



GCE A LEVEL MARKING SCHEME

SUMMER 2022

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

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 A LEVEL ENGLISH LITERATURE

COMPONENT 1: POETRY

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

Prior to the Conference

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

At the Conference

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

After the Conference

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

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

Component 1: Poetry Mark Scheme Summer 2022

Section A: Poetry Pre-1900

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

Note

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

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

SECTION A: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

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

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

AO1

Informed responses will demonstrate clear knowledge and we will reward creatively engaged writing for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of different kinds of poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.

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

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

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

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

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

AO2

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

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

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

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

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

AO3

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

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

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

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

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

AO5

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

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

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

By **Band 2**, views should be more valid and clearly expressed

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

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

Geoffrey Chaucer: *The Merchant's Prologue and Tale* (Cambridge)

Q1 (i)	Re-read lines 203-224 from “But o thing warne I yow...” to “...whan I die”. How does Chaucer shape the reader’s response to Januarie in these lines? [20]
AO2	<p>Some of the techniques in the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • readers’ scorn, contempt and possibly disgust might be triggered by Januarie’s address to “freendes deere” which suggests a wheedling, manipulative individual • emphasis through double negative at l.204 underlines both the absurdity and ugliness of the stipulation for a young wife at l.205 • Januarie’s semi-proverbial references which might normally emphasise the wisdom of a decision here only create further disgust / comic horror for the reader • extended nature of the references to meat and fish accentuate Januarie’s unsavoury and inappropriate ideas • laughable idea of a man in his 60s rejecting a woman of 30 – coarsened with references to animal feed suggesting an underlying misogyny • sense of Januarie’s weakness/insecurity and cowardice emerging with his analysis of mature women down to l.216 • following references to moulding young women illuminate preceding lines and continue to establish picture of offensively lustful, self-indulgent and exploitative old man • from l.220 to the end there is a darkly comic, possibly pathetic, re-statement of Januarie’s determination to have what he wants followed by comically transparent/contemptible self-justification with references to saving his soul by avoiding older women.
Q1 (ii)	With close reference to relevant contexts, discuss the view that in <i>The Merchant’s Prologue and Tale</i>, Chaucer presents “a sustained criticism of human selfishness”. [40]
Overview	<p>The passage for analysis will have started off thoughts about the self-centredness of Januarie’s ambitions and this might be seen as an explicit development of what is implicit in the “Merchant’s Prologue” as he voiced his disappointment with marriage. Candidates should find most of Januarie’s behaviour comically/distastefully selfish but might temper this with some observations of the pathetic old man who declares his love for May while she is actively cuckolding him. Selfishness in Damyan overrides his duties; some might see May herself as selfish in taking advantage of Januarie’s wealth and status while selfishly seeking her pleasures with Damyan. Placobo might be seen as selfishly serving himself while flattering Januarie and Pluto might be an obvious target for criticism. There might be some discussion of Proserpina who could be seen as “selfish”, on behalf of women, in promoting lies and insincerity. The Host’s words to the Merchant at the conclusion might be seen as a further example of a selfish attitude where women are valued only as far as they serve the comfort and pleasures of men.</p>

<p>AO2</p>	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • bitter imagery which expresses personal disappointment and blame voiced by the Merchant in his 'Prologue' • the degree and intensity of Januarie's demands (might also reflect the foolish choices of the Merchant himself) demonstrate an unreasonable and darkly comic degree of selfishness and self-regard • the presentation of May's silence and reluctant cooperation might suggest a selfish agenda • the ways in which Placebo abandons his duty as a counsellor and chooses self-serving flattery • the ways in which Damyan is shown to betray Januarie's trust and his own duty in selfish pursuit of his own pleasure • the semi-comic presentation of Januarie's selfish haste at the wedding feast and his efforts to pursue and enhance his own pleasures with only ironic and ambiguous regard for May's wishes • the presentation of Januarie's concern for his sick servant might be seen to demonstrate unselfish behaviour or it might be interpreted as evidence of Januarie's foolishness and metaphorical blindness • the suffocating attentions Januarie pays to May after his physical blindness • May's detailed planning of her intended adultery and her brazenly insincere and dishonest declaration of love for and loyalty to Januarie • Pluto in his pomp is an example of the selfish pursuit of male pleasure • Proserpina's guile and dishonesty demonstrates a kind of selfishness which might be seen as defensive • the Host's grumbling about his married life in the Epilogue balances that of the Merchant in the Prologue and (it might be argued) implicitly cements the idea that marriage is only satisfactory if male desires and comforts are fulfilled.
<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • rise of merchant class • courtly love traditions • ideas about the social status of older men • privileges of rank • domestic service and the role of advisors • duties and obligations in marriage • religious rules and obligations • the literary background especially fabliaux and other continental poetic traditions.

John Donne: *Selected Poems* (Penguin Classics)

Q2 (i)	Re-read the first two stanzas of ‘A Nocturnal upon St Lucy’s Day, Being the Shortest Day’ (lines 1-18) on page 33. Analyse the ways in which Donne creates mood and atmosphere in these lines. [20]
AO2	<p>Some of the techniques which candidates might choose for analysis include:</p> <ul style="list-style-type: none">• darkness is doubly enforced through year’s and day’s midnight• language patters – “spent”; “sunk”; “drunk”; “shrunk” emphasise loss of light, hope and nourishment• other patterns in stanza 1 such as “dead”; “interred” and “epitaph” consolidate the mood of depression and gloom• hyperbolic comparison of persona’s feelings/mood being worse/lower than those shown in nature accentuate misery, desolation• stanza 2 mentions hopeful elements such as “lovers” and “spring” only to cast the mood even lower by showing how current grief and depression has been caused by the end of love• language patterns such as “dull”; “lean”; “ruined”; “absence”; “darkness”; “death” maintain the atmosphere of gloom and hopelessness.

Q2 (ii)	With close reference to relevant contexts, examine the view that “Donne seems to prefer the workings of the mind to the movements of the heart”. [40]
Overview	Ideas about grief and depression expressed through the imagery of alchemy and astronomy/seasons in Part (i) might have begun to stimulate thought on the balance of Donne’s apparent interests in intellectual and emotional elements. The task should provide an excellent opportunity for debate as there are strong cases to be made for and against. Candidates might see well known poems such as ‘The Flea’ or ‘The Sun Rising’; or ‘Love’s Alchemy’ or ‘The Apparition’ as genuine explorations of passion of one sort or another or they might prefer the view that these are opportunities for the display of wit and knowledge with feelings as either secondary or wholly academic. Good responses will probably develop a balanced view based upon close analysis. Beware of unsupported assertions about Donne’s life and his disappointments/losses used to justify the ascendancy of heart over mind.
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • any of the poems will allow candidates to focus on the ways in which Donne combines the presentation of apparently strong feelings with intellectual argument, knowledgeable explorations of his subject and displays of wit. Candidates will need to judge the evidence of authentic feelings (the heart) against the poet’s urge to demonstrate knowledge and intellectual prowess (the mind) • poems such as ‘The Sun Rising’, ‘Elegy 19’ or ‘Love’s Alchemy’ with their attitudes to women and love might be seen (in their different ways) as exuberant displays of feelings or as academic exercises in the application of wit and knowledge, or both • in poems such as ‘Good Friday Riding Westward’ or any other of the “Divine Poems” candidates might find clear evidence of a strong emphasis upon reason, argument and learning (the mind) but will need to take account of the passionate tone (‘O might those sighs and tears’ or ‘Batter my heart’) which has been woven through arguments and learned references • close analysis is likely to reveal that heart and mind are inextricably linked, but valid conclusions will differ as to whether one is a vehicle for the other or which one has dominance in any particular poem.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • scientific, mathematical and philosophical knowledge from the ancient and contemporary worlds • Christian religious traditions and beliefs • Donne as wit, ladies’ man and priest • discovery, dawning colonialism and trade • warfare • different kinds of love – platonic, passionate, religious • literary tradition.

