

Mark Scheme (Results)

January 2007

GCE

GCE English Literature (6391/01)

Unit 1: Drama and Poetry (6391/01)

SECTION A: DRAMA

Answer ONE question from this section.

1. BEHN: The Rover (New Mermaids)

Either:

- (a) 'Behn's use of the carnival allows the characters, particularly the women, to act with a freedom they would not otherwise experience.'

In the light of this comment, explore the dramatic presentation of the carnival. You should include an examination of ACT I, SCENE II (from the stage direction after line 82 'Enter several men in masquing habits, ... ' to the stage direction after line 259 'Exeunt all the women [except LUCETTA]').

AO1 The key terms here apart from the carnival are 'particularly the women', 'freedom' and 'not otherwise experience'. Lower band answers are likely to focus on events which occur at the carnival and develop a narrative response, interpreting the idea of freedom in a rather literal sense. Higher band answers, however, are more likely to consider the issues raised and explore the ways in which the women take advantage of the potential offered by disguise, for example, and confidently examine the 'dramatic presentation'.

AO2i Candidates are directed to Behn's dramatic technique. Lower band answers may well however concentrate on the given scene and describe rather than explore generic features such as farce and the staging of the action. Higher band answers are more likely to consider these aspects, respond in detail to the scene and make appropriate references to other parts of the text.

AO3 There is much to comment on in the scene and a discriminator will be the ability of the candidates to choose carefully the details on which they wish to focus. Lower band answers are likely to respond in a narrative way with limited analysis of language or dramatic technique. Higher band answers should respond confidently and explore the complex interactions and changes of tone used by Behn to dramatise the way the characters respond to the carnival.

AO4 Candidates are asked to explore their response to a statement which contains a number of aspects which should provoke thoughtful argument, including issues of gender and dramatic metaphor. Lower band answers may well provide some detail about the way the characters, particularly the women, respond to the opportunities offered by the carnival, but are likely to develop their answers in a descriptive rather than analytical way. Higher band answers should develop and sustain an argument based on an analysis of genre and dramatic style.

(Total 50 marks)

1. **BEHN: The Rover (New Mermaids)**

Or:

- (b) 'The men may seem to have the power in the play, but what the audience actually sees is how easily they can be manipulated by the women.'

In the light of this comment, examine the dramatic ways in which Behn presents the balance of power between men and women in the play. In your answer you should examine at least two appropriate extracts of your choice.

A01 The quotation contains two very obvious key terms in 'power' and 'manipulated', and the candidates should be clearly focused on the antithesis presented in the comment. Lower band answers may well give some examples of the way men are manipulated (perhaps most likely citing the case of Blunt), but are unlikely to explore the idea of power or focus on the 'dramatic ways'. Higher band answers, however, are likely to focus on a range of examples of manipulation and how Behn presents the relationships between men and women in the light of this.

A02i The question directs candidates to the 'dramatic ways' Behn uses to present relationships and the focus on the women in the play also points to key generic features. Lower band answers are likely to approach the question from a character base, making comparisons but in a rather unstructured and probably assertive way. Higher band answers are likely to explore a range of generic features and stage conventions.

A03 A likely discriminator will be the scenes which candidates choose to analyse. Lower band answers may refer to some aspects of language or dramatic structure in their chosen scenes, but are unlikely to develop a coherent argument. Higher band answers will explore the details of Behn's style and structure and relate their comments directly to the central ideas of the question.

A04 A key discriminator is likely to be the degree that candidates focus their answers beyond mere character study and fully explore ideas of power in the play. Lower band answers are likely to write about a few relationships with some references to examples of manipulation. Higher band answers may probe a range of issues raised by the quotation (including perhaps wealth, status, families, marriage) and explore the idea of manipulation fully, supported by well selected textual reference.

(Total 50 marks)

2. FRIEL: Translations (Faber)

Either:

- (a) Jimmy tells Hugh, ' ... - what I really want - companionship, Hugh - at my time of life, companionship, company, someone to talk to.'

In the light of Jimmy's comment, examine Friel's dramatic presentation of friendship and companionship in the play. Use as your starting point some material from the opening of the play (pages 1-15 in the prescribed edition up to 'Manus All right - all right.').

AO1 The main focus of the question is clear in the terms 'friendship' and 'companionship'. Candidates should not have any difficulty with these and a discriminator is likely to be the range of reference and the degree of understanding of Friel's dramatic technique. Lower band answers may well respond to the idea of friendship but are likely to stay within fairly limited character studies. Higher band answers should be able to see wider implications in the question and explore thoughtfully such aspects of the play as community and loyalty.

