



GCE AS MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE AS ENGLISH LITERATURE

UNIT 2: POETRY POST-1900

SUMMER 2022 MARK SCHEME

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 out 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 **TUESDAY, 5 JULY.**

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 unexpected 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 ‘Out in the Dark’ on page 158. Explore the ways in which Thomas depicts 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.</p> <p>Band 1 responses are likely to describe Thomas' view 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 night. 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 nature imagery to depict the stillness of the night. • his use of rhythm and rhyme throughout, • his use of pathetic fallacy and personification • the use of alliteration/ sibilance to convey the atmosphere of the night • the sense of war approaching (encroaching upon the night). <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features without further discussion. Band 2 responses will show some grasp of Thomas' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Thomas has used form and language choices to depict the night. 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 meaning.</p>

Alun Lewis: Collected Poems (Seren)

Q2	<p>Re-read ‘Corfe Castle’ on page 98. Examine the ways in which Lewis creates a sense of place 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 place with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to Lewis' creation of a sense of place. 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"> • Lewis' creation of a pastoral/ romantic sense of place • use of colour imagery throughout • contrast between the everyday life of the householders and nature • use of simile and alliteration • the overwhelmingly personal and romantic final stanza. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the castle without further discussion. Band 2 responses will show some grasp of Lewis' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lewis has used form and language choices to create a sense of place. 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>

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

Q3	<p>Re-read 'The Wild Swans at Coole' on page 43. Discuss the ways in which Yeats portrays sorrow 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 sorrow with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to sorrow. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the use of pathetic fallacy/ nature imagery- significance of autumn • the effect of the use of first person- personal/intimate • use of change of pace to depict the swans' flight • the use of alliteration and rhythm • the effect of the final question • the contrast between the persona and the swans. <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 Yeats' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Yeats has used form and language choices to present sorrow. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Yeats has created effects and meanings.</p>

Dannie Abse: *Welsh Retrospective* (Seren)

Q4	<p>Re-read ‘Altercation in Splott’ on pages 34-35. Explore the ways in which Abse presents prejudice 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 prejudice 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 shocking and disturbing effects of colloquial language • the contrast between the pacifist and Darren Jones' violence • the use of pathetic fallacy/ frequent references to the cold • the creation of sympathy for Sunil throughout the poem • use of listing in portraying Sunil's meagre living conditions • the use of sadness and respect in the final stanza. <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 Abse's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Abse has used form and language choices to present prejudice. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Abse has created effects and meanings.</p>

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

Q5	<p>Re-read ‘Bavarian Gentians’ on page 158. Examine the ways in which Lawrence presents the flowers in this poem.</p> <p style="text-align: right;">[40]</p>
A01	<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 flowers 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>
A02	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Lawrence’s use of colour imagery- symbolism of the colour blue • links to darkness – disturbing link between the beauty of the flowers and the underworld • use of Greek mythology throughout – Pluto, Demeter, Persephone • use and effect of imperative language in second stanza • use of repetition and sibilance • ambiguity of final lines – alluding to passion or dominance? <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 flowers. 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)

Q6	<p>Re-read ‘Stranger on a Train’ on page 48. Explore the ways in which Clarke portrays discomfort 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 discomfort with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to discomfort. 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"> • creation of suspense and mystery- the unknown background to the man • effect of the use of first person- personal/intimate • use of change of pace between the train’s movement and the listing of the man’s appearance • use of alliteration and rhythm • use of violent imagery to convey the persona’s unease • contrast between the beauty of the landscape and the discomfort inside the train. <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 idea of discomfort. 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)

Q7	<p>Re-read ‘Thistles’ on page 27. Examine how Hughes makes use of the thistles 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.</p> <p>Band 1 responses are likely to describe the depiction of the thistles 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 thistles. 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 violent imagery to convey the change in nature • effect of personification and metaphor linking thistles to men • use of Vikings to depict warlike tendencies • use of the passage of time • use of harsh alliteration. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the thistles without further discussion. Band 2 responses will show some grasp of Hughes' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes has used form and language choices to portray the thistles. 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)

Q8	<p>Re-read 'By Candlelight' on pages 56-57. Explore the ways in which Plath depicts 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 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 mood and atmosphere. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • use of extended metaphor throughout poem • use of direct address • use of nature imagery to convey the relationship between mother and child • references to childbirth and death • use of violent, potentially disturbing, imagery. <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 present 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 Plath has created effects and meanings.</p>