John Milton: *Paradise Lost Book IX* (Oxford)

Q3 (i)	Re-read lines 568-593 from “Empress of this fair world...” to “...could not reach.” Analyse Milton’s presentation of temptation in these lines. [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none">• “Empress”; “resplendent”; “command’st” a pattern of language which, flatteringly, suggests respect for and honest service to Eve• the serpent uses his own apparently indisputable example of improvement as a device to convince• “on a day roving the field” attempts to show similarity between the serpent’s original circumstances and Eve who is doing the same so might expect an equally advantageous outcome• “fairest colours”; “savour odour”; a strong appeal to Eve’s senses• exploitation of Eve’s tender/ maternal feelings of nurture through sentimental presentation of “lamb or kid” at “play” – seems to suggest the sensitivity and benevolence of the speaker• “sharp desire” introduces patterns of language designed to excite and enthuse with Satan using himself as an example of urgent appetite to fire Eve’s desire• Milton demonstrates that only the serpent and the human pair have the ability to reach the fruit placing them in a special category and suggesting that nature gave them the capacity and therefore intended for them to enjoy the fruit• overall, Satan combines sycophancy; personal testimony; intoxicating imagery; stimulating language and spurious reasoning to tempt Eve.

Q3 (ii)	<p>“The dominant theme of <i>Paradise Lost Book IX</i> is deceit in all its subtle shades.” With close reference to relevant contexts, show how far you agree with this comment. [40]</p>
Overview	<p>While it should be very clear to candidates that Satan’s deception of Eve is central to <i>Book IX</i>, the question demands that they look in more detail at the ways in which characters deceive and are deceived from the moment Eve makes claims of her independent strength and Adam, perhaps, deceives himself about his reasons for allowing her to leave his side. Candidates might also consider the way in which Satan deceives himself about his “achievements” and, in applying contexts, they might develop ideas about misogynistic views of women as deceivers.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • there are hints of self-deceit and mutual deceit in the opening debate between Adam and Eve: ambiguities around Adam emphasising imminent dangers when he doesn’t want to lose Eve’s company; Eve arguing for greater productivity when she actually wants to prove her strength and independence • some might consider the presentation of Satan prior to the temptation of Eve to be partly a study in the consequences of self-deception • from about lines 530 – 780 we witness the detailed and methodical, active deception of Eve by Satan but a case can be made for Eve deceiving herself in the face of the law and advice of which she is well aware • from around line 815 following, the presentation of her inner debate as Eve contemplates deceiving Adam in order to have power over him, but instead resolves to deceive him into sharing her fate so Adam will not be “wedded to another Eve” • from about 855 following, Eve is shown concealing her fears and knowledge as she attempts to deceive Adam • the pain and strife of the later stage of <i>Book IX</i> demonstrate the degree to which the pair have deceived themselves into believing happiness will be possible after disobeying God’s law.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the different status of men and women in religious traditions and C17th society • tradition of misogyny • ideas about the rebellion in heaven against God’s authority and the changed status of Lucifer/Satan • the Book of Genesis and Judeo-Christian traditions • religious/secular laws and mankind’s duties of obedience • key legal, political and philosophical issues of Milton’s day – divorce/kingship/failure of ideals (e.g. the commonwealth).

William Blake: *Poems Selected by Patti Smith* (Vintage)

Q4 (i)	Re-read 'The Little Boy Lost' on page 85. Analyse the ways in which Blake appeals to the reader's emotions in this poem. [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none">• the significance of the title e.g. "little" and "lost"• the effects of repetition in "father, father" and "Speak father, speak" signal growing alarm, desperation and pleading in the child (confirmed by the bewildered interrogative "where are you going?") which engage the reader's empathy/sympathy• "O do not walk so fast" suggest weakness and vulnerability in the child and prompts sympathy for the child and perhaps hostile judgement of an uncaring or undutiful parent• "I shall be lost" focuses the child's fear and the reader's sense of trepidation• danger is suggested by the "night was dark" amplified by the absent parent and adding a sense of anxiety to the reader's tender feelings of pathos and sympathy now that abandonment is confirmed• pathetic state of the child "wet with dew" and threatened with the dangers of the "mire" further amplify feelings of sympathy but now perhaps augmented with outrage at the parent's behaviour• "away the vapour flew" might inspire relief in the reader as there are hints of salvation and the hope of rescue.

Q4 (ii)	<p>“The message is clear: repression is the greatest wrong.” With close reference to relevant contexts, show how far you agree with this comment on Blake’s poetry. [40]</p>
Overview	<p>Repression is examined or implied with regard to “laws” governing personal behaviour; attitudes of the church; political repression of the revolutionary spirit; repression of the poor through exploitation and the activities of charities; the abuse and repression of children by authority figures including parents as well as official bodies and institutions; the repression and exploitation of individuals under the guise of love or care. As the task suggests – the message is to be found throughout Blake’s works and the challenge will be to select and organise material effectively in order to show the range of issues which interested Blake.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • analysis could focus upon ideas about repression and exploitation of children by figures and institutions such as: jealous, false gods; father figures; spiteful nurses; ‘guardians of the poor’; representatives of the church and state; misguided parents and tyrannical regimes are to be found throughout ‘Songs of Experience’ • legitimate attempts to illustrate or exemplify Blake’s presentation of repression through analysis of idealised examples of the opposite or potential freedom in ‘Songs of Innocence’ could also be a productive approach to this task • candidates cannot be expected to cover all of Blake’s targets in his presentation of different sorts of repression but to address ‘greatest wrong’ fully they will need to show some range in their analysis and move beyond the interdiction of youthful passion in poems such as ‘The Garden of Love’ or the regimentation of children in ‘Holy Thursday’.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the power of church • 18th/19th charity / attitudes to poverty/education • power dynamics in families • attitudes to monarchy • the English legal system • moral values / attitudes towards personal relationships • the values of Enlightenment philosophy/science • developments in graphic arts • international politics – especially France and America • influence of European theologians and philosophers e.g. Rousseau, Voltaire, Swedenborg.

John Keats: *Selected Poems* (Penguin Classics)

Q5 (i)	Re-read 'On the Sea' on page 35. Examine Keats' poetic techniques in this poem. [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none">• creates sound of the sea with repetition of s in opening lines• enjambment emphasises 'Gluts', the sea's power• effects of internal echoes, as in 'desolate'/'Hecate', 'swell', 'till', 'spell'• contrast of first and second four lines• emphasis in sestet on healing effects of the sea• the link to mythology, 'sea-nymphs quired'• use of archaic language, especially of 'ye', perhaps spell-like• contrast of 'start' and 'brood', as if entering different world.