AO2i The task reminds candidates that they are writing about a play. The scene contains plenty of material, and Friel's dramatic techniques are clearly present in his subtle opening pages. Lower band answers may well focus excessively on this scene and approach it from a descriptive point of view. Higher band answers will demonstrate a detailed understanding of the extract, and select intelligently from elsewhere in the play.

AO3 The scene should provide plenty of opportunities for candidates to explore language and dramatic structure. Lower band answers are likely to focus on character and may well not distinguish between the different types of relationship that Friel presents. Higher band answers will however understand the range of possible reference, and will also make confident links between the scene and other parts of the play.

AO4 The discriminator will be the range of reference and the understanding of Friel's dramatic techniques, including the use of metaphorical or symbolic implications. Lower band answers are likely to list or exemplify, while higher band answers will be open to the complexity of the play and will explore the theme in an analytical and thoughtful way.

(Total 50 marks)

2. FRIEL: Translations (Faber)

Or:

- (b) 'The play explores not only the range and subtleties of language but also its inadequacies.'

In the light of this comment, examine the ways in which Friel dramatises the strengths and weaknesses of language in the play. In your answer, you should examine at least two appropriate extracts of your choice.

A01 The key terms in the statement are 'range and subtleties' as opposed to 'inadequacies', supported by 'the strengths and weaknesses' in the question. The discriminator is likely to be the ability of the candidates to respond directly to the question rather than produce an all-purpose essay on language. However, lower band answers may well do this, or refer only to part of the statement. Higher band answers should develop a confident argument which focuses directly on all the key terms.

A02i The question directs candidates to the genre through the word 'dramatises'. Lower band answers, however, are likely to approach the question in a descriptive way, with limited reference to dramatic structure or impact. Higher band answers should respond thoughtfully to the way language as a theme is woven into the dramatic fabric of the play, choosing scenes appropriately.

A03 The quotation specifically asks candidates to focus on the language of the play. Lower band answers may exemplify rather than engage directly with the issues raised, and details may not be developed or linked effectively. Higher band answers, however, are likely to explore a wide range of language features, considered in relation to the overall dramatic structure.

A04 A discriminator will be the degree to which candidates develop an argument rather than a list of examples and their choice of supportive material. Lower band answers may focus on some parts of the play but are unlikely to analyse. Higher band answers should explore the range of material in the play with confidence.

(Total 50 marks)

3. CHURCHILL: Top Girls (Methuen)

Either:

- (a) 'Churchill gives us a powerful dramatic picture not only of the ways women become victims of men, but also how the women are often victims of each other.'

How do you respond to this view? Use as a starting point ACT TWO, SCENE THREE from 'ANGIE. Hello.' to the stage direction 'ANGIE sits at WIN's desk.' (pages 53 to 60 in the prescribed edition).

- AO1** Key terms in the quotation are 'victims of men' and 'victims of each other' and this antithesis should provide plenty of discussion. The phrase 'powerful dramatic picture' should also prompt candidates to consider issues of dramatic impact. Lower band answers are likely to focus more on the first term and limit their responses to character based comment and the given scene. Higher band answers should provide an effective overview of the issues raised by the question, ranging thoughtfully over the text as a whole and relating their comments to a careful analysis of the given scene.
- AO2i** Candidates are reminded of the need to consider genre with the phrase 'powerful dramatic picture' which focuses on Churchill's method and the impact on the audience. Lower band answers are likely to concentrate on the extract and the idea of 'victims'. Higher band answers are more likely to use material from different parts of the play and show understanding of Churchill's dramatic technique.
- AO3** Candidates should not find it difficult to comment on Churchill's dramatic method and there are plenty of opportunities to create links with other scenes (including possibly Act 1) through analysis of language and technique. Lower band answers may refer to the language of the scene but in a rather descriptive way. Higher band answers will range widely and explore in a focused way Churchill's presentation of the idea of victims.
- AO4** Candidates are asked for their response to the quotation, and they are, of course, free to take any line, and may indeed challenge the statement. Lower band answers may well attempt to focus on the way the play explores how women have been exploited, but the argument will be limited. Higher band answers are likely to develop a thoughtful response to the statement as a whole, and provide a careful and sustained argument.

