



Additional Guidance: Advanced Higher English Literary Study

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Introduction

The materials in this document have been prepared to exemplify the marking of candidate work in the Advanced Higher English Literary Study question paper. The questions are based on an early version of the specimen question paper which is no longer available on our website.

The work of seven candidates has been marked and explanations of how marks have been awarded have been provided. These are presented in the form of an extended commentary on each essay.

Some essays have been typed by candidates. Responses have not been corrected or edited in any way.

Marking Instructions

General Marking Principles for Advanced Higher English — Literary Study

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.

Marking instructions for each question

The marking instructions indicate the essential idea that a candidate should provide for each answer. Candidates gain marks for their knowledge, understanding, analysis and evaluation of the texts selected for the question.

- First read the essay to establish whether it achieves minimum requirements for technical accuracy, and whether it is relevant to the question. There may be a few errors, but they should not impede understanding. If the essay does not achieve minimum standards, award a maximum of 9 marks. Award up to full marks where the essay communicates clearly at first reading.
- Assessment should be holistic. There are strengths and weaknesses in every piece of writing. Focus as far as possible on the strengths, taking account of weaknesses only when they significantly detract from the overall performance.
- Candidates may display ability across more than one band descriptor. It is important to recognise the closeness of the band descriptors and consider carefully the most appropriate overall band for the candidate's performance.

Once that best fit is decided:

- where the evidence almost matches the level above, award the highest available mark from the range
- where the candidate's work just meets the standard described, award the lowest mark from the range
- otherwise, award the mark from the middle of the range.

Detailed Marking Instructions for all questions — Advanced Higher English Literary Study

| | Marks 20–19 | Marks 18–16 | Marks 15–13 | Marks 12–10 | Marks 9–6 | Marks 5–0 |
|---|--|---|--|---|---|--|
| <p>Knowledge and understanding</p> <p>The literary study demonstrates:</p> | <ul style="list-style-type: none"> comprehensive knowledge and understanding of the texts a full and relevant exploration with sustained consideration of the implications of the question extensive use of textual evidence to support an argument which is clearly focused on the demands of the question | <ul style="list-style-type: none"> secure knowledge and understanding of the texts a relevant exploration which demonstrates secure consideration of the implications of the question extensive use of textual evidence which clearly supports the demands of the question | <ul style="list-style-type: none"> broad knowledge and understanding of the texts a relevant and thoughtful approach to the question use of textual evidence which is relevant to the demands of the question | <ul style="list-style-type: none"> knowledge and understanding of the texts a relevant approach to the question use of textual evidence to address the demands of the question | <ul style="list-style-type: none"> limited knowledge and understanding of the texts a limited approach to the question limited textual evidence to support the demands of the question | <ul style="list-style-type: none"> very little knowledge of the texts very little attempt to answer the question very little textual evidence |
| <p>Analysis</p> <p>The literary study demonstrates:</p> | <ul style="list-style-type: none"> relevant analysis of a task-appropriate range of literary techniques and/or features | <ul style="list-style-type: none"> relevant analysis of a task-appropriate range of literary techniques and/or features of language | <ul style="list-style-type: none"> relevant analysis of a range of literary techniques and/or features of language which supports | <ul style="list-style-type: none"> analysis of a range of literary techniques and/or features of language | <ul style="list-style-type: none"> limited analysis of literary techniques and/or features of language | <ul style="list-style-type: none"> very little analysis of literary techniques and/or features of language |

| | Marks 20–19 | Marks 18–16 | Marks 15–13 | Marks 12–10 | Marks 9–6 | Marks 5–0 |
|---|--|--|---|--|---|---|
| Evaluation The literary study demonstrates: | <ul style="list-style-type: none"> a committed, clear evaluative stance with respect to the texts and the question, and skilfully based on precise evidence discussed within the response | <ul style="list-style-type: none"> a clearly identifiable evaluative stance with respect to the texts and the question and securely based on evidence discussed within the response | <ul style="list-style-type: none"> a discernible and relevant evaluative stance with respect to the texts and the question and based on evidence discussed within the response | <ul style="list-style-type: none"> an evaluative stance with respect to the texts and the question but may demonstrate some weakness in relevance | <ul style="list-style-type: none"> limited evaluation with respect to the texts and/or lacks relevance to the question and/or evidence | <ul style="list-style-type: none"> very little evidence of evaluation and/or supporting evidence |
| Technical Accuracy The literary study demonstrates: | <ul style="list-style-type: none"> at least minimum competence for technical accuracy which includes few errors in the use of structure, style, language and/or literary terminology | | | | <ul style="list-style-type: none"> significant errors in structure, style, language and/or literary terminology | |