Philip Larkin: *The Whitsun Weddings* (Faber)

Q9	<p>Re-read ‘Toads Revisited’ on pages 15-16. Explore how Larkin depicts attitudes to work 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.</p> <p>Band 1 responses are likely to describe how Larkin depicts work 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 work. 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"> • detailed description of those in the park – cynicism • use of the toad as a metaphor • Larkin's personal response to leisure in the first two stanzas • almost comic depiction of Larkin's work life • sense of purpose in work in the final stanza/ contrast with the lives of those in the park <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of Larkin's attitude to work 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 work. 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)

Q10	<p>Re-read ‘Close’ on page 33. Examine how Duffy portrays 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 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 a relationship. 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 ambiguity of the title • use of imperatives/ commands throughout • significance of short sentences • tone of desperation throughout • personification of love/ use of metaphor and simile. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the relationship without further discussion. Band 2 responses will show some grasp of Duffy's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Duffy has used form and language choices to convey her ideas 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 Duffy has created effects and meanings.</p>

Seamus Heaney: *Field Work* (Faber)

Q11	<p>Re-read the first stanza of ‘The Strand at Lough Beg’ on page 9, from “Leaving the white glow...” to “...soft treeline of yew.” Explore the ways in which Heaney creates a sense of place 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 relationships with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relevant to a sense of place. 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 second person and direct address to create a sense of intimacy • use of personification • use of contrast between the urban and rural • use of natural imagery throughout • use of questioning. • creation of tension at the roadblock. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of how a sense of place is created without further discussion. Band 2 responses will show some grasp of Heaney's techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney has used form and language to create a sense of place. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding.</p>

Owen Sheers: *Skirrid Hill (Seren)*

Q12	<p>Re-read 'Show' on page 5. Explore how Sheers depicts beauty 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 beauty with broad and probably asserted ideas. Band 2 will be more engaged and organised and will show some grasp of concepts relating to Sheers' presentation of beauty. 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 simile in first stanza • constant reference to the male gaze • use of onomatopoeia to convey the cameras • beauty giving women power- superficial/ shallow? • contrast between the two parts- difference in structure and meaning • link between "focus" and "camera" • effect of alliteration and assonance. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic elements of beauty 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 beauty. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Sheers has created effects and meanings.</p>

AS Unit 2 Poetry Section A Assessment Grid

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

Section B: Poetry Comparison

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

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

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)

<p>Q13</p>	<p>How far do you agree that Thomas and Lewis are alike in the ways in which they depict loss?</p> <p>You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [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 loss described by both poets with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the discussion of 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>
<p>AO2</p>	<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' • loss in many forms- society, relationships, change due to war • use of rhyme and pattern • loss of a traditional way of life due to the effect of war on the rural community • depictions of how relationships can deteriorate • contrast between past and present • personal and societal loss. <p>In relation to Lewis:</p> <ul style="list-style-type: none"> • more metaphorical language • loss due to parting in personal relationships, as in <i>Goodbye</i> • the sombre description of home in war time/e.g. <i>A Welsh Night</i> • loss of faith/ scepticism due to events of the war. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of writing about 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 the poets have used form and language choices to write about the effect 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 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 loss:</p> <p>Thomas:</p> <ul style="list-style-type: none"> • the influence of Robert Frost's conversational style • the effects of family life and possibly depression, especially in the tone of his poems • his troubled and frequently complicated relationships • his feelings of regret at the changes the first world war brought to rural Hampshire • the effects of his walks over the south of England. <p>Lewis:</p> <ul style="list-style-type: none"> • his relationship with Gweno and his guilt at his infidelity • his feelings towards the fate of the valleys and 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 reaction to the changes war wrought on Wales and on his own personality. <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 loss.</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 loss due to changes to their homes: Thomas of changes to rural communities, Lewis on the industrial valleys • both show the destructive effect of war on their communities • Thomas makes use of nature to symbolise loss frequently whereas Lewis deals with nature and man-made images. • both depict loss within problematic personal relationships. <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 loss.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. They may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> • by exploring ambiguities in the texts • by adopting a theory-based approach, such as feminism • by referring to the interpretation of a particular critic. <p>Band 1 interpretations will tend to be asserted/described. At Band 2 there will be some awareness of plural readings. At Band 3 readings will be clearly relevant to the candidate's argument and to the question. Bands 4 and 5 will show increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the text.</p>

