse in detail at least two poems from each of your set texts. [80]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe examples of violence with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the depiction of violence. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Hughes:</p> <ul style="list-style-type: none"> • use of the deaths of animals to convey disgust- <i>February</i> • uses of disturbing and violent imagery- <i>Crow</i> poems • reflection of violence as an everyday occurrence <i>View of a Pig</i> • symbolism used in <i>Thistles</i> • Shocking imagery of <i>Bayonet Charge</i>. <p>In relation to Plath:</p> <ul style="list-style-type: none"> • underlying threat of violence in many of her poems • frequent references to suicide, e.g. <i>Cut</i> • consistent use of confessional style- first person and direct address • use of dark, nocturnal imagery • use of metaphor and personification • references to the Holocaust in <i>Daddy</i> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic examples of death without further discussion. Band 2 responses will show some grasp of the poets' techniques, especially imagery, with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes and Plath have used form and language choices to write about violence. Responses at Bands 4 and 5 will show increasing evidence of effective analysis and detailed critical understanding of the ways in which Hughes and Plath have created effects and meanings.</p>

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

<p>Q16</p>	<p>“Life is presented as a struggle in their poetry.” In response to this view, explore connections between the ways in which Hughes and Plath write about life’s struggles. You must analyse in detail at least two poems from each of your set texts. [80]</p>
<p>AO1</p>	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate’s ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe examples of struggles with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to life’s struggles. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<p>AO2</p>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Hughes:</p> <ul style="list-style-type: none"> • the cruelty displayed in his observations of farming life • the harsh imagery of the Crow poems • brutal imagery of <i>February</i> • the conversational tone in <i>Pike</i> • internal monologue and satire in <i>Hawk Roosting</i> • struggles of ordinary people as seen in <i>Her Husband</i> • the struggle of the soldier in <i>Bayonet Charge</i> <p>In relation to Plath:</p> <ul style="list-style-type: none"> • the use of first person in <i>Tulips</i> • <i>Wuthering Heights</i> linked to dark, intense imagery • feeling of brutality in <i>Death and co-</i> use of couplets • some poems create an atmosphere of violence – use of metaphor/personification. • dark disturbing imagery in <i>Daddy/ Lesbos</i> especially through metaphors <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of cruelty without further discussion. Band 2 responses will show some grasp of the poets’ techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes and Plath have use form and language choices to write about struggles. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes and Plath have created effects and meanings.</p>

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

Philip Larkin: *The Whitsun Weddings* (Faber)

Carol Ann Duffy: *Mean Time* (Picador)

Q17	How far do you agree that Larkin and Duffy are alike in the ways in which they portray outsiders in society? You must analyse in detail at least two poems from each of your set texts. [80]
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology. Band 1 responses are likely to describe the poets' view of outsiders with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relevant to the question. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Larkin:</p> <ul style="list-style-type: none">• feeling of being excluded in <i>Dockery and Son</i>• use of first person to convey a variety of personae/ cynical viewpoints• use of satire and sense of futility in <i>A Study of Reading Habits</i>• portrayal of those living on the edge of society in <i>Mr Bleaney</i>• listing of outsiders in <i>Toads Revisited</i> <p>In relation to Duffy:</p> <ul style="list-style-type: none">• close observation in <i>Cafe Royal</i>• use of colloquial language/ parody in <i>Like Earning a Living</i>• detachment shown through the use of second person and personification in <i>Never Go Back</i>• often rooted in authentic details of popular music and names of people and places• use of fads/ fashion• often uses conversational tone <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of how the poets depict outsiders without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Larkin and Duffy have used form and language choices to portray outsiders. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have created effects and meanings.</p>

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

A05

Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:

- by exploring ambiguities in the texts;
- by adopting a theory based approach, such as feminism and Marxism;
- by referring to the interpretations of particular critics.

Band 1 interpretations will tend to be asserted or described. At **Band 2** candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At **Bands 4 and 5** there will be increasing confidence and expertise in the ways in which different readings are used to contribute to the candidate's arguments and understanding of the texts.

Q18	<p>“Their representations of women are radically different.” In response to this view, explore connections between the ways in which Larkin and Duffy write about women. You must analyse in detail at least two poems from each of your set texts. [80]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe the depiction of women with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts. Band 3 responses will show a consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Larkin:</p> <ul style="list-style-type: none"> • controversial depiction of women in many poems • use of ambiguity in <i>Self's the Man</i> • use of colloquial language/ humour in <i>A Study of Reading Habits</i> • use of advertising to criticise society's view of women in <i>Sunny Prestatyn</i> • use of direct speech and repetition in <i>Reference Back</i> <p>In relation to Duffy:</p> <ul style="list-style-type: none"> • use of second person and personification in <i>Before You Were Mine</i> • use of colloquial and dated language • effect of other women <i>The Good Teachers</i> • use of shocking imagery in <i>Havisham</i> • conversational tone in many of her poems • use of the first person conveys realism <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify some basic links to women without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Larkin and Duffy have used form and language choices to write about women. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have created effects and meanings.</p>

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

A05

Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:

- by exploring ambiguities in the texts;
- by adopting a theory based approach, such as feminism;
- by referring to the interpretations of particular critics.