(Total 50 marks)

3. CHURCHILL: Top Girls (Methuen)

Or:

- (b) 'The play presents ambition as vitally important for women, but it also shows us that it is not always a force for good.'

In the light of this comment, examine Churchill's dramatic presentation of ambition. In your answer you should refer to at least two appropriate extracts.

AO1 The central terms are 'ambition', 'vitally important for women' and 'not always as a force for good'. Lower band answers are likely to focus on the importance of ambition and probably centre their answers on Marlene. Higher band answers will respond to the central antithesis in its entirety, explore a range of references and focus on 'dramatic presentation'.

AO2i The phrase 'dramatic presentation' directs the candidates to consider the text as drama. Lower band answers may make some passing reference to genre but are more likely to answer through character. Higher band answers will range relevantly across the play, responding to the methods used by Churchill to explore the theme.

AO3 As ever, the choice of reference will be a central discriminator here. Lower band answers may attempt some analysis of the way ambition is explored but it will be limited, without a developed argument or effective links between the references. Higher band answers should choose scenes carefully and analyse Churchill's dramatic method carefully.

AO4 The central term in this question is accessible and open to a variety of interpretations, allowing candidates to develop their own response. Lower band answers may well respond to some aspects of the theme but may not do so in a very focused way. Higher band answers should respond with a developed and thoughtful argument, confidently exploring a range of nuances suggested by the question.

(Total 50 marks)

4. WILLIAMS: A Streetcar Named Desire (Penguin)

Either:

- (a) 'It is Williams's presentation of the intense feelings of the characters in the play which most involves the audience.'

In the light of this comment, explore the dramatic ways in which Williams presents the emotions and feelings of his characters. You should include in your answer an examination of SCENE THREE.

- AO1** The key term here of course are 'emotions and feelings' and 'intense feelings' and these should be easily accessible. Lower band answers may focus on Stanley and Blanche and approach their emotions in a largely descriptive way, possibly ignoring Williams's dramatic method. Higher band answers are likely to develop a wide ranging response, in which the characters' emotions are placed within the context of the dramatic action.
- AO2i** The question asks candidates to focus on 'the dramatic ways' in which the characters' emotions 'involves the audience', and with these clear prompts in mind they should be able to develop a response to the generic features of the drama. Lower band answers may limit themselves largely to a possibly over-detailed commentary on the given scene and may well provide character studies. Higher band answers may use a range of reference to explore Williams's stagecraft and the changing emotional impact of the action.
- AO3** The question focuses on character but candidates need to respond to the prompt about Williams's presentation, including language, dramatic structure and stagecraft (such as music). Lower band answers may do so in a limited way when analysing the given scene. Higher band answers will choose thoughtfully from across the play to support their analysis of the scene, making coherent and focused comments on a range of dramatic methods used by Williams.
- AO4** The key discriminator is likely to be the ability of candidates to see beyond the descriptive approach and to relate the scene to other relevant parts of the play. Lower band answers may be limited in such reference, while higher band answers will develop a confident and thorough response.

(Total 50 marks)

4. WILLIAMS: A Streetcar Named Desire (Penguin)

Or:

- (b) 'Although the play is about failure and decline, the dramatic effect is not entirely pessimistic.'

Do you agree? You should refer to at least two appropriate extracts from the play.

- AO1** Key terms in the question are 'failure and decline', and 'not entirely pessimistic' with the additional important phrase 'dramatic effect'. Candidates are therefore directed to impact, theme, tone and inevitably character. Lower band answers may approach the question entirely from the point of view of the latter, developing a rather descriptive response. Higher band answers should respond to the other aspects of the questions, ranging confidently over the play.
- AO2i** The terms of the statement focus on genre, and a discriminator will be the candidates' response to this and the choice of material they make. Lower band answers are likely to exemplify the key words paying only limited attention to generic issues. Higher band answers should show awareness of Williams's dramatic methods.
- AO3** There is a clear focus on dramatic impact here and therefore on method. Lower band answers may concentrate on character with some exemplification but little if any analysis. Higher band answers will select material carefully and develop a series of links relevant to genre, tone and atmosphere as well as character.
- AO4** Candidates are asked for a personal response and the statement is clearly one which should encourage discussion. Lower band answers, however, are likely to produce a descriptive response with some detailed but rather unfocused support, while higher band answers may range widely and produce a sustained analysis.

(Total 50 marks)

5. STOPPARD: Professional Foul (Faber)

Either:

- (a) 'In the play, Stoppard dramatises the ways in which language does not always reflect the truth.'