Question paper

POETRY

Attempt ONE question

1. Discuss the effectiveness of the use of dialect in the development of significant themes and ideas. You should refer to **three** poems.
2. With reference to **three** poems, discuss the poetic presentation of the theme of faith or the loss of faith.
3. Discuss the effectiveness of the use of symbols in **three** poems.
4. *'Effective poetry emerges when a poet transforms his or her experience of the world into the universal experiences: love, loss, birth, death, regret'*

Discuss the effectiveness of a poet's presentation of 'universal experiences' through the use of a range of poetic techniques. You should refer to **three** poems.

5. Discuss some of the ways by which poetry explores aspects of change. In your answer you should refer to **three** poems.
6. Analyse the use of one or more poetic form(s) such as: the dramatic monologue; the sonnet; the address; the elegy.

In your answer you should refer to **three** poems.
7. Discuss how poetic means are used to create individual voices or personas in **three** poems.

Candidate responses and commentaries

Candidate 1

Lit study

Nobel prize winning poet Seamus Heaney themes many of his poems around the ideas of change and the repercussions of this change. Heaney uses nature to illustrate this change, creating compelling, semi-autobiographical, accounts of changes. In his poem "Death of a Naturalist," (DOAN) Heaney describes the awakening of childhood sexuality, evoking this theme by using a seemingly childish voice and references to nature, specifically frogspawn, to illustrate this change. In "Blackberry Picking," (BP) Heaney describes a seemingly innocent event where he and a friend picked blackberries, but with sinister undertones used to emphasise change and designed to further emphasise the clashing ideas of childhood and adulthood. "Personal Helicon," (PH) describes Heaney's personal growth as a poet, indicating how his experiences with wells contributed to his poetic style and how his mind set changed through these numerous experiences. There are several recurring motifs through these three poems which Heaney uses to indicate change as well as several differences which serve to more deeply explore particular aspects of change.

In DOAN, Heaney recounts a particular year where he became fascinated with frogs as well as alluding to the changes which one goes through during puberty, using his experience with frogs to indicate this change. The poem begins with:

"All year the Flax-dam festered in the heart/ of the town land; green and heavy headed/ flax had rotted there."

In this opening Heaney makes subtle reference to the changes that will later be explored through his use of double syntax at the end of the first line and beginning of the second. "Festered in the heart," when examined on its own, without the appended "of the town land," indicates a more personal change than would initially be obvious. The word choice of "festered" is masterfully, giving the impression of a rampant and negative growth. The connotations of a festering wound bring to mind a growing bacteria, eating its host to grow. In this way, Heaney likens the growth of childhood sexuality to disease, eating what was once wholesome. Furthermore, Heaney uses the word "green," which brings with it its own connotations of innocence, though describing the flax dam, the reader attains a sense that this word has greater meaning, referring also to the innocence of the voice. In doing this, Heaney establishes a norm that he will later subvert to great effect as well as foreshowing the coming changes through his use of double syntax. Later in this section of the poem, Heaney refers to the principal literal focus of the poem:

"But best of all was the warm thick slobber/ of frogspawn that grew like clotted water."

Heaney in these lines expertly conveys both the opinions held by the voice as well as causing a opposite reaction in the reader. "But," indicates the change in tone of this sense, having followed a list of more traditionally beautiful aspects of nature, Heaney builds to a climax here, creating a sense that that a more beautiful aspect will be described here. However, the voice's joyous description of the "warm thick slobber," creates a sense of disgust in the reader, counter to the voice's own views. In doing so, Heaney creates a divide between reader and voice so as to further illustrate the changes that come during the transition of child to adult by provoking a disgusted response from the adult to counter the excited tone of the voice.