Q5 (ii)	“Keats’ preoccupation with mortality seems to arise from his observations of the natural world.” With close reference to relevant contexts, show how far you agree with this comment on Keats’ poetry. [40]
Overview	Consideration of Keats’ techniques and ideas in part (i) might encourage candidates to think about other ways in which Keats approaches the natural world and lead them to a more balanced or nuanced approach to this question. While there are plenty of examples of mortality/death/decay being presented through natural imagery and observations upon the natural world, there are also examples of the same themes being presented (for example) through meditations upon the past which would allow candidates to take up the idea of “mostly”.
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • how nature inspires the imagination and the prospect of an ‘easeful death’ into which Keats can escape from suffering and mortality, as in ‘Ode to a Nightingale’ • conversely, how nature might overcome mortality, as with the pot of basil in ‘Isabella’, or the scene on the urn in ‘Ode on a Grecian Urn’ • how nature might lead to acceptance of change and mortality, as in ‘To Autumn’ • the idea that beauty of nature lasts beyond mortality, ‘a thing of beauty is a joy for ever’ • the use of classical and mythological settings and allusions in stories about immortal things such as love and beauty. • detailed observation of aspects of nature in language which appeals to our senses • influence of language and stories from the classics and romances, and from Spenser and Milton • descriptions of nature which parallel mortality, as in the cold opening and other parts of ‘the Eve of St Agnes’, and elsewhere perhaps in less sustained passages, as in ‘...life is but a day,/a fragile dew-drop...’ • language which defeats mortality, expressing love and beauty in particular, as in the centre of ‘the Eve of St Agnes’ and in ‘Ode to Psyche’.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • classical civilisation/mythology and antiquities • 18th/19th Century Medicine / prevalent disease • the Romantic imagination • the values of Enlightenment philosophy/science • medieval culture – poetry, art and legend • the work/status of Shakespeare/Spenser/Burns and other scholars/writers/artists.

Christina Rossetti: *Selected Poems* (Penguin Classics)

Q6 (i)	Re-read ‘AUTUMN VIOLETS.’ on page 132. Examine the ways in which Rossetti makes use of the natural world in this poem. [20]
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none">• opening association of freshness and beauty of youth with similar qualities in spring flowers• setting-up of spring “bloom” and worn-out Autumn” to frame the life cycle• metaphor merges into allegory as spring/autumn, bloom/ leaves seem to make points about the inappropriateness of youthful energies applied in later life – later picked up in a more direct / overt way in the sestet• nest-building and migrating birds now used to develop idea of spring and autumn and their metaphorical meaning• green buds and dry harvests now used to develop the same ideas• “keep violets for the spring” – now seems to be even clearer advice on age-appropriate behaviour/feelings• harvest ideas developed in the biblical reference to Ruth and moral/life lesson implicit in being realistic if “a sadder love” occurs in later life -making the most, gratefully, of the little that is available rather than hankering after the “beauty, mirth and hope” that is characteristic of youthful love.

Q6 (ii)	<p>“Rossetti’s greatest strength as a poet is her ability to make strong feelings both vivid and accessible.” With close reference to relevant contexts, examine this comment on Rossetti’s poetry. [40]</p>
Overview	<p>The subject matter of Rossetti's poetry such as religious faith; the passage of time; human nature; morality and attitudes towards love and relationships is by nature abstract. In responding to Part (i), candidates should have started to think about the ways in which she makes use of imagery such as the natural world; work; commerce and so on to illustrate and intensify her ideas about abstract moral issues such as sin; faith; loyalty; friendship.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates' success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <ul style="list-style-type: none"> • there is a very wide choice of poems where images from the natural world are used to present abstract ideas such as faith, doubt, hope, fear, duty, sin, virtue and foolishness • this approach is common to the various forms which Rossetti chooses and analysis of form and structure could be the basis for a candidate's exploration of stress and emphasis • examination of Rossetti's use of metaphors, symbols and allegories which draw upon the natural world would support relevant discussion of this issue. • candidates could argue that there are other equal or superior strengths in Rossetti's poetry, but they must deal analytically with the view expressed in the question and may not simply acknowledge it before writing on other topics.
AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • religious belief / the Christian life • gender politics • scholarship • folklore • social conditions • C19th moral values • personal / romantic relationships.

Assessment Grid for Component 1 Section A part (i)

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

Assessment Grid for Component 1 Section A part (ii)

Band	<p style="text-align: center;">AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;">10 marks</p>	<p style="text-align: center;">AO2 <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;">10 marks</p>	<p style="text-align: center;">AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p style="text-align: center;">10 marks</p>	<p style="text-align: center;">AO5 <i>Explore literary texts informed by different interpretations</i></p> <p style="text-align: center;">10 marks</p>
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • perceptive, productive discussion of significance and influence of contexts • confident analysis of connections between texts and contexts 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • mature and confident discussion of other relevant interpretations of set text poems • autonomous, independent reader.
4	<p style="text-align: center;">7 8-marks</p> <ul style="list-style-type: none"> • clearly informed, engaged and well-structured response with clear knowledge of the poems • sound and apt application of literary concepts and terminology • expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • sound, accurate analysis and evaluation of writer's use of language and poetic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meaning 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • sound, secure appreciation and understanding of the significance and influence of contexts • sound, secure understanding of connections between texts and contexts 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • makes sound and purposeful use of other relevant interpretations of set text poems

3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> clearly engages with poems and response is mostly relevant some sensible use of key concepts and generally accurate use and application of terminology reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning generally clear and accurate textual support grasps some implicit meanings 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> clear grasp of significance and influence of contexts clear understanding of connections between texts and contexts 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of set text poems
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading some, though may not always be relevant, use of terminology expression may feature some inaccuracies 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> makes some valid points about writer's use of language and poetic techniques to create meaning supports points by some appropriate reference to poems shows some grasp of implicit meaning 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between texts and contexts 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> acknowledges that set text poems can be interpreted in more than one way
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> superficial approach to poems that may show only partial/simple understanding some grasp of basic terminology, though this may be uneven errors in expression and lapses in clarity 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> identifies basic language and stylistic features discussion tends to be narrative/descriptive in nature offers some support in the form of quotations or references to poems which may not always be relevant 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> describes wider contexts in which poems are written and received attempts to make superficial connections between texts and contexts 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> describes other s'views of set text poems with partial understanding
0	0 marks: Response not credit worthy or not attempted.			

Section B: Poetry Post-1900

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

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

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

Mark allocation

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

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

SECTION B: OVERVIEW OF ASSESSMENT OBJECTIVES

NB

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

AO1

Informed responses will demonstrate clear knowledge of the text. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of poetry. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.

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

By **Band 2** responses would use some accurate use of terminology and an increasing awareness of techniques.

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

By **Band 4** there should be increasingly confident creative engagement with relevant techniques combined with fluent, accurate and appropriate expression.

In **Band 5** we should see clear evidence of sophistication in the ways in which candidates engage and consistent use of an academic register.

AO2

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

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

In **Band 3** we should see increasingly purposeful discussion of language and technique.