Q14	<p>“Their works primarily deal with the relationship between nature and human beings.” In the light of this view, explore connections between the ways in which Thomas and Lewis depict this relationship.</p> <p>You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts.</p> <p style="text-align: right;">[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 the relationship 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' perception. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
AO2	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Thomas:</p> <ul style="list-style-type: none"> • use of seasons and landscape • use of specific characters in agricultural/ rural communities • relationships seen in characters and animals such as <i>Man and Dog</i> and <i>The Owl</i> • beauty in the detailed descriptions of nature. <p>In relation to Lewis:</p> <ul style="list-style-type: none"> • destructive influence of humanity on nature in his Rhondda poems • relationship between a variety of people and nature in <i>The Public Gardens</i> • detailed descriptions of nature in Wales and in India • effect of home emphasized by longing – <i>In Hospital Poona</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of writing about the relationship between nature and humanity 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 this 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 Thomas and Lewis portray the relationship between nature and humanity.</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 relationship between nature and humanity:</p> <p>Thomas:</p> <ul style="list-style-type: none"> • influence of his notebooks and prose nature writings • influence of his relationship with Robert Frost • effects of his marriage to Helen and his family life, especially in the tone of his poems • context of the First World War around his poetry • depiction of beauty in his walks around south England • effect of life in rural Hampshire. <p>Lewis:</p> <ul style="list-style-type: none"> • influence of Thomas on subject matter and style • influence of reading, especially the Romantic poets • influence of his romantic relationships • beauty of loved and familiar places such as the South Wales valleys and Cardiganshire • contrasting 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 relationship between nature and humanity.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both use specific characters to link with nature/ countryside • both write about the positive effect of nature on humanity • many of Lewis' poems focus on the beauty of landscapes linked to life as a serving soldier whereas Thomas' focus on his exploration of rural landscapes • both include a sense of melancholy in their poems • both depict physical and spiritual/mental beauty. <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 relationship between nature and humanity.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none"> • by exploring ambiguities in the texts • by adopting a theory-based approach, such as feminism • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted/described. At Band 2 candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and to the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>

Dannie Abse: Welsh Retrospective (Seren)

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

(In the Seven Woods, The Green Helmet and Other Poems, Responsibilities, The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower)

Q15	<p>“Their national and cultural heritage drives their poetry.” In response to this view, explore connections between the ways in which Abse and Yeats write about their respective heritages.</p> <p>You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts. [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 offer descriptions of heritage with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to heritage. 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 Abse:</p> <ul style="list-style-type: none">• significance of place names and locations in his poetry• <i>Lament of Heledd</i> makes use of Welsh history and literature• <i>The Boast of Hywel ab Owain Gwynedd</i> and <i>Arianrhod</i> reference historical/mythological characters while also using Welsh dialect• use of family as symbols of Welsh and/or Jewish history/culture• <i>Elegy for Dylan Thomas</i> and <i>A Sea-shell for Vernon Watkins</i> discuss literary influences. <p>In relation to Yeats:</p> <ul style="list-style-type: none">• links with the Bardic tradition as seen in “Red Hanrahan’s Song about Ireland”• elegies for Irish heroes such as <i>In Memory of Major Robert Gregory</i> and <i>In Memory of Eva Gore-Booth and Con Markiewicz</i>• use of real-life events as a background for meditation- <i>Easter 1916</i> and <i>Sixteen Dead Men</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of heritage without further discussion. Band 2 responses will show some grasp of the poets’ techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Abse and Yeats have used form and language choices to write about their heritage. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Abse and Yeats have created effects and meanings.</p>

<p>AO3</p>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets write about the human experience:</p> <p>Abse:</p> <ul style="list-style-type: none"> • his early life in Cardiff- significance of family influences • his links between sport and setting reflecting his early sporting talent and his support of Cardiff City • his medical studies and career • the early influences of Dylan Thomas • his dual heritage of being Welsh and Jewish • his early response to The Movement through his involvement with Poetry and Poverty. <p>Yeats:</p> <ul style="list-style-type: none"> • the influence of Irish mythology on his work • his role in the birth of the Irish Republic and his distancing from the violence of the Easter Rising • the influence of Spenser and Blake on his poetry • the power shift from Protestantism to Catholicism in Ireland in the early 20th century • his interest in the occult, the Golden Dawn. <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 Abse and Yeats write about heritage.</p>
<p>AO4</p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> • Abse comments on his Welsh heritage through contemporary characters/ relationships whereas Yeats makes more use of elevated characters/national events when discussing Irish heritage • Abse often comments on everyday life in Wales whereas Yeats uses mythological characters/ romantic language to convey his ideas on Ireland • Abse frequently makes use of dialect whereas Yeats' language remains more formal • more overtly political aspect to Yeats' poetry while Abse deals with single issues. <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 heritage.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in any of three ways:</p> <ul style="list-style-type: none"> • by exploring ambiguities in the texts • by adopting a theory-based approach, such as feminism • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted /described. At Band 2, candidates will show awareness of plural readings. At Band 3, readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>