In BP, Heaney, as in DOAN delivers his narrative by using a childish voice. However, unlike DOAN, Heaney applies a sinister aspect to this voice to further indicate change. The central theme is explored early on with:

“You ate the first one and it’s flesh was sweet/ like thickened wine : summer’s blood was in it/ leaving stains upon the tongue and lust for picking.” In these lines, Heaney portrays a lack of childhood innocence as well as referencing religious ideas. Firstly, Heaney uses several words which contrast with the childish voice used. “Lust,” particularly indicate a level of sinister intent which is not present in the literal narrative, by doing this Heaney presents the reader with the reader, as he does in DOAN, with a clash between a child’s perspective and an adult’s. However, in this case it is far more overt, being included in the body of the main text, unlike in DOAN where it was subtle, requiring the reader to come to this conclusion on their own. Further more, the religious symbolism of these lines is important: “Flesh” and “wine,” through their connotations with the eucharist, make reference to the passion of the Christ. In making this reference, Heaney the voice’s journey that of Christ, indicating the suffering and pain that the martyr received to be analogous with the journey of BP’s voice who suffers in order to attain his goal, he too walking a path of thorns. This is however, masterfully subverted in the concluding stanza of the poem, but this shall be explored more later.

“Personal Helicon,” then title of another Heaney poem which explores change provides the reader with the key theme of the poem. The “Helicon,” is a river present in Greek myth, it was said that he who drank from this river received the gift of poetry. The additional element of “Personal,” indicates that the poem will follow Heaney’s own journey to becoming a poet. The additional suggestion of a river further emphasises the theme of the poem which presents this journey through the use of water. The poem begins with an establishment of the voice’s mind set, presented through said voice staring into a deep well:

“I loved the dark drop, the trapped sky.”

In this line Heaney explores the voice’s love of a pre-defined world, free of any deeper significance. “I loved the dark drop,” refers to the voice’s desire to remain ignorant of his own reflection and lack of desire to witness his own reflection. This is also expertly shown in the somewhat ironic “trapped sky.” The sky, as it is typically envisioned is impossibly massive. By referring to a “trapped” sky, the poet shows the voice to be naïve, believing that a great formless mass can be so easily trapped. This indicates ignorance on behalf of the voice who does not see the depth and richness in life, believing his pre-conceived notions to be abject truth. This changes through the poem and is representative for Heaney’s own mind set which changed through his life.

In the main body of DOAN, Heaney refers to the voice’s naïve view of the world and his ignorance as to the adult world as well as a lack of shame:

“I would fill jam pots of the jellied specks/ to range on windowsills at home.”

This refers to the voice’s propensity for trapping tadpoles and proudly displaying his spoils. The use of tadpoles however is a veiled reference to spermatozoa, as noted by Camus in his critique of DOAN. This serves the purpose of showing a child’s lack of shame, proudly displaying the fetid substance on a window sill for all to see. This subtle metaphor used here establishes the lack of self consciousness

which a child has of his own bodily functions, this later changing in the poem's concluding section where the principle changes explored by Heaney become more obvious.

In the middle of BP, makes further use of religious symbolism to enhance his poem:

"Where briars scratched and wet grass bleached our boots."

This makes further reference to the passion of the Christ, with a link between the crown of thorns and the "briars," this indicates suffering, in context referring to a pursuit of goal. However, though Christ's ambitions are noble, the voice's are far more self serving, an idea which later comes into play. Further more: "wet grass bleached our boots," metaphorically refers to the purification brought with penance. By suffering through the scratching briars, the voice hopes to be cleaned of all stains, continuing in hopes of redemption. Further connections with the story of Christ are present, with the washing of the feet at the last supper, done to show humbleness and to cleanse sin. By making this reference here, Heaney further his display of change through symbolism. By portraying the journey taken as a penance, Heaney indicates the voice's desire for change. As in DOAN, the poet makes use of veiled metaphor to communicate this as well as intertextual references as in "Personal Helicon," though instead of Greek mythology, the poet here uses the Bible to illustrate his point.

In PH, Heaney uses two contrasting set pieces to illustrate his change from that he views as a normal person into a poet. The first well, visited in the second stanza, is an urban well located "in a brick yard." This well, the voice says: "Is so deep you saw no reflection." The most important aspect of this line to note is the use of the pronoun "You." Heaney uses this to distance the reader and the voice to emphasize the difference between them. The reflection in PH is symbolic of the poetic mind and the ability to utter the ineffable. By using "You," in relation to a lack of reflection, Heaney shows the reader as incapable of reaching his level of poetic mastery. Though not done with prideful intent, Heaney serves to indicate the changes in his path of life compared to the readers which made him a poet.