By **Band 4** we should expect to see an analysis of the techniques used by the poet.

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

AO3

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

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

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

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

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

AO4

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

Band 1, responses are likely to assert superficial connections.

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

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

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

AO5

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

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

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

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

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

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

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

T S Eliot: *Selected Poems (Faber)*

Q7	<p>“In their presentations of human relationships, we find either distress or distaste rather than celebration.” In the light of this comment and with close reference to relevant contexts, explore connections between Hardy’s and Eliot’s presentation of human relationships. You must analyse in detail at least two poems from each of your set texts. [60]</p>
Overview	<p>It would be quite reasonable to disagree with the assertion in the title as candidates might see (especially in Hardy) that there are other dimensions in the presentation of relationships (even humour) which do not add up (at least on the surface) to “distress” or “distaste” but approaches must be balanced and in order to show knowledge and understanding there would need to be clear observation and analysis of where “distress” and/or “distaste” are apparent in the presentation of relationships. Those disagreeing with the assertion would also need to look carefully at “celebration” but once again a case could be made – especially for Hardy - where there are subtle mixtures of distress and celebration in (for Instance) ‘Poems of 1912-13’. There is plenty of opportunity for nuanced approaches. In Eliot, we might see “distress” and “distaste” arising from an examination of relationships from a personal angle as well as from observations of the wider world of typists and young man carbuncular where setting and circumstances become important factors in indicating the poet’s attitudes and feelings.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> • analysis of the attitudes expressed towards courtship; friendships and social interactions of all types in ‘Prufrock and Other Observations’ would show frustration; contempt; dislocation; failure of communication; cowardice; self-disgust • similarly, in ‘The Waste Land’ all kinds of fractured, unsatisfactory relationships are presented and we are shown; neurotic individuals; conflict; failures of communication; tawdry sensuality and ennui all of which might be used to show the poet’s distaste and the absence of celebration • in ‘Journey of The Magi’ relationships are presented as fraught and frustrating and in the remaining poems in this section, candidates might find evidence of distress and even despair at the impossibility of rewarding relationships. <p>For Hardy:</p> <ul style="list-style-type: none"> • ‘Poems of 1912-13’ offer extensive opportunities for debate and for the analysis of the presentation of relationships - taking in grief; guilt; accusation but also celebration of love once cherished • ‘Tess’s lament’; ‘A Broken Appointment’; ‘He Abjures Love’; ‘At the Word Farewell’; for example, along with numerous other possibilities from different nominated sections of the collection provide rich opportunities for the exploration of attitudes towards relationships.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> • the destructive effects of WW1 • contemporary urban society • personal relationships • the cultural life in London, Boston and Paris • classical and Christian mythology/theology • the values/way of life of the Bloomsbury group • texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures. <p>For Hardy:</p> <ul style="list-style-type: none"> • the destructive effects of WW1 in poems of 1917 • the influence of different poetic forms/traditions • the power and influence of the Victorian church • personal relationships • atheism/pessimism • religious ritual and folkloric superstition • Victorian/Edwardian morality • contemporary rural and urban society.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q8	<p>“Life is neither coherent nor orderly and poetry provides an ideal way of exploring our untidy lives.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Hardy and Eliot present disorder. You must analyse in detail at least two poems from each of your set texts. [60]</p>
Overview	<p>Throughout Hardy’s work and especially in those poems which seem to have been candidates’ favourites (see AO2 below) the poet appears to be trying to make sense of a world where values are scrambled; events occur unexpectedly; wishes are unrequited and there does not appear to be any sense of certainty or any evidence (to Hardy) of a divine plan which seems evident to others. In Eliot’s work, there is a pervading sense of fragmented experience, social disruption and a lack of any degree of certainty or security. Responses will hinge on the treatment of “coherent”, “orderly” and “untidy” but might steer clear of unqualified acceptance of the assertion in the task. Sensible arguments, which take full account of the view expressed in the question, must be rewarded.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> • in all of the nominated sections of the collection candidates have an opportunity to analyse the poet’s search for meaning and significance where chance plays such a major role and where there are no certainties, resolutions or clear answers to questions about relationships; cultural identity; social dynamics and the larger metaphysical questions about existence and destiny. <p>For Hardy:</p> <ul style="list-style-type: none"> • Similar to Eliot’s analysis of life’s puzzles, ironies and unanswered questions, Hardy’s treatment of society, hypocrisy and outcomes which upend accepted values in poems such as ‘The Ruined Maid’; or the unpredictability of life and human feelings in ‘Poems of 1912-13’ or (from a different perspective) ‘In A Waiting Room’; the contrasting attitudes to hope and the future in ‘The Darkling Thrush’ or, like Eliot, the larger questions about random influences, the absence of certainties and unexpected twists of fate(which are to be found in so many poems in the nominated sections) should provide plenty of material for comment and analysis.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Eliot:</p> <ul style="list-style-type: none"> • the destructive effects of World War 1 • contemporary urban life • the cultural/social world of London, Boston and Paris • classical and Christian mythology/theology • the central role of the church in early 20th century society • key texts such as <i>The Bible</i>, <i>From Ritual to Romance</i> and <i>The Golden Bough</i> combined with scholarly knowledge of other cultures. <p>For Hardy:</p> <ul style="list-style-type: none"> • contemporary urban and rural life • the influence of different poetic forms/traditions • the power and influence of the Victorian church • atheism/pessimism • religious ritual and folkloric superstition • Victorian/Edwardian morality.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

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)

Dannie Abse: *Welsh Retrospective (Seren)*

Q9	<p>“Both poets bring the myths of the past powerfully to bear upon their ideas about the present.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Yeats and Abse make use of mythology in their poetry. You must analyse in detail at least two poems from each of your set texts. [60]</p>
Overview	<p>In dealing with myths candidates could focus (for instance) upon classical/folkloric/biblical allusions such as Leda or Troy in Yeats; Heledd, Eros or the Malham Bird in Abse but, to address the heart of the question, they might also consider the ways in which poems about present and often everyday things (e.g. Abse’s ‘The Game’) are infused with mythological content. In Yeats there is also the semi- mythological idea of “Romantic Ireland” which informs writing about the political present, just as there are references to the “fabulist” Iolo Morgannwg in Abse which inform ideas about the 20th century. We should be open-minded about the ways in which candidates approach myths - even the cinema depicting an artificial world so far from the Welsh valleys might be seen to be mythological in its way.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Yeats:</p> <p>In the nominated sections of the collection there is plenty of material to provide the basis for discussion and analysis in poems such as:</p> <ul style="list-style-type: none"> • ‘Red Hanrahan’s Song about Ireland’ – based on a fictional character incorporating folkloric ideas • ‘No Second Troy’ – the ways in which the myths/legends of Ancient Greece/Helen of Troy are brought to bear upon feelings for a contemporary woman • ‘The Magi’- making use of the Christian tradition of myths/stories to comment upon the condition of mankind • ‘The Second Coming’ – similar to the above / implicit analysis of contemporary culture/politics – intense images of horror • ‘Sailing to Byzantium’ – the legendary culture of the ancient world used as a touchstone for contemplation of the present • ‘Leda and the Swan’ – ideas about power / sexuality /destiny. <p>While these are by no means the only poems candidates might choose, they do demonstrate a range of sources and influences from cultures of the past which Yeats uses to illuminate his ideas about different aspects of his present. Obviously, we should not expect a comprehensive range of references from candidates who are required to refer to a minimum of 2 poems by each poet.</p>