In the light of this comment, explore how Stoppard presents the relationship between language and truth in the play. You should include in your answer an examination of scene 8, INT. HOTEL DINING ROOM.

- AO1** The key terms here are of course 'language' and 'truth', but candidates need to consider the relationship between the two, as this is not a general question about language. Lower band answers may well provide a detailed commentary on the scene but fail to focus clearly on these two themes; in addition, they may not explore the rest of the play sufficiently. Higher band answers, on the other hand, should develop a clear overview of the play, making a series of thoughtful links between appropriate scenes and the given extract.
- AO2i** The references to 'dramatises the ways' and 'presents' should remind candidates to consider dramatic technique. Lower band answers may concentrate on theme rather than method and approach the subject in a descriptive way. Higher band answers should relate comment on the central ideas to dramatic structure, tone and language.
- AO3** Analysis of the given scene should provide plenty of opportunities to explore Stoppard's dramatic method and use of language. Lower band answers are likely to concentrate on the scene itself, possibly exploring some aspects of truth and language but in a largely descriptive way. Higher band answers will range much more widely and analyse Stoppard's dramatic style with perception.
- AO4** Candidates are asked to explore their response to the relationship between two key ideas in the play. Lower band answers may well paraphrase some of the philosophical debate but focus largely on Anderson. Higher band answers will include a range of scenes and characters, making clear links between them and placing their comments in the context of Stoppard's dramatic structure and moral concerns.

(Total 50 marks)

5. STOPPARD: Professional Foul (Faber)

Or:

- (b) 'It's certainly a play about philosophy and to some small extent about football, but, more than anything else, it's about an individual's discovery of moral courage.'

How do you respond to this view? You should include in your answer an examination of at least two appropriate extracts.

A01 Candidates should find the key terms accessible: 'philosophy', 'football' and 'moral courage'. The statement makes it clear that they are not expected to spend equal time on all three, and that their focus should be on 'moral courage', although the suggested hierarchy of importance is, of course, open to challenge. Lower band answers may well respond to the idea of moral courage, although their interpretation of the idea may be limited in scope and reference. Higher band answers should be able to provide connections between thoughtfully chosen references and develop a confident response.

A02i The candidates are directed to consider generic issues by the statement itself. Lower band answers may make passing references to genre but development will remain limited. Higher band answers may explore Stoppard's presentation of character, range of comic writing or use of philosophical debate.

A03 The question prompts the candidates to focus on language and structure through reference to Stoppard's method. In the range of possibilities offered in the statement, candidates are given a number of possible approaches to the detail of the text. Lower band answers are likely either to touch on all elements of the statement but fail to support their comments with sufficiently detailed textual analysis or develop a limited aspect or range of reference. Higher band answers should explore the idea of moral courage in particular using a range of thoughtfully chosen detail from the text.

A04 Candidates are asked for their response to the statement and can develop a range of arguments, although most will probably agree with the statement. Lower band answers are likely to focus on Anderson and develop a character study. Higher band answers should adopt an analytical approach which explores the range of subject matter and tone in the play.

(Total 50 marks)

TOTAL FOR SECTION A: 50 MARKS

SECTION B: POETRY

Answer ONE question from this section.

6. *The Edexcel Poetry Anthology* (Section One: Post-1770)

Either:

- (a) 'Many poems create their impact through the development of small, vivid details rather than general ideas.'

In the light of this comment, examine the ways in which poems in this section of the anthology use the development of small details to create their effects.

You should write about at least two poems, including 'To Autumn' or 'Marged' or both. Your choice of poems must cover at least two groups.

A01 There are two key terms in this question: 'small vivid details' as against 'general ideas'. The discriminator here is likely to be the ability of candidates to develop a clear overview. Lower band answers may well provide a few examples but their argument will lack coherence. Higher band answers should tackle all the key terms above and may well also focus on 'create their impact'. They will develop a considered argument with a range of thoughtfully chosen detail.

A02i Both the poems contain plenty of material and the discriminator will be the candidates' choice of detail. Lower band answers may well list some details but are unlikely to explore wider generic issues. Higher band answers will explore the poems in detail and relate the question to issues of form.

A03 The statement itself directs candidates to the language and structure of the poems, and in particular the relationship between the sense of overall effect and the accumulation of small detail. Lower band answers may well consider some language features but are unlikely to develop their comments into a considered argument relating directly to the question. Higher band answers should relate detail to poetic method, tone and content.