Band 1 interpretations will tend to be asserted or described. At **Band 2** there will be awareness of plural readings. **Band 3** readings will be clearly relevant to the candidate's argument and the question. At Bands **4 and 5** there will be an increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the text.

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

Q19	<p>“Families are presented as supportive yet problematic.” In response to this view, explore connections between the ways in which Heaney and Sheers depict family members. You must analyse in detail at least two poems from each of your set texts. [80]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe comments on families with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the poets' personal views. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Heaney:</p> <ul style="list-style-type: none"> • the use of specific named characters • use of elegies to depict family members • sensual imagery and metaphor used in <i>The Otter</i> and <i>The Skunk</i> • use of structure and dialogue in <i>A Dream of Jealousy</i> • symbolism and romantic imagery in <i>The Harvest Bow</i> <p>In relation to Sheers:</p> <ul style="list-style-type: none"> • use of first person in <i>Farther</i> • discussion of parents in <i>Inheritance</i> • graphic imagery of <i>Late Spring</i> • use of metaphor and simile in <i>On Going</i> <p>Band 1 responses are like to be descriptive/narrative in approach and might identify basic comments on love without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney and Sheers have used form and language choices to comment on family members. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>

<p>AO3</p>	<p>Candidates are likely to consider the following contextual influences:</p> <p>Heaney:</p> <ul style="list-style-type: none"> • the influence of other poets and artists, especially Yeats, Lowell, Dante • his response to political events, especially 'The Troubles' in Northern Ireland and his perceived ambivalence • his responses to the deaths of family members • his relationship to the Irish landscape and history- love tinged with regret. • his Catholic upbringing in Northern Ireland • his relationship with Marie and to depth of love conveyed. <p>Sheers:</p> <ul style="list-style-type: none"> • his childhood growing up near Abergavenny on the Welsh border • his relationship with his mother and father • the landscape of the Skirrid and related country activities such as farming • his interest in Welsh history (ancient and modern) and society • literary influences such as RS Thomas, Eliot, Heaney and Larkin. • influence of his global travelling • his love for Wales including his many national roles. <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers comment on family members.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both poets write about their love for their families and communities • both describe the familial bonds through vivid imagery • both use symbolism and metaphor to describe their family members • both use natural imagery • Heaney's focus is often close up, his language densely textured; Sheers is more detached, more narrative based • both use romantic imagery • both use specific events as a means of focusing on family members <p>At lower bands connections are likely to be described or asserted. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which the poets comment on family members.</p>

A05

Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:

- by exploring ambiguities in the texts;
- by adopting a theory based approach, such as feminism;
- by referring to the interpretations of particular critics.

Band 1 interpretations will tend to be asserted or described. At **Band 2** candidates will show awareness of plural readings. **Band 3** readings will be clearly relevant to the candidate's argument and the question. At **Bands 4 and 5** there will increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.

Q20	<p>How far do you agree that Heaney and Sheers are alike in the ways in which they portray the past? You must analyse in detail at least two poems from each of your set texts. [80]</p>
AO1	<p>Informed responses will demonstrate clear understanding of the poems chosen. We will reward creatively engaged responses for thoughtful and individual rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of poetry writing. Accuracy and coherence will be seen in the way understanding is used as well as in the candidate's ability to organise the response in an appropriate academic style and register. Further credit will be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to describe the poets' depiction of the past with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the expression of the poets' views through their presentation of the past. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion and clear engagement with the statement in the question.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Heaney:</p> <ul style="list-style-type: none"> • the use of first person and historical events to convey realism such as <i>The Toome Road</i>- change from natural to military imagery • use of the sonnet form in <i>A Dream of Jealousy</i> • use of elegies for e.g. Heaney's cousin commenting on sectarian killings • use of natural imagery in <i>Glanmore Sonnets</i> • use of structure and rhyme in <i>Casualty</i> • use of mythological allusions (<i>Oysters</i>) <p>In relation to Sheers:</p> <ul style="list-style-type: none"> • contrast between industrial and natural imagery in <i>The Steelworks</i>- use of conversational tone • use of melancholy tone and metaphor in <i>Keyways</i> • poignant and delicate descriptions in <i>On Going</i> • use of colour imagery and metaphor in <i>Hedge School</i> • creation of character in <i>The Wake</i> <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic links between the poets' views on the past without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney and Sheers have used form and language choices to write about the past. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>