Heaney later goes on to illustrate these changes in no uncertain terms, referring to his visit to a more rural well: "When you dragged out long root from the soft mulch/ a white face hovered over the bottom." Further use of the pronoun "You" indicates a change, in this case, the non-descript reflection, in combination with "you" shows a level of superficial mastery. In addition, "a white face hovered over the bottom," serves to show an increment on Heaney's transition to becoming a poet. The white face, devoid of features metaphorically indicates his lack of depth in exploration of himself, only seeing his pure side, conveyed by the word choice of "White." As with both DOAN and BP, Heaney uses nature to show this change with; "Long roots from of mulch." This refers to the voice's personal journey towards poetry, where, although he saw nothing in an urban well, he sees a reflection of himself in the more rural well.

In the concluding section of DOAN, Heaney shows the loss of childhood innocence through an encounter with seemingly hostile frogs: "the slop and plop were obscene threats. Some sat poised like mud grenades, their blunt heads farting. I sickened turned and ran." The use of alliteration here serves to create a tone of disgust, evoked both by the voice and by the reader. Furthermore, the use of "Farting," a word considered humorous by children, in such a serious context indicates the voice's realization of shame. Unlike earlier where the poet referred to the voice

proudly displaying his "Jellied specks," the poet here shows the child's self consciousness and realization of shame, completing the change thematic to the poem, the death of innocence.

In the concluding section of BP, Heaney depicts the voice's reaction to his ruined black berries: "I always felt like crying, it wasn't fair... Each year I hoped they'd keep, knew they would not." The childish tone use in "it wasn't fair," contrasts with the previous sinister undertones illustrating change in and of itself as well as a shared fear of the death, expressed through the rotting blackberries. Furthermore, Heaney ties to get his his religious symbolism with: Each year I hoped they'd keep, knew they would not." In the passion, Christ ensure eternal life through his suffering, however, through his suffering, the voice achieves only disappointment a memento mori. This illustrates the human condition and is perhaps symbolic of Heaney's own crisis of faith. They use of "hoped" brings to mind the principle of faith in religious practices, the further use of "Knew they would not" depicts this faith as misplaced. However, continued struggle is implied, making PH the odd one out in the three explored poem, with a significant profound change taking place in DOAN and PH, but no change taking place in BP.

In the final section of PH, Heaney refers to the voice's personal realization of poetry: "To stare, big eyed narcissus into some spring/ is beneath all adult dignity." The poet here comes to terms with the negative aspects of him self shown in his true reflection. By referencing Narcissus, a Greek figure who fell in love with his reflection, and saying that to mimic his behaviour is below his dignity, illustrates the changes the voice has gone through. The now more tonally adult voice indicates that his past forays with wells and his desire to see his reflection are folly. The poet then continues with: "I rhyme to set the darkness echoing." By saying this, the voice is stating that it now relies on poetry to see itself in a truer light. Furthermore, change is further illustrated by the contrast of "To set the darkness echoing," with the beginning o the poem: " I loved the dark drop." The voices maturity is shown by the fact that he is no longer content with formless darkness, he now wants to explore this formless mass, rather than simply looking and appreciating its majesty, thus is the poet, according to Heaney.

In conclusion, the poet shows changes in the three previously explored poems which deal with different aspects of said change. DOAN shows the loss of childhood innocence through nature. BP does something similar, showing a loss of object permanence, using both nature and symbolism to accomplish this. PH also shows change, using nature, as in DOAN, and symbolism, as in BP, to show the voices transition towards poetry. In conclusion, Heaney uses several aspects to convey change in his poems with several recurring motif such as nature and inter textual references present in both.

Candidate 1

Question Paper — Poetry, question 5

Discuss some of the ways by which poetry explores aspects of change. In your answer you should refer to three poems.

In the introduction, the candidate deals with the question straight away and then takes us through each chosen text, identifying the central concerns and how this relates to the theme of change. The candidate demonstrates an understanding of the implications of the question. With their initial discussion of *Personal Helicon*, we can see confusion between poet and persona.