<p>Q16</p>	<p>How far do you agree that Abse and Yeats are alike in depicting memories?</p> <p>You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts. [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 offer descriptions of memories with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to how the poets depict memories. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</p>
<p>AO2</p>	<p>Some features which candidates might choose for analysis include the following.</p> <p>In relation to Abse:</p> <ul style="list-style-type: none"> • use of graphic and vivid imagery in 'Welsh Valley Cinema 1930s' • use of second person/ direct address in 'The Death of Aunt Alice' • his focus on family memories • use of hyperbolic imagery in 'The Game' • range of memories discussed in 'A Letter from Ogmores' <p>In relation to Yeats:</p> <ul style="list-style-type: none"> • the use of melancholic tone of 'Adam's Curse' • use of simile and metaphor to create ambiguity in 'No Second Troy' • the natural imagery of 'The Fisherman' • conflicting emotions in 'Easter 1916' • specific memories of individuals in 'In Memory of Major Robert Gregory' and 'In Memory of Eva Gore-Booth and Con Markiewicz'. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the poets' depiction memories without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Abse and Yeats have used form and language choices to write about memories. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Abse and Yeats 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 memories:</p> <p>Abse:</p> <ul style="list-style-type: none"> • his early life in Cardiff- significance of family memories especially those of older members • his memories of sporting events reflecting his early sporting talent and his support of Cardiff City • his medical studies and career • the early influences of Dylan Thomas • his dual heritage of being Welsh and Jewish • his early response to The Movement through his involvement with Poetry and Poverty. <p>Yeats:</p> <ul style="list-style-type: none"> • his relationships with women such as Maud Gonne and Lady Gregory • the influence of Irish mythology on his work • his role in the birth of the Irish Republic and his distancing from the violence of the Easter Rising • the influence of Spenser and Blake on his poetry • the power shift from Protestantism to Catholicism in Ireland in the early 20th century • his interest in the occult, the Golden Dawn. <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 Abse and Yeats write about memories.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • Abse seems to focus on memories of family members whereas Yeats writes about notable public figures/ figures in mythology • Abse uses dialect and touches of humour, whereas Yeats' tone is serious and frequently melancholy • both poets make use of history/ mythology • Abse tends to focus on specific events and memories in his own life whereas Yeats writes of memories as they may affect his society. <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 memories.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> • by exploring ambiguities in the texts • by adopting a theory-based approach, such as feminism • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted/described. At Band 2 candidates will show awareness of plural readings. At Band 3 readings will be relevant to the candidate's argument and question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>

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>Q17</p>	<p>Although their poems are often focused on nature, the poets are more interested in human experience.” In the light of this view, explore connections between the ways in which Lawrence and Clarke write about human experience.</p> <p>You must analyse in detail at least two poems from each of your set texts and refer to relevant contexts. [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 offer descriptions of human experience with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to human 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>
<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 experiences • criticism of societal restrictions throughout the collection. <p>In relation to Clarke:</p> <ul style="list-style-type: none"> • links to specific communities and experiences in rural Wales • use of the first person singular to create intimacy • use of the experiences of various individuals from a range of backgrounds e.g. <i>Hywel's Story, Tomatoes, The Painter</i> • references to real life events and the effect they have on those who witnessed them. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the human experience without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Lawrence and Clarke have used form and language choices to write about the human experience. 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 personal relationships:</p> <p>Lawrence:</p> <ul style="list-style-type: none"> • early life in the mining village of Eastwood • relationship with women especially Frieda • ideas about free verse in his introduction to 'New Poetry' • teaching experience and the place of the classroom • experience of being in exile, especially the culture of the Mediterranean • individualistic, anti-egalitarian views • experiences of living in Italy, especially Florence and Taormina, in Australia and New Mexico. <p>Clarke:</p> <ul style="list-style-type: none"> • home, Blaen Cwrt, in West Wales and her family relationships • relationship to Welsh farming life and its effects • interest in the history, landscape and culture of Wales • link between music and poetry • role as a poet who remembers people, events and the past • 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 the human experience.</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 and happiness of Welsh rural life through personal experience whereas Lawrence makes more use of symbolism (especially in later poems). • Lawrence more subjective in approach than Clarke, more personal involvement, and verse becomes freer • Lawrence writes about experiences in Nottinghamshire 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 the human experience.</p>