	<p>For Abse:</p> <ul style="list-style-type: none"> • ‘The Malham Bird’ – makes use of legendary ‘unfallen’ bird of Eden in Jewish myth to intensify ideas about love and worldliness • ‘The Game’- football fans’ experience is intensified with references to Lucifer, Hell and Mephistopheles • ‘Lament of Heledd’- legends of Wales re-told and re-vivified, stark and horrific imagery • ‘Arianrhod’ -references to the legendary imprisoned, beautiful woman from the Mabinogion illuminate meditation upon a contemporary woman • ‘In the Welsh National Museum’- the mythological ‘devil’ is used to intensify responses to art / musings on the poet’s own portrait • ‘Welsh Valley Cinema, 1930s’- possible choice which sets the semi-mythological world of films against the harsh realities of life in the valleys • ‘At Caerleon’ – Arthurian legend used in meditation upon history/human nature.
<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Yeats:</p> <ul style="list-style-type: none"> • Irish Politics / nationalism / Civil War • Irish Myth and folklore • Irish cultural life / theatre /music/ visual arts • Classical literature / civilisation • Eastern philosophy • Occultism • The church in Ireland • Irish landscapes • Social Class. <p>For Abse:</p> <ul style="list-style-type: none"> • Jewish heritage • Welsh Literature • Welsh folklore • Landscapes/ settings in Wales • Scientific / Medical training • Social Class • Sport • Music.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets’ attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.

A05

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

Q10	<p>“The driving force of their poetry is passion.” In the light of this comment and with close reference to relevant contexts, how far would you agree that Yeats and Abse are alike in their presentation of passionate feelings? You must analyse in detail at least two poems from each of your set texts.</p> <p style="text-align: right;">[60]</p>
Overview	<p>The overt celebration of sexuality (along with its frustrations) is seen frequently in Abse’s poems but passion might be seen to go further than sexuality or personal relationships – strong feelings of any variety may be seen as passionate so political, professional, aesthetic, nationalistic feelings or celebration of places might all be relevant to this task. Similarly, in Yeats, along with passionate and sensual praise of women we might also find passion of different sorts in political attitudes and ideas about national culture. In Yeats particularly, candidates might look at poems which demonstrate the death or cooling of passionate feelings which would allow a nuanced approach to the assertion in the task.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Yeats:</p> <ul style="list-style-type: none"> • ‘Leda and The Swan’ – sexual energy combined with passionate feelings about consequences and the female power to destroy with beauty • Similarly, ‘No Second Troy’ – explores the pain of rejection but also the consequences of passionate commitment • ‘Her Praise’ ‘Fallen Majesty’ and ‘Broken Dreams’ present obsessive, all-consuming love • ‘Easter 1916’ and similar poems such as the seven sections of ‘Meditations in Time of Civil War’ focused upon politics and conflict in Ireland might be used to demonstrate a passionate commitment to ideas, causes and the culture of Ireland. <p>For Abse:</p> <ul style="list-style-type: none"> • ‘The Boasts of Hywel ab Owain Gwynedd’ – unabashed, unrestrained sensuality • ‘Meurig Dafydd to His Mistress’ – rage, rancour, contempt • ‘Dafydd ap Gwilym at Llanbadarn’ – frustration and lust • ‘The Malham Bird’; ‘Postcard to His Wife’ and ‘Scenes from Married Life’ present a range of passionate feelings focused upon relationships. <p>There are many poems where readers might detect a passionate presentation of Wales – its characters, landscapes, history and culture and candidates’ choices must be judged on merit.</p>

AO3	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Yeats:</p> <ul style="list-style-type: none"> • Irish Politics / nationalism / Civil War • Irish Myth and folklore • Irish cultural life / theatre /music/ visual arts • Classical literature / civilisation • Eastern philosophy • Occultism • the church in Ireland • Irish landscapes • social class. <p>For Abse:</p> <ul style="list-style-type: none"> • Jewish heritage • Welsh Literature • Welsh folklore • landscapes/ settings in Wales • scientific / medical training • social Class • sport • music.
AO4	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
AO5	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

D. H. Lawrence: *Selected Poems* (Penguin Classics, ed. James Fenton)
(Love Poems and Others, Amores, New Poems, Birds, Beasts and Flowers, Last Poems)

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

Q11	“Writers are always influenced by past events.” In response to this comment and with close reference to relevant contexts, explore connections between the ways in which Lawrence and Clarke write about the past. You must analyse in detail at least two poems from each of your set texts [60]
Overview	While responses are bound to offer biographical references in response to this task, in order to gain credit under AO3 those references must be closely linked to analysis of the chosen poems. There is plenty of opportunity to move beyond purely biographical material and to consider historical, cultural and mythological elements which strongly influence both poets’ writing.
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Lawrence:</p> <ul style="list-style-type: none"> • use of Nottinghamshire dialect in his early collections • use of the evocation of memory in ‘Piano’ • critical voice in many of his early poems – ‘Weeknight Service’ and ‘Discord in Childhood’ • accounts of failed or unsatisfactory relationships as in ‘Last Words to Miriam’ • meditations on prehistory and the primitive past such as ‘Hummingbird’ • ideas about the mythological or classical past such as ‘The Greeks are Coming’. <p>For Clarke:</p> <ul style="list-style-type: none"> • links to her Welsh heritage – ‘Mother Tongue’ • natural imagery explored through sequences, for example The Middleton Poems, Nine Green Gardens • specific details of Welsh places in ‘The Physicians of Myddfai’ • deep sense of community created in ‘A Death in the Village’ • closeness of family conveyed in ‘The Piano’. • prehistoric features; the fossil record and the geological past as in ‘The Stone Hare’.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Lawrence:</p> <ul style="list-style-type: none"> • his early life in the mining village of Eastwood and first romantic / family relationships • his teaching experience and the place of the classroom • his experience of being in exile, especially the culture of the Mediterranean • his individualistic, anti-egalitarian views • his experiences of living in Italy, especially Florence and Taormina, in Australia and New Mexico • past cultures / pre-history and mythology. <p>For Clarke:</p> <ul style="list-style-type: none"> • her home, 'Blaen Cwrt', in west Wales • her proximity to Welsh farming life and its effects • her interest in the history, landscape and culture of Wales • the link between music and poetry • her role as a poet who remembers people, events and the past • her role as the National Poet of Wales • ideas about geology.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q12	<p>“Lawrence and Clarke seem similar in the ways in which they portray the vulnerability of life.” With close reference to relevant contexts, explore connections between the ways in which Lawrence and Clarke present ideas about vulnerability. You must analyse in detail at least two poems from each of your set texts. [60]</p>
Overview	<p>There are a number of ways in which candidates might approach this task. “life” might be taken to be the human life of the individual or it might be interpreted in a variety of other ways to include civilisation; survival in the natural world; the quality of different sorts of relationship; the weaknesses / failures of different historical and current cultures or in any combination of these and other relevant approaches. We will reward work which keeps a valid interpretation of “vulnerability” at the core of the response.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Lawrence:</p> <ul style="list-style-type: none"> • in ‘Birds, Beasts and Flowers’ there is considerable play between strengths and weaknesses of humans and animals such as bats, mosquitos and snakes which reveal vulnerabilities on both sides • relationships of all kinds are presented as fragile and vulnerable to change • in poems such as ‘Thief in the Night’ psychological vulnerabilities are explored • in ‘Last Poems’ there is a blend of travelogue, mythology and ancient history richly observed and blended with meditations upon mortality which explore the vulnerability of humans and cultures • the use of plants/fruits as a focus for a discourse on relationships. <p>For Clarke:</p> <ul style="list-style-type: none"> • the use of sibilance to convey the fragility of the snake’s life in ‘Adders’ • use of shocking imagery relating to foot and mouth disease in ‘Making the Beds for the Dead’ • the use of first person and personal experience in ‘Blackface’ • close focus on farmers and their animals. • a more positive view could be linked to ‘Flood’ whereas an opposing argument could be discussed – ‘The Flood Diary’.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Lawrence:</p> <ul style="list-style-type: none"> • foreign / ancient cultures • the natural world – animals, flowers, landscapes • travel and other cultures • religious traditions • science/natural history. <p>For Clarke:</p> <ul style="list-style-type: none"> • rural life/traditions in Wales • the natural world – animals, flowers, landscapes • travel and other cultures • C21st century attitudes towards the natural world • science/geology/archaeology/modern agriculture/natural history • industry and technology.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