A04 Candidates are asked to respond to a fairly wide ranging but accessible comment. Lower band answers are likely to describe and exemplify, while higher band answers should develop a wide-ranging argument and respond to the questions in a sustained and detailed way.

(Total 50 marks)

6. *The Edexcel Poetry Anthology* (Section One: Post-1770)

Or:

- (b) 'It is the forceful way the language conveys strongly felt views or attitudes that creates the most powerful impression on the reader.'

What is your response to this view? You should refer to at least two poems of your choice, covering at least two groups.

A01 The key terms in the statement are 'strongly felt views or attitudes' and the most powerful impression' in the question with the phrase 'powerful, personal attitudes'. Lower band answers may well concentrate on obviously personal elements in the poem and largely ignore the 'impression'. Higher band answers should consider all aspects of the question and present a carefully considered view.

A02i The question clearly focuses on generic issues and the ways in which poetry affects the reader through tone and form. Lower band answers may explore some ideas but only briefly and largely through description. Higher band answers will choose poems appropriately and explore generic issues of structure and form in a sustained way.

A03 The questions focuses on impact, effect and language and which should provide sufficient direction for candidates to analyse the language of their chosen poems. Lower band answers may well focus on a few language features but not really consider the effect. Higher band answers will provide a linked commentary to establish a thoughtful discussion of poetic method.

A04 Much of the response of candidates will be dictated by choice of material. Lower band answers may not choose appropriately and are likely to develop a descriptive approach to their chosen poems. Higher band answers should develop a sustained and coherent response.

(Total 50 marks)

7. **BETJEMAN:** *The Best of Betjeman* (Penguin - the poems only) or *The Best Loved Poems of John Betjeman* (John Murray)

Either:

- (a) 'Betjeman's poems are full of colourful characters, but his descriptions of place are equally important to the overall impact of the poems.'

Do you agree with this view of Betjeman's poetry? You should include in your answer an examination of at least two poems, including 'Parliament Hill Fields' or 'Middlesex' or both.

AO1 The key terms here are the two sides of the antithesis in the quotation: 'colourful characters' and 'descriptions of place' glossed with 'important'. Lower band answers may largely ignore the first term and concentrate on 'place' in a rather descriptive way. Higher band answers should explore links between the given/chosen poems, fully focusing on people and places and analysing the meaning of 'colourful' and 'important' in the context of Betjeman's poetry.

AO2i The given poems are accessible and candidates need to explore the generic features of these (or their chosen poems) with some care. Lower band answers may develop a descriptive approach. Higher band answers are likely to analyse Betjeman's technique through a detailed exploration of a range of generic features.

AO3 The question directs the candidates to the 'overall impact' of the poems, and a discriminator will be the degree to which they explore the details of language and form to support their argument. Lower band answers are more likely to provide a list of possibly unrelated and unexplored language features. Higher band answers should concentrate on Betjeman's use of language and develop a coherent and carefully related set of linked references.

AO4 Candidates are asked to look at the ways in which Betjeman uses place in his poetry but some may wish to challenge the quotation and suggest that the vivid effect of his poetry is, in fact, more to do with character than place. Lower band answers are likely to exemplify, while higher band answers should pick up on all aspects of the question confidently and in a sustained and coherent way.

(Total 50 marks)

7. **BETJEMAN:** *The Best of Betjeman* (Penguin - the poems only)

Or:

- (b) 'Betjeman's poetry explores people's feelings in ways which we can readily understand, but he does so with a rather cold and detached voice.'

How do you respond to this view? In your answer you should examine at least two poems.

AO1 The key terms in this question are 'explores people's feelings', 'readily understand' and 'cold and detached voice', which focus in turn on Betjeman's subject matter, our response as reader and his poetic style. Lower band answers may well concentrate on the way he writes about feelings and focus only briefly on the other aspects. Higher band answers should respond to the whole proposition in a thoughtful and perceptive way.

AO2i The question focuses on genre through directing the candidates to the tone and style of Betjeman's work. Lower band answers may be limited in their understanding of generic features and in reference to appropriate material. Higher band answers are more likely to select carefully and respond clearly to the prompts about genre in the question.

AO3 The quotation focuses on Betjeman's poetic style and the effect of the language on the reader. Lower band answers may well provide some detail on feelings but may not relate their comments directly to method and effect. Higher band answers should analyse form and language carefully and develop a sustained response.