A05	<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 offer descriptions of human experience with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to human 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>
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<p>Q18</p>	<p>How far do you agree that Lawrence and Clarke are alike in the ways in which they present characters in their poetry?</p> <p>You must analyse in detail at least two poems from each of your set texts</p> <p style="text-align: right;">[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 offer descriptions of characters 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 present characters. 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 through the persona of <i>Whether or Not</i> and <i>The Collier's Wife</i> • use of colour imagery in <i>Piccadilly Circus at Night: Street-Walkers</i> • tone of urgency in <i>The Argonauts</i> • sensual imagery in <i>Sicilian Cyclamens</i> <p>In relation to Clarke:</p> <ul style="list-style-type: none"> • poems dedicated to those Clarke admires e.g. <i>R.S.</i>, <i>The Poet's Ear</i>, <i>The Fisherman</i> • use of imperative language/second person in <i>Breathing</i> • characters firmly linked to their landscapes e.g. <i>The Physicians of Myddfai</i> and <i>The Stone Poems</i> • use of first person to create intimacy in many poems e.g. <i>The Piano</i> and <i>On the Train</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of the poets' presentation of characters 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 characters. 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 the ways in which the poets write about characters:</p> <p>Lawrence:</p> <ul style="list-style-type: none"> • early life in the mining village of Eastwood • relationship with women especially Frieda • ideas about free verse in his introduction to 'New Poetry' • teaching experience and the place of the classroom • experience of being in exile, especially the culture of the Mediterranean • individualistic, anti-egalitarian views • experiences of living in Italy, especially Florence and Taormina, in Australia and New Mexico. <p>Clarke:</p> <ul style="list-style-type: none"> • home, Blaen Cwrt, in West Wales and her family relationships • relationship to Welsh farming life and its effects • interest in the history, landscape and culture of Wales • link between music and poetry • role as a poet who remembers people, events and the past • 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 characters.</p>
<p>A04</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • contrast between Lawrence's use of dialect in his earlier poems and Clarke's formal use of English • characters in Clarke's poems are frequently linked to specific events whereas Lawrence connects them to emotions. • 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 • both poets make use of first person to create a range of effects • many characters in both collections are described through natural imagery. <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 characters.</p>
<p>A05</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> • by exploring ambiguities in the texts • by adopting a theory-based approach, such as feminism • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted/described. At Band 2 candidates will show awareness of plural readings. At Band 3 readings will be relevant to the candidate's argument and question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways different readings are used to contribute to the candidate's argument and understanding of the texts.</p>

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

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

Q19	<p>How far do you agree that Hughes and Plath are alike in the ways in which they depict nature as hostile?</p> <p>You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [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.</p> <p>Band 1 responses are likely to describe examples of the fragility of life with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to the depiction of nature's cruelty. 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 Hughes:</p> <ul style="list-style-type: none"> • use of farm animals to convey the cruelty of farm life: <i>The Bull Moses, View of a Pig</i> • uses of violent imagery throughout much of his poetry • cruelty of nature • use of disturbing imagery in <i>Bride and Groom Lie Hidden for Three Days</i>. <p>In relation to Plath:</p> <ul style="list-style-type: none"> • use of sound effects in <i>Suicide off Egg Rock</i> • symbolism in <i>Tulips</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>. • cruelty towards self in many poems <i>Cut</i> • cruelty of nature in <i>Full Fathom Five</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic examples of the cruelty of nature 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 the cruelty of nature. 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 the cruelty of nature:</p> <p>Hughes:</p> <ul style="list-style-type: none"> • his early experience of growing up in Yorkshire • early experience of death in a farming context • influence of the brutality of nature • his experiences of outdoor life such as farming, fishing and hunting • contemporary responses to his writing • his relationship with Plath. <p>Plath:</p> <ul style="list-style-type: none"> • her experiences of places such as Boston, Spain and Devon • effect of her depression • the influences of her children and husband • the effect of her father's death and their relationship • literary influences on her writing, such as Hughes and Lowell • contemporary responses to her 'confessional' writing • attitudes to women and to the position of women writers in the Fifties and Sixties. <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 the cruelty of nature.</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 personae to convey their messages/ ideas • both write about nature and animals to develop their ideas • shocking sometimes violent imagery used by both poets although Hughes' is more graphic • the use of disturbing imagery with both poets although Plath's is more gothic. • Plath uses natural imagery to express disturbing inner feelings or states of mind • Plath's exploration of life 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 the cruelty of nature.</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>Q20</p>	<p>“Their poetry depicts a negative view of relationships.” In response to this view, explore connections between the ways in which Hughes and Plath write about relationships.</p> <p>You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [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 disappointments with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relating to relationships. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion.</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 darker side of relationships as seen through the minutiae of married life in ‘Her Husband’ • use of disturbing and violent imagery in ‘Lovesong’ • use of contrasting imagery in ‘Full Moon and Little Frieda’ • shocking imagery of ‘Bride and Groom Lie Hidden for Three Days’. <p>In relation to Plath:</p> <ul style="list-style-type: none"> • 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 ‘Daddy’ • use of colour imagery in ‘Insomniac’ • some poems create a sense of darkness through the use of metaphor/personification • fear of relationships as seen in ‘Spinster’ • the effect of time on relationships e.g. ‘The Babysitters’. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of relationships without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Hughes and Plath have use form and language choices to write about relationships. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Hughes and Plath have created effects and meaning.</p>