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

Q13	<p>How far do you agree that Hughes and Plath are alike in “revealing what is uncivilised and instinctive beneath the surface of an apparently civilised world”? You must analyse in detail at least two poems from each of your set texts and make close reference to relevant contexts. [60]</p>
Overview	<p>Candidates might consider Hughes’ shamanistic approach to the natural world and his engagement with wild animals which suggest an instinctive connection with other forms of life alongside his apparent re-invention of religion through the Crow poems which seems both primitive and intuitive or instinctive. The sense of menace which is either overt or sub-textual in Plath’s poetry might be seen to stem from an instinctive and primitive engagement with fundamental ideas such as birth, death and the physical horror of the life she observes both inside and outside herself - there appears to be an appreciation of the primitive energy and often threat she finds intuitively or instinctively in such things as flowers, landscapes, children, balloons or other elements of what would normally be regarded as the ordinary components of a civilised world.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • the ‘Crow’ poems or ‘Hawk Roosting’ provide excellent material for the analysis of uncivilised and instinctive elements • ‘February’ presents uncivilised/instinctive fears and threats running counter to civilised ideas • the presentation of uncivilised/instinctive behaviour in several of the poems about wild animals or animals in captivity • ‘The Bull Moses’ presents uncivilised/instinctive energies in the domesticated but dangerous animal • the treatment of landscapes and natural elements – far removed from scenes of civilisation reveal uncivilised/instinctive energies which are shown to be at work upon the observer • primitive ideas of aggression and survival might be found in poems such as ‘Bayonet Charge’. <p>For Plath:</p> <ul style="list-style-type: none"> • poems about sickness or the instinctive forces in pregnancy and motherhood; the prospect of death; psychological and physical suffering and relationships tap into uncivilised/instinctive ideas that are set up against more conventional civilised approaches to these matters • in poems such as ‘Mary’s Song’ ordinary, civilised scenes break open to reveal uncivilised/instinctive ideas about murder and fear or hatred of the ‘other’ • in poems featuring the natural world such as ‘Winter Trees’ or ‘Wuthering Heights’ we are asked to glimpse the ancient/ uncivilised/instinctive forces of nature at work seen through the lens of a ‘civilised’ observer • the surface of commonly accepted objects of beauty or reverence such as flowers ‘Poppies in July’ or family relationships in ‘Daddy’ or ‘Lesbos’ are stripped away to reveal instinctive or uncivilised and powerful emotions beneath.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • relationship with Plath • family • Yorkshire landscape / rural life • animals in the wild and captivity • literary / academic influences – European and American writing • prehistory and the supernatural. <p>For Plath:</p> <ul style="list-style-type: none"> • relationship with Hughes • experience of life in UK, Europe and USA • childhood loss/trauma • influence of other writers such as Lowell • the medical world – especially treatment for mental illness • experience of motherhood • landscapes and the natural world.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q14	<p>“Hughes rarely writes about himself; Plath writes about nothing but herself.” In the light of this comment and with close reference to relevant contexts, examine connections between the ways in which Hughes and Plath approach their subjects. You must analyse in detail at least two poems from each of your set texts. [60]</p>
Overview	<p>Even when she appears to be writing about things outside herself such as in ‘Finisterre’, Plath suddenly becomes the focus rather than the exterior objects and conditions she describes. In many of the poems there is a personal / confessional element which candidates could explore as different aspects of the poet’s sensibility are revealed and explored. In Hughes, with the exception of a few examples of intense and explicit personal analysis (in poems such as ‘The Horses’ for instance) there is much less evidence of the observer’s personal involvement with the subject matter except implicitly as it is measured by the intensity of his engagement. Some poems then might provide grounds for a subtle and nuanced disagreement which would be perfectly legitimate. Candidates might also point to examples such as ‘Wind’ where Hughes does seem closer to Plath in a semi-confessional mode, but these examples would need to be carefully balanced against the majority of the poems in a fair treatment of the question’s assertion.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> the poems which could be said to demonstrate Hughes’ cold, objective observation of people, creatures, landscapes, weathers and so on are far too many to list and candidates may make use of a wide range of materials. However, other poems such as: ‘The Bull Moses’; ‘View of a Pig’; ‘November’ or ‘Wodwo’ might appear to feature an explicit study of the writer’s own feelings and these might be used as balancing points in an argument. Care must be taken though to distinguish between the obvious confessional approach in Plath and the use of different voices/personae in Hughes’ work. <p>For Plath:</p> <ul style="list-style-type: none"> nearly every poem in the collection involves explicit self-examination by the poet but candidates might argue that in poems such as ‘Suicide off Egg Rock’; ‘The Hermit at Outermost House’ or possibly ‘The Munich Mannequins’ there does appear to be a ‘cold objectivity’ similar to Hughes and this might be used to balance discussion.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Hughes:</p> <ul style="list-style-type: none"> • relationship with Plath • Yorkshire landscape / rural life • literary / academic influences – European and American writing • outdoor/sporting life • prehistory and the supernatural • legacy of 2 World Wars. <p>For Plath:</p> <ul style="list-style-type: none"> • relationship with Hughes • experience of life in UK, Europe and USA • childhood loss/trauma • influence of other writers such as Lowell • the medical world – especially treatment for mental illness • experience of motherhood • attitudes towards women writers and intellectuals in '50s and 60s society.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor; simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