AO4 The question encourages a personal response, and it is certainly possible to challenge the basic sense of the quotation. Lower band answers may well exemplify the first part of the statement in their chosen poems but are unlikely to develop an overview in response to the statement as a whole. Higher band answers will respond with a carefully focused and integrated argument.

(Total 50 marks)

8. KEATS: *Selected Poems* ed. Roe (Everyman)

Either:

- (a) 'The language of Keats's poetry conveys an intense involvement with details of the physical world.'

Taking as a starting point an examination of 'The Eve of St. Agnes', explore the poetic ways in which Keats uses descriptions of physical surroundings. In your answer, you should refer to at least one other poem (or section from a longer poem) from the selection.

AO1 The key terms in the question are clear: 'intense involvement' and 'the physical world'. Both are accessible, and candidates need to respond to them carefully, glossing the meaning of 'intense' and exploring at least some aspects of 'the physical world'. Lower band answers may well spend too much time on the given poem and adopt a descriptive approach. Higher band answers are likely to explore the idea of intensity thoroughly, using carefully chosen material from the given poem and elsewhere.

AO2i The focus on 'the poetic ways' should direct candidates to issues of genre. There is much to discuss in the given poem, and a discriminator will be the choice of material from it as well as links made with other poems. Lower band answers should be able to choose some relevant material but may adopt a list approach rather than a coherent response to the topic. Higher band answers should focus on Keats's poetic methods in a sustained way.

AO3 The quotation contains the phrase 'the language of Keats's poetry' which should encourage candidates to look at the detail of the poetry. Lower band answers may describe rather than analyse, or provide some reference to language features without relating them to the question. Higher band answers should analyse Keats's language with a clear focus on the question and a wide-ranging understanding, in particular, of the imagery.

AO4 Candidates will in part be guided in their response through their choice of additional material. Lower band answers may attempt to explore the central idea but without clarity. Higher band answers will develop a sustained argument with wide-ranging references related to the central argument.

(Total 50 marks)

8. KEATS: *Selected Poems* ed. Roe (Everyman)

Or:

- (b) '... in spite of all,
Some shape of beauty moves away the pall
From our dark spirits.'

In the light of this extract from 'Endymion', examine the poetic ways in which the language of Keats's poetry explores how beauty can affect our mood and lift 'our dark spirits'. You should examine at least two poems (or sections from longer poems) from the selection.

A01 The key terms are the related ideas of 'beauty' and 'mood'. Candidates should find these accessible and a discriminator is likely to be the way they explore and link their ideas across their chosen poems. Lower band answers may choose inappropriately or lack development in their response. Higher band answers should provide a sustained response and explore the relationship between beauty and mood in a perceptive way across a range of material.

A02i The extract from 'Endymion' and the phrase 'poetic ways' direct the candidates to generic issues. Lower band answers may be limited in their appreciation of this focus and are more likely to establish a descriptive approach concentrating on subject matter and theme. Higher band answers will explore a range of poetic material, relating generic detail to their response to the question.

A03 The question encourages candidates to look at the language of the poems. Lower band answers may offer some limited comment on examples of Keats's writing on beauty with little if any linked references. Higher band answers are likely to consider language and form, analysing carefully and thoughtfully.

A04 The key discriminator will be the ability of candidates to relate 'beauty' and 'mood' appropriately in a coherent and clearly argued response. Lower band answers may be limited in the range of their reference and development of the ideas, while higher band answers will offer a sustained and confident essay.

(Total 50 marks)

9. *Penguin Book of American Verse* ed. Moore (Penguin)

Either:

- (a) 'Many of the poems in the anthology comment on the society the writers see around them, but the language often reflects the sense that they have of being outsiders.'

Do you agree? In your answer, you should examine at least two poems (or parts of longer poems) by at least two different poets in the anthology.

AO1 The key terms are 'the society the writers see around them' and 'outsiders' and candidates will need to focus on the relationship between the two. Lower band answers may well pick up on only the former and make some comments on the way their chosen poets write about their society with little if any reference to the approach adopted. Higher band answers are likely to analyse their poems thoughtfully and develop a linked and coherent response.

AO2i Genre is central to this question with the focus on the writers' relationship with their material. Lower band answers may well largely ignore generic issues and focus on a descriptive approach. Higher band answers should develop a confident response to relevant poetic forms and genres.