<p>AO3</p>	<p>Candidates are likely to consider the following contextual influences in relation to the poems' lack of sympathy.</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 convey a lack of sympathy 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"> • Both present relationships as complex and potentially troubling • Plath draws the reader into intimate feelings and moods whereas Hughes is more detached at times • use of shocking imagery by both poets • Hughes' use of often violent physical(animal) language and imagery; Plath's concentration on psychological issues. • Some candidates may focus on the relationship between animals and man or, potentially, the relationship with oneself <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 convey relationships.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> • by exploring ambiguities in the texts • by adopting a theory-based approach, such as feminism • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted or described. At Band 2 there will be awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be 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)

Q21	<p>How far do you agree that Larkin and Duffy are alike in the ways in which they portray unsuccessful relationships in their poetry?</p> <p>You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant context. [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' view of unsuccessful relationships with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts relevant to the question. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion</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">• ambiguity in <i>Self's the Man</i> and <i>Wild Oats</i>- insecurity about chosen paths in life• use of first person to convey a variety of personae/ cynical viewpoints• use of satire and sense of futility in <i>A Study of Reading Habits</i>• use of dialogue and questioning in <i>Dockery and Son</i>• nihilistic tone in <i>The Whitsun Weddings</i>. <p>In relation to Duffy:</p> <ul style="list-style-type: none">• bitterness conveyed through contrast between past and present in <i>The Captain of the Top of the Form Team</i>• use of colloquial language and dark imagery in <i>Havisham</i>• effect of flawed individuals on others in <i>Welltread</i>• often rooted in authentic details of popular music and names of people and places• often uses conversational tone and/or dramatic monologues to convey the inner thoughts of complex individuals. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic features of relationships without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Larkin and Duffy have used form and language choices to portray unsuccessful relationships. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Larkin and Duffy have created effects and meanings.</p>