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

Q15	<p>“While both poets seem preoccupied by relationships, neither seems to believe in love.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Larkin and Duffy write about relationships. You must analyse in detail at least two poems from each of your set texts. [60]</p>
Overview	<p>Candidates might want to draw contrasts between the two poets and claim that while Larkin’s poetry does seem to match the assertions in the task, Duffy can be read differently. On the other hand, some might argue that there is a lack of belief in love in both poets’ work and while Larkin accepts this with a philosophical or cynical shrug, Duffy’s accounts of failure are angrier and more frustrated, even where love relationships seem to be intense and successful as in “Sleeping” there is the ominous idea of “drowning” at the end. In both collections there are sufficient poems which feature relationships to justify an assertion about the poets’ preoccupation with this subject so we must beware of responses which take the line that in fact the poets’ preoccupations lie elsewhere and then go on to write on different topics. Candidates must deal with the view expressed in the task.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by economical and well-selected quotation and close reference. We will reward candidates’ success in dealing with materials such as those below, but these are only examples and other valid/relevant materials could be used which will deserve equal reward:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • ‘Wild Oats’; ‘Talking in Bed’; ‘Afternoons’ ‘Self’s the Man’; ‘An Arundel Tomb’ and ‘Dockery and Son’ are good examples of slightly different approaches to relationships but what unites them is the pervasive doubt about the possibility of love. Some might argue that ‘The Whitsun Weddings’ is an exception, but the cynicism, bewilderment and distaste expressed throughout would need to be taken into account as they probably suggest a detached fascination with the rituals of relationships rather than a convincing belief in love. <p>For Duffy:</p> <ul style="list-style-type: none"> • ‘Valentine’; ‘Adultery’; ‘Havisham’; ‘The Captain...Team’; ‘Crush’ and ‘Disgrace’ are good examples of poems which might be analysed in support of the assertion • but candidates might find evidence of some belief in the possibility of different sorts of love in poems such as ‘Moments of Grace’; ‘First Love’; ‘Close’ or ‘Brothers’ although all seem to contain implicit points about mutability or doubts about permanence which should lead to balanced, nuanced analysis.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • pre and post WW2 UK: class structures/suburban life/industry/consumerism • mid-century courtship rituals / conventions • academic life • liberal attitudes / ending of censorship • literary developments and influence of Amis, Gunn, Wain etc (The Movement) • life in a port city (Hull). <p>For Duffy:</p> <ul style="list-style-type: none"> • working class/suburban/Catholic upbringing • background in philosophy • consumerism in the 60s and 70s • feminism / gender issues • permissive society • C20th education.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs <p>the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q16	<p>“So many of the poems feature those who seem to have been either betrayed or let down.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Larkin and Duffy present disillusionment. You must analyse in detail at least two poems from each of your set texts. [60]</p>
Overview	<p>Candidates are not required to give equivalent attention to ‘betrayed’ and ‘let down’ – the two terms are there to make the question as accessible as possible and essays might move from one to the other offering nuanced shades of difference between the two or the main focus might be on one or the other. They will probably resolve their thinking through the treatment of ‘disillusionment’ showing that betrayal or being let down are the main ingredients of such a state of mind. ‘Life’ is the focus of the assertion so candidates can and probably should range more widely than romantic relationships where they can take account of the presentation of cultural expectations/values in poems such as ‘The Whitsun Weddings’ or ‘The Good Teachers’ or ideas about family in ‘Home is so Sad’ or ‘Never Go Back’.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • ‘Afternoons’, ‘Self’s the Man’, ‘Talking in Bed’ or ‘An Arundel Tomb’ are good examples of the presentation of disillusionment -either as experienced by the subjects observed or on the part of the observer • In different ways, poems such as ‘Sunny Prestatyn’; ‘Essential Beauty’; ‘Faith Healing’; ‘Send No Money’; ‘MCMXIV’; ‘Toads Revisited’ or ‘The Large Cool Store’ might be seen as a representative samples of poems which deal with disillusionment beyond personal relationships and taking in a broad sweep of ideas about the deceptions and betrayals of different aspects of society and contemporary life. <p>For Duffy:</p> <ul style="list-style-type: none"> • ‘Havisham’ might be used as an obvious example of betrayal and disillusionment along with other poems about the disappointments of personal relationships such as ‘Valentine’ or ‘Adultery’ • wider treatments of disillusionment focused upon domestic life in poems such as ‘Never Go back’; political and public life in poems such as ‘Fraud’ or the world-weariness or disillusionment with issues such as education and youth in poems such as ‘Like Earning A living’ present plenty of opportunity for candidates to demonstrate their understanding and appreciation of the issues across a range of work.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Larkin:</p> <ul style="list-style-type: none"> • pre and post WW2 UK: class structures/suburban life/industry/consumerism • academic/work life • literary developments and influence of Amis, Gunn, Wain etc (The Movement) • Other literary influences such as Hardy on the control and structure of verse and pessimistic voice • life in a port city (Hull) • bachelorhood • consumerism. <p>For Duffy:</p> <ul style="list-style-type: none"> • working class/suburban/Catholic upbringing • background in philosophy • Liverpool culture in the 60s and 70s – performance poetry and popular culture • feminism / gender issues • permissive society • legacy of the holocaust • C20th education.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