AO3 Candidates need to explore the details of the language in their chosen poems and they are prompted to do so in the proposition. Lower band answers may only focus on such detail occasionally or, alternatively, provide some comment on language features but fail to relate it clearly to the question. Higher band answers will explore language and form with confidence and demonstrate clear understanding of the importance of tone.

AO4 Candidates are encouraged to provide a personal response to the statement, and a key discriminator will, of course, be their choice of material. Lower band answers may provide some descriptive detail but may not explore the idea of the outsider or establish a clear argument. Higher band answers will range confidently across the material and focus directly on the implications of the question.

(Total 50 marks)

9. *Penguin Book of American Verse* ed. Moore (Penguin)

Or:

- (b) 'The language of many of these poems is direct and clear, with little or no room for ambiguity or doubt. It is this clarity which leads them to speak so forcefully to the reader.'

In the light of this comment, explore the poetic effects of direct and clear language in at least two poems (or parts of longer poems). You should refer to at least two different poets in the anthology.

AO1 The key words in the assertion are 'direct and clear', 'little or no room for ambiguity or doubt' and 'forcefully' which focus the candidates on language, meaning and impact. The question glosses this with the phrase 'direct and clear language'. Lower band answers may concentrate only on the idea of the meaning being clear and simple, and therefore respond in a rather limited way. Higher band answers will range widely and develop an overview to link their ideas.

AO2i Genre is highlighted in the phrase 'poetic effects', although the question as a whole also has a focus on generic features. Lower band answers may well offer some comment on these features but may not establish any clear argument in response to the question. Higher band answers will choose material carefully and show a confidence in the handling of issues of genre.

AO3 The whole thrust of the question directs candidates to write about the detail of language. Lower band answers, however, may list some examples but are unlikely to relate their comments to the impact on the reader. Higher band answers will range confidently across the material and link their points into a coherent and developed response.

AO4 Candidates are invited to explore the question and may respond in a variety of ways, depending upon the material that they choose and the emphasis they decide to place on the different terms of the question: for example, some candidates may choose to consider the word 'forcefully' in some depth. Lower band answers however may respond in a descriptive and assertive way, while higher band answers should establish a clear and confident overview.

(Total 50 marks)

10. CLARKE: *Collected Poems* (Carcanet - poems from the Section 'Letter from a Far Country' only)

Either:

- (a) Clarke has commented on how in poetry physical details often have wider significance: 'A stone becomes a planet. Your breath is the wind ... '.

In the light of this comment, explore the poetic ways in which Clarke uses vivid, physical details to convey wider meanings. Your answer should use 'Ram' as a starting point and should also include an examination of at least one other poem from the prescribed section.

- AO1** The key terms here are, of course, 'physical details' and 'wider meanings', and candidates are therefore directed to language and meaning, perhaps most particularly imagery. Lower band answers are likely to focus on the named poem, perhaps examining it in lengthy but rather descriptive detail. Higher band answers will establish careful links and explore Clarke's use of metaphor in a sustained way.
- AO2i** A discriminator will be the material chosen to support the given poem, and the generic links made between them. Lower band answers may make some reference to poetic form and structure but will develop in only a limited way. Higher band answers will be able to focus clearly on the generic aspects of Clarke's poetry and remain relevant to the question.
- AO3** The questions asks about the 'poetic ways' and the details used to 'convey' meaning, and candidates must therefore focus on language and poetic treatment to consider the central issues here, which are, of course, metaphor and symbolism. Lower band answers may list examples of detail but their comments may only have limited relevance and coherence. Higher band answers will analyse poetic method with confidence.
- AO4** The focus on the language and poetic structure of the poems is accessible, and should allow candidates to explore the poetry and develop an independent argument. Lower band answers, however, may exemplify and describe while higher band answers are likely to establish a clear argument with a sustained view of Clarke's poetic method.

(Total 50 marks)

10. CLARKE: *Collected Poems* (Carcanet - poems from the Section 'Letter from a Far Country' only)

Or:

- (b) 'Much of the impact of Clarke's poetry lies in the way she reveals her response to the beauty she sees around her.'

Explore this view of the impact of Clarke's use of language. In your answer, you should examine at least two poems from the prescribed section.