<p>AO3</p>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets portray regret:</p> <p>Heaney:</p> <ul style="list-style-type: none"> • his experience living in the cottage at Glanmore and then in Dublin in the 1970s • the influence of other poets and artists, especially Yeats, Lowell, Dante • his response to political events and the changes ushered in, especially 'The Troubles' in Northern Ireland • his responses to the deaths of friends and family • his relationship to the Irish landscape and history. <p>Sheers:</p> <ul style="list-style-type: none"> • his childhood growing up near Abergavenny on the Welsh border • the landscape of the Skirrid and related country activities such as farming • changes in Welsh culture and industry • his interest in Welsh history and society • travels in Zambia and the USA • literary influences such as RS Thomas, Eliot, Heaney and Larkin. <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers convey the past.</p>
<p>AO4</p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> • both focus on the past as experienced by their local areas although Sheers' response is less political than Heaney's • both discuss the past of both individuals and communities • both discuss the past through family relationships • both comment on the changes wrought by death and illnesses • both poets comment on the link between landscape and history <p>At lower bands connections will be asserted or described. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which the poets depict the past.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> • by exploring ambiguities in the texts; • by adopting a theory based approach, such as feminism; • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted or described. At Band 2 candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

AS Unit 2 Poetry Section B assessment grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 10marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks	AO4 <i>Explore connections across literary texts</i> 30 marks	AO5 <i>Explore how literary texts are informed by different interpretations</i> 10 marks
5	9-10marks <ul style="list-style-type: none"> perceptive discussion of poems very well-developed argument confident grasp of concepts and apt use of terminology accurate, fluent expression 	9-10marks <ul style="list-style-type: none"> detailed, perceptive analysis and evaluation of writer's use of language and poetic techniques to create meaning confident and apt textual support 	17-20marks <ul style="list-style-type: none"> perceptive discussion of significance and influence of context in question focus confident analysis of wider context in which poems are written and received 	25-30 marks <ul style="list-style-type: none"> productive and discerning comparisons/connections between poems and poets 	9-10marks <ul style="list-style-type: none"> confident and informed discussion of other relevant interpretations
4	7-8 marks <ul style="list-style-type: none"> clearly informed discussion of poems effectively structured argument secure grasp of concepts and secure and sensible use of terminology expression generally accurate and clear 	7-8 marks <ul style="list-style-type: none"> sound analysis and evaluation of writer's use of language and poetic techniques to create meaning appropriate and secure textual support 	13-16 marks <ul style="list-style-type: none"> sound appreciation of significance and influence of context in question focus sound analysis of wider context in which poems are written and received 	19-24 marks <ul style="list-style-type: none"> makes purposeful use of specific connections and comparisons between poems and poets 	7-8 marks <ul style="list-style-type: none"> makes clear and purposeful use of other relevant interpretations
3	5-6 marks <ul style="list-style-type: none"> engages with poems response is mostly relevant to question some sensible grasp of key concepts and generally appropriate terminology expression tends to be accurate and clear, but there may be lapses 	5-6 marks <ul style="list-style-type: none"> clear analysis of writer's use of language and poetic techniques to create meaning generally clear and appropriate textual support 	9-12 marks <ul style="list-style-type: none"> clear grasp of the importance of context in question focus clear grasp of wider context in which poems are written and received 	13-18 marks <ul style="list-style-type: none"> makes generally clear and appropriate comparisons/connections between poems and poets 	5-6marks <ul style="list-style-type: none"> makes use of other relevant interpretations
2	3-4 marks <ul style="list-style-type: none"> attempts to engage with poems attempts to organise response, though not always relevant to question some, not always relevant use of concepts and terminology expression may feature inaccuracies, more so at the lower end of the band 	3-4marks <ul style="list-style-type: none"> makes some basic points about writer's use of language and poetic techniques to create meaning supports some points by mostly appropriate reference to text 	5-8marks <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between poems and contexts 	7-12 marks <ul style="list-style-type: none"> makes some basic, usually valid comparisons/connections between poems and poets 	3-4marks <ul style="list-style-type: none"> acknowledges that texts may be interpreted in more than one way
1	1-2 marks <ul style="list-style-type: none"> understands poems at a superficial or literal level response may lack organisation and relevance shows some grasp of basic terminology, though this may be occasional errors in expression and lapses in clarity 	1-2 marks <ul style="list-style-type: none"> identifies a few basic language and stylistic features offers narrative/descriptive comment on poems occasional textual support, but not always relevant 	1-4marks <ul style="list-style-type: none"> describes basic context in question focus describes wider context in which poems are written and received 	1-6 marks <ul style="list-style-type: none"> identifies basic links between poems and poets 	1-2marks <ul style="list-style-type: none"> describes other views with partial understanding
0	0 marks Response not credit worthy or not attempted.				