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

Q17	<p>“The primary appeal of both poets is to a reader’s senses.” In the light of this comment and with close reference to relevant contexts, how far would you agree that Heaney and Sheers are alike in appealing more to our senses than to our intellects? You must analyse in detail at least two poems from each of your set texts. [60]</p>
Overview	<p>There is much to debate here and while we would expect candidates to show some degree of agreement with the ability of both poets to appeal to the senses (potential support is to be found everywhere) there could be disagreement about the extent to which our intellects are engaged. “Senses”, and perhaps emotive language/imagery, might be seen as the vehicles for the better expression of challenging ideas about social values; conflict; politics; relationships; mortality and so on. We hope to see analyses of the poets’ sensual appeal through choices of language, imagery and form rather than simple assertions of the effects achieved.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples</u> and <u>other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • there are very few (if any) poems in the collection which do not appeal directly to the senses and provide rich opportunities for the analysis of imagery, metaphor and simile. Candidates will make their own choices but will need to focus clearly on the effects achieved by language choices in poems such as ‘A Drink of Water’ and featuring ‘The pump’s whooping cough’ or ‘My palate hung with starlight’ in a poem such as ‘Oysters’ or ‘the reek of silage’ in ‘Glanmore Sonnet IX’ or ‘I smelt the heat of day in ‘The Guttural Muse’. Candidates should be able to find ample examples of the ways in which the poet appeals directly to all five senses. <p>For Sheers:</p> <ul style="list-style-type: none"> • similarly, in Sheers, there are few if any of the poems which do not appeal directly to a reader’s senses. There are sharp and precise appeals to our vision in poems such as ‘Show’ with models shown ‘high-heeled as curlews’; to our sense of smell in ‘the sweet methane of the chicken sheds’ or touch in ‘one egg, warm and bald in his brown palm’ in ‘The Equation’ or ‘our breaths rising and falling in unison’ in ‘Keyways’ and in ‘Amazon’ ‘the pop and smokey release of its cork’ our sense of hearing is engaged. There is plenty of material from which to choose and to support consideration of the view that our enjoyment lies primarily in the vivid stimulation of our senses.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • friendships • the influence of political events/social circumstances (The Troubles) • Irish history and folklore • marriage and family • travel • the influence of other writers from Dante to Lowell and Irish cultural circles • the influence of life in southern Ireland. <p>For Sheers:</p> <ul style="list-style-type: none"> • childhood in the agricultural community of the Marches • family / illness / bereavement / education • local characters / role models (e.g. teachers) • late C20th youth culture • travel in France, Africa and USA / foreign cultures / urban life • literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin) • legacy of WW1 and WW2.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Q18	<p>“The poet’s genius is to transform the humble into the sublime.” In the light of this comment and with close reference to relevant contexts, explore connections between the ways in which Heaney and Sheers transform our view of ordinary life. You must analyse in detail at least two poems from each of your set texts. [60]</p>
Overview	<p>It is the reader’s surprise and pleasure at discovering familiar or mundane objects from new angles and in the transforming light of precise language and illuminating images which underpins this task. How in eating oysters Heaney writes of ‘My palate hung with starlight’ or when Sheers writes in ‘Calendar’ ‘Nests clot in the veins / of the tree’. There is material in every poem and plenty of opportunities to identify and explore connections between similar approaches to language, imagery and form in both poets. ‘Ordinary life’ might also be seen in the presentation of family and romantic relationships which, candidates might argue, are transformed by the poets’ vision from personal (‘humble’ and particular) to universal truths about humanity and thus become ‘sublime’.</p>
AO2	<p>Analysis of the ways in which meanings are shaped will be strengthened by <u>economical and well-selected quotation and close reference</u>. We will reward candidates’ success in dealing with materials such as those below, but <u>these are only examples and other valid/relevant materials could be used</u> which will deserve equal reward:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • in analysing the form, language and imagery of their own choice of poems candidates should be able to demonstrate how these factors lend ordinary objects and circumstances weight / dignity / significance beyond themselves and in this way produce art of great beauty and consequence • ‘The Harvest Bow’ for instance takes for its subject a humble twist of straw but makes this a vehicle for meditation upon memory; a lens through which to recreate the past and a consideration of what endures in life finishing with implicit ideas about the purpose of art/craft and the process of creativity. <p>For Sheers:</p> <ul style="list-style-type: none"> • in analysing the form, language and imagery of their own choice of poems candidates should be able to demonstrate how these factors lend ordinary objects and circumstances weight / dignity / significance beyond themselves and in this way produce art of great beauty and consequence • in a poem such as ‘History’, for instance, a piece of slate becomes the touchstone for a deep appreciation and understanding of the history and culture of a part of Wales.

<p>AO3</p>	<p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <p>For Heaney:</p> <ul style="list-style-type: none"> • Northern Irish Catholic origins • the influence of political events/social circumstances (The Troubles) • Irish history and folklore • marriage and family • travel • the influence of other writers from Dante to Lowell and Irish cultural circles • the influence of life in the Republic of Ireland. <p>For Sheers:</p> <ul style="list-style-type: none"> • childhood in the agricultural community of the Marches • family / illness / bereavement / education • local characters / role models (e.g. teachers) • late C20th youth culture • travel in France, Africa and USA / foreign cultures / urban life • literary influences (e.g. Eliot, RS Thomas, Heaney and Larkin) • legacy of WW1 and 2.
<p>AO4</p>	<p>Valid, relevant connections might include comparisons and contrasts of:</p> <ul style="list-style-type: none"> • the effects of poetic form and structure • aural features such as rhyme, metre, assonance and onomatopoeia • choice of subject matter • different poets' attitudes to similar circumstances • use of imagery • choice of language to create tone and mood • presentations of abstract ideas and beliefs • the ways in which poets make use of specific devices such as metaphor, simile and oxymoron.
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Reward sensible and supported alternative readings which are relevant to the discussion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the texts and task.</p>

Assessment Grid for Component 1 Section B

Band	<p style="text-align: center;">AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;">10 marks</p>	<p style="text-align: center;">AO2 <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;">20 marks</p>	<p style="text-align: center;">AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p style="text-align: center;">10 marks</p>	<p style="text-align: center;">AO4 <i>Explore connections across literary texts</i></p> <p style="text-align: center;">10 marks</p>	<p style="text-align: center;">AO5 <i>Explore how literary texts are informed by different interpretations</i></p> <p style="text-align: center;">10 marks</p>
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • perceptive, sophisticated analysis and evaluation of writers' use of language and poetic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • perceptive, productive discussion of significance and influence of contexts • confident analysis of connections between texts and contexts 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • productive and illuminating connections/ comparisons between poems and poets 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • mature and confident discussion of other relevant interpretations of set text poems • autonomous, independent reader
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • clearly informed, engaged and well-structured response with clear knowledge of the poems • sound and apt application of literary concepts and terminology • expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • sound, accurate analysis and evaluation of writers' use of language and poetic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meaning 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • sound, secure appreciation and understanding of significance and influence of contexts • sound, secure understanding of connections between texts and contexts 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • sound, secure and purposeful connections and comparisons between poems and poets 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • makes sound and purposeful use of other relevant interpretations of set text poems

3	<p>5-6 marks</p> <ul style="list-style-type: none"> clearly engages with poems and response is mostly relevant some sensible use of key concepts and generally accurate use and application of terminology reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses. 	<p>9-12 marks</p> <ul style="list-style-type: none"> purposeful, detailed and mostly relevant analysis of writers' use of language and poetic techniques to create meaning generally clear and accurate textual support grasps some implicit meanings 	<p>5-6 marks</p> <ul style="list-style-type: none"> clear grasp of significance and influence of contexts clear understanding of connections between texts and contexts 	<p>5-6 marks</p> <ul style="list-style-type: none"> makes generally clear and appropriate connections/comparisons between poems and poets. 	<p>5-6 marks</p> <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of set text poems
2	<p>3-4 marks</p> <ul style="list-style-type: none"> attempts to engage with poems and structure response, though may not always be relevant to the question; response may be restricted to a literal reading some, though may not always be relevant, use of terminology expression may feature some inaccuracies 	<p>5-8 marks</p> <ul style="list-style-type: none"> makes some valid points about writers' use of language and poetic techniques to create meaning supports points by some appropriate reference to poems shows some grasp of implicit meaning 	<p>3-4 marks</p> <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between texts and contexts 	<p>3-4 marks</p> <ul style="list-style-type: none"> makes some superficial, usually valid connections/comparisons between poems and poets 	<p>3-4 marks</p> <ul style="list-style-type: none"> acknowledges that set text poems can be interpreted in more than one way
1	<p>1-2 marks</p> <ul style="list-style-type: none"> superficial approach to poems that may show only partial/simple understanding some grasp of basic terminology, though this may be uneven errors in expression and lapses in clarity 	<p>1-4 marks</p> <ul style="list-style-type: none"> identifies basic language and stylistic features discussion tends to be narrative/ descriptive in nature offers some support in the form of quotations or references to poems which may not always be relevant 	<p>1-2 marks</p> <ul style="list-style-type: none"> describes wider contexts in which poems are written and received attempts to make superficial connections between texts and contexts 	<p>1-2 marks</p> <ul style="list-style-type: none"> identifies superficial connections/comparisons between poems/poets 	<p>1-2 marks</p> <ul style="list-style-type: none"> describes others' views of set text poems with partial understanding
0	0 marks: Response not credit-worthy or not attempted.				