- A01** The key term in this question is, of course, 'beauty' and candidates will find this easily accessible, together with the other terms - 'response' and 'the impact of the language'. Discriminators will be the range of material used to support the candidates' responses and their ability to make appropriate links between references in order to create a coherent argument. Lower band answers may well find this difficult and adopt a more list-based approach. Higher band answers are likely to respond clearly to all the terms and focus clearly on the language.
- A02i** Candidates are reminded to look at the generic features of the poetry through terms like 'impact', 'response' and 'reveals'. Lower band answers are likely to approach their chosen poems in a rather broad and descriptive way. Higher band answers will however explore Clarke's work through carefully chosen examples, analysing key generic features.
- A03** Most candidates will focus to some degree on poetic method, but lower band answers may list examples of Clarke's use of language with limited relevance to the question. Higher band answers may explore a wide range of material, analysing in a relevant and perceptive way Clarke's response to beauty.
- A04** Candidates have plenty of opportunities to develop their personal response through choice of material. Lower band answers may be limited in the range of their exploration and exemplify rather than analyse. Higher band answers should develop a sustained response, perhaps particularly focusing on 'impact'.

(Total 50 marks)

TOTAL FOR SECTION B: 50 MARKS

TOTAL FOR PAPER: 100 MARKS

END

Assessment Objectives for Unit 1

Bands/ Marks	AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	AO2i respond with knowledge and understanding to literary texts of different types and periods	AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	AO4 Articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
Band 1 1-10	<ul style="list-style-type: none"> indicate only limited grasp of the nature of literary study make limited and sometimes inappropriate use of literary terms display frequent lapses in spelling, punctuation, grammar and sentence structure lack clear argument with minimal or no textual reference 	<ul style="list-style-type: none"> make simple comment on text, perhaps with focus on narrative show limited knowledge of text show little or no awareness of genre or period 	<ul style="list-style-type: none"> identify some simple features of language show limited understanding of their effects show little or no awareness of form or structure 	<ul style="list-style-type: none"> assert personal response show basic understanding that there are different ways to interpret texts make some references to meaning of texts
Band 2 11-20	<ul style="list-style-type: none"> indicate some grasp of the nature of literary study make some appropriate use of literary terms display some lapses in spelling, punctuation, grammar and sentence structure show partly clear argument with often limited textual reference 	<ul style="list-style-type: none"> comment on text perhaps identifying some limited features show some knowledge of text show awareness of text as construct show understanding of generic or period features 	<ul style="list-style-type: none"> identify and comment on particular features of language and structure demonstrate some understanding of their effects show some awareness of form 	<ul style="list-style-type: none"> offer some opinions based on personal response show some understanding of different critical approaches attempt to examine text's meaning
Band 3 21-30	<ul style="list-style-type: none"> show knowledge and understanding of the nature of literary study make appropriate use of literary terms show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure show generally clear argument with some appropriate textual reference 	<ul style="list-style-type: none"> comment on text and its literary features show knowledge and some understanding of text examine some generic or period features 	<ul style="list-style-type: none"> examine in detail a variety of particular features of language and structure demonstrate an understanding of their individual effects and function show a clear awareness of form 	<ul style="list-style-type: none"> shape opinions into consistent argument show awareness of relevant and varied critical approaches make a coherent attempt to explore text's meaning
Band 4 31-40	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of the nature of literary study make appropriate and effective use of literary terms display generally accurate and fluent written expression show clear developing argument with appropriate detailed textual reference 	<ul style="list-style-type: none"> engage with text and explore its literary features show applied knowledge and understanding of text examine some generic and period features 	<ul style="list-style-type: none"> explore the writer's selection of particular features of language and choice of form and structure demonstrate a detailed understanding of their varied effects and function consider the writer's purpose in making this selection 	<ul style="list-style-type: none"> shape opinions and judgements into sustained and consistent argument show a clear understanding of implications of differing critical approaches make exploration of text's meaning based on grasp of appropriate detail
Band 5 41-50	<ul style="list-style-type: none"> demonstrate sustained perceptive knowledge and understanding of the nature of literary study make discriminating and pertinent use of literary terms display accurate and fluent written expression show perceptive, cogent argument with clearly directed and detailed use of the text 	<ul style="list-style-type: none"> comment confidently on text and its literary characteristics show sustained knowledge and understanding of text explore and analyse its generic and period generic features 	<ul style="list-style-type: none"> analyse the writer's use of particular features of language, choice of form and exploitation of structure demonstrate a detailed understanding of their effects consider the contribution they make to its meaning 	<ul style="list-style-type: none"> articulate confident opinions and judgements in sustained and consistent argument explore significance of differing critical approaches analyse text's meaning based on confident use of appropriate detail