<p>AO3</p>	<p>Candidates are likely to consider some of the following contextual influences in relation to unsuccessful relationships:</p> <p>Larkin:</p> <ul style="list-style-type: none"> • his early experience of grim suburban life and his parents’ dysfunctional relationship • his lack of religious faith and questions this raises about mortality • his life in Hull as a librarian and complex personal relationships • The decline of the “nuclear family” in the 1960s • the influence of poets such as Hardy, perhaps in his pessimism, in his use of external world to represent the internal, his use of intricate syntax with traditional forms • the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing • his interest in music, especially jazz • his experience of writing novels, perhaps leading to quite dramatic, narrative poems. • his reaction to changes in society. <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 • her left- wing political beliefs and how they are seen in her poems. <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 unsuccessful relationships.</p>
<p>AO4</p>	<p>Candidates are likely to consider some of the following connections:</p> <ul style="list-style-type: none"> • both comment on the flaws in others and themselves • both focus on lonely and hopeless characters • 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. • Duffy uses a range of personae in her dramatic monologues whereas Larkin seems to use his own experiences. <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 unsuccessful relationships.</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 and Marxism• by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted or described. At Band 2 candidates will show awareness of plural readings. Band 3 readings will be clearly relevant to the candidate's argument and the question. At Bands 4 and 5 there will be increasing confidence and expertise in the ways in which different readings are used to contribute to the candidate's arguments and understanding of the texts.</p>
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<p>Q22</p>	<p>“In their poetry, memories are often painful.” In response to this view, explore connections between the ways in which Larkin and Duffy make use of memories.</p> <p>You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [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 the depiction of memories with broad and probably asserted ideas. Band 2 responses will be more engaged and organised and will show some grasp of concepts. 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>
<p>AO2</p>	<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"> • memories linked to failed personal relationships • use of nostalgia in ‘MXMXIV’ • use of questioning to convey nihilism in ‘Dockery and Son’ • use of direct speech and repetition in ‘Reference Back’ • ambiguity in final lines of many of his poems. <p>In relation to Duffy:</p> <ul style="list-style-type: none"> • continued anger at the memory of ‘Welltread’ • use of colloquial and dated language • use/ misuse of power in many poems as in Confession • use of bitter persona in ‘The Captain of the 1964 Top of the Form Team’ • conversational tone in many of her poems • sense of injustice in ‘Litany’. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify some basic links to memories 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 memories. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which 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 memories:</p> <p>Larkin:</p> <ul style="list-style-type: none"> • his early experience of grim suburban life • his lack of religious faith and questions this raises about mortality • his life in Hull as a librarian and personal relationships • the influence of poets such as Hardy, perhaps in his pessimism, in his use of external world to represent the internal, his use of intricate syntax with traditional forms • his own complex personal life • the influence of Yeats, perhaps seen in themes of loss, time passing and sense of premature ageing • his interest in music, especially jazz • his experience of writing novels, perhaps leading to quite dramatic, narrative poems. <p>Duffy:</p> <ul style="list-style-type: none"> • the influences of her Catholic upbringing seen in religious language and her awareness of guilt/sin/moral questions • her study of philosophy, in particular the relationship between language and things, the limits of language, the meaning of time • her awareness of the effects of words, perhaps influenced by her Catholic upbringing • 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 memories.</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 disappointing romantic relationships in the past • both write about troubles that life presents them although Larkin is more cynical • Duffy writes about injustice in childhood memories whereas Larkin's focus on adult memories is more reflective • 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 memories.</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)

<p>Q23</p>	<p>“Their poetry frequently focuses on the effects of death.” In response to this view, explore the connections between the ways in which death is conveyed in the poetry of Heaney and Sheers.</p> <p>You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [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 comments on death 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>
<p>AO2</p>	<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"> • many of the collection's poems are eulogies • use of first person/ intimacy in <i>Casualty</i> • use of structure and references to Irish songs in <i>A Postcard from North Antrim</i> • death due to war in <i>In Memoriam Francis Ledwidge</i>. <p>In relation to Sheers:</p> <ul style="list-style-type: none"> • death linked to personal relationships as in <i>Amazon, The Wake, On Going</i> • death of communities as in <i>The Steelworks, Flag</i> • use of character to convey wasted lives- <i>Joseph Jones</i> • death in <i>Mametz Wood</i> due to the horror of war. <p>Band 1 responses are like to be descriptive/narrative in approach and might identify basic comments on death 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 death. 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 friends and family his relationship to the Irish landscape and history- love tinged with regret. his Catholic upbringing in Northern Ireland his relationship with Marie and the depth of love conveyed. <p>Sheers:</p> <ul style="list-style-type: none"> his childhood growing up near Abergavenny on the Welsh border the deaths of close family members 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 death.</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 death linked to close family members both write about specific individuals both use violent imagery to describe men killed due to conflict Heaney's focus is often close up, his language densely textured; Sheers is more detached, more narrative based both use romantic imagery. <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 death.</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 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>Q24</p>	<p>How far do you agree that Heaney and Sheers are alike in the ways in which they portray romantic relationships?</p> <p>You must analyse in detail at least two poems from each of your set texts and give careful consideration to relevant contexts. [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 the influences 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 romantic relationships. Band 3 responses will show a more consistently relevant focus with clearly expressed ideas. At Bands 4 and 5 there will be evidence of secure understanding of relevant concepts combined with increasingly perceptive and fluent discussion and clear engagement with the statement in the question.</p>
<p>AO2</p>	<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 sensual imagery in <i>The Otter</i> • observation of others in <i>The Guttural Muse</i> • use of natural imagery in <i>Glanmore Sonnets</i> • use of sense of longing in <i>The Skunk</i>. <p>in relation to Sheers:</p> <ul style="list-style-type: none"> • use of sensual imagery in <i>Valentine</i> and <i>Marking Time</i> • sense of regret in <i>Wild Swans</i> and <i>Night Windows</i> • use of metaphor and simile in <i>Song</i> • use of the first person and structure in <i>Four Movements in the Scale of Two</i>. <p>Band 1 responses are likely to be descriptive/narrative in approach and might identify basic links between the poets' views on romantic relationships without further discussion. Band 2 responses will show some grasp of the poets' techniques with some supporting evidence. Band 3 responses will show some clear ideas about how Heaney and Sheers have used form and language choices to write about romantic relationships. Responses at Bands 4 and 5 will show increasing evidence of effective analysis of techniques and detailed critical understanding of the ways in which Heaney and Sheers have created effects and meanings.</p>

<p>AO3</p>	<p>Candidates are likely to consider the following contextual influences in relation to how the poets portray romantic relationships:</p> <p>Heaney:</p> <ul style="list-style-type: none"> • his experience living in the cottage at Glanmore and then in Dublin in the 1970s • the influence of other poets and artists, especially Yeats, Lowell, Dante • his response to political events, especially 'The Troubles' in Northern Ireland • his responses to the deaths of friends and family • his relationship to the Irish landscape and history. <p>Sheers:</p> <ul style="list-style-type: none"> • his childhood growing up near Abergavenny on the Welsh border • the landscape of the Skirrid and related country activities such as farming • his interest in Welsh history and society • travels in Zambia and the USA • literary influences such as RS Thomas, Eliot, Heaney and Larkin. <p>At lower bands, candidates will show some awareness of contexts in a general and descriptive way. At Band 3 contexts will be clearly linked to texts and the question. At Bands 4 and 5 candidates will show an increasingly confident discussion and analysis of ways in which relevant contexts influence how Heaney and Sheers convey their views.</p>
<p>AO4</p>	<p>Candidates are likely to consider the following connections:</p> <ul style="list-style-type: none"> • both focus on intimate relationships although Sheers makes use of more overtly sensual imagery • both link their surroundings to their relationships • both describe a range of surroundings not just Wales and Ireland: • both convey a sense of regret and, at times, longing • both poets comment on the link between their surroundings and history. <p>At lower bands connections will be asserted or described. At Band 3 connections will be relevant to the question and clearly supported by the texts. At Bands 4 and 5 candidates will support connections by detailed critical reference to the ways in which the poets convey romantic relationships</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach 'informed by different interpretations' in three ways:</p> <ul style="list-style-type: none"> • by exploring ambiguities in the texts • by adopting a theory-based approach, such as feminism • by referring to the interpretations of particular critics. <p>Band 1 interpretations will tend to be asserted or described. At Band 2 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> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 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	9-10 marks <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 	9-10 marks <ul style="list-style-type: none"> detailed, perceptive analysis and evaluation of writer's use of language and poetic techniques to create meaning confident and apt textual support 	17-20 marks <ul style="list-style-type: none"> perceptive discussion of significance and influence of context in question focus confident analysis of wider context in which poems are written and received 	25-30 marks <ul style="list-style-type: none"> productive and discerning comparisons/connections between poems and poets 	9-10 marks <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	<p>5-6 marks</p> <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 	<p>5-6 marks</p> <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 	<p>9-12 marks</p> <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 	<p>13-18 marks</p> <ul style="list-style-type: none"> makes generally clear and appropriate comparisons/connections between poems and poets 	<p>5-6 marks</p> <ul style="list-style-type: none"> makes use of other relevant interpretations
2	<p>3-4 marks</p> <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 	<p>3-4 marks</p> <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 	<p>5-8 marks</p> <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between poems and contexts 	<p>7-12 marks</p> <ul style="list-style-type: none"> makes some basic, usually valid comparisons/connections between poems and poets 	<p>3-4 marks</p> <ul style="list-style-type: none"> acknowledges that texts may be interpreted in more than one way
1	<p>1-2 marks</p> <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 	<p>1-2 marks</p> <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 	<p>1-4 marks</p> <ul style="list-style-type: none"> describes basic context in question focus describes wider context in which poems are written and received 	<p>1-6 marks</p> <ul style="list-style-type: none"> identifies basic links between poems and poets 	<p>1-2 marks</p> <ul style="list-style-type: none"> describes other views with partial understanding
0	<p>0 marks Response not credit worthy or not attempted.</p>				