The candidate has taken a horizontal approach to structuring their response, allowing for thematic and stylistic comparisons to be made. In their initial discussion of *Death of a Naturalist* (*DOAN*), they identify a range of appropriate techniques and the impact of techniques, which skilfully strengthen the line of argument. The candidate's evaluation is embedded and committed. They use words like 'masterfully', and 'expertly', for instance. As they move on to *Blackberry Picking*, they show an understanding of the creation of poetic voice, identify central ideas and are able to quote appropriate evidence to support their line of argument. They are able to draw stylistic comparisons with *DOAN*. We see that this candidate has a comprehensive knowledge and understanding of the texts. In their discussion of *Personal Helicon* they start logically, by explaining the title and how it guides a reader to the poem's meaning. Again, there is some confusion between persona and poet, but the candidate quickly readjusts and thereafter, discusses the constructed voice. The use of quotation and analysis in this section is apposite, the discussion thoughtful and insightful, giving a full and relevant exploration of the ideas.

As the candidate moves on to develop their response, we see that they have a sharp focus on the way in which Heaney develops his ideas within these poems and how this supports the idea of change. Their analysis of the image of the 'tadpoles' for instance, skilfully strengthens the line of argument. In *Blackberry Picking*, they return to address the development of religious symbolism. In their further development of *Personal Helicon* they take an unusual approach to the analysis by focusing on the pronoun, 'You', but they argue their case convincingly by outlining the contrast between urban wells and rural wells, and the way in which the persona sees reflections.

In the final section of the essay, the candidate comes securely to 'change' and looks at the evidence that suggests that change has taken place. This demonstrates a sharp focus on the demands of the question. In their discussion of *DOAN* they focus on shame and are able to make links within the text to prove this notion of 'change'. They do the same with *Blackberry Picking*, although the assertion that 'no change' takes place in the poem is debatable. In their discussion of *Personal Helicon* they draw their argument to an interesting evaluative stance, demonstrating a sustained consideration of the implications of the question.

In the conclusion, the candidate sums up change in the three poems, but does not develop this to conclude in a more satisfying way. Given the length of the response and the time constraints, we should accept that this was written very quickly.

Knowledge and understanding

Seen holistically, this candidate demonstrates a comprehensive knowledge and understanding of the texts, although their understanding of *Personal Helicon* is not as fully conveyed. We have to remember that marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions. This is a full and relevant exploration with sustained consideration of the implications of the question. 'Change' remains firmly at the centre of this response. This candidate utilises extensive textual evidence to support their argument; the selection of material is focused upon the demands of the question.

Analysis

This candidate demonstrates an ability to analyse a task-appropriate range of literary techniques to strengthen their line of argument.

Evaluation

This candidate demonstrates a committed, clear evaluative stance and is able to draw conclusions from selected evidence.

Technical accuracy

There are technical glitches in this response, but they do not impede understanding. The candidate is able to communicate ideas clearly on first reading. As they meet the minimum competency, no penalty should be ascribed for technical errors.

This is an example of good work done at Advanced Higher and so this candidate has been awarded 20 marks out of 20 to acknowledge that the evidence given fully meets the standard described in the marking criteria.

Candidate 2

Seamus Heaney Essay (1)

The theme of change is one that is explored to quite an extent in the poetry of Seamus Heaney, in many senses of the word. Three poems which present good examples of this exploration of the theme of change are 'Death of a Naturalist', 'The Barn' and 'Personal Helicon'. In 'Death of a Naturalist' (DoaN), the narrative voice of Heaney's younger self delights in the less pleasant aspects of nature, like any child, but grows to find disgust and fear in them later on. In 'The Barn', another young-Heaney narrator grows and changes as he becomes aware of the true nature of the titular barn that is his childhood hideaway. And in 'Personal Helicon', the narrator's attitudes towards self-reflection ~~undergo~~ ^{change} just as strikingly over the course of the poem. ~~Des~~ However, despite the seeming unsimilarity of the three poems, they actually are tied together with common themes.

All three poems start off narrated by a narrative voice which is a reflection of Seamus Heaney's own younger self, with relative innocence towards the world. In DoaN, nature is the main focus, with the narrator spending time around a flax-dam and revelling in nature. The messy parts that would repulse many are the ones that delight him the most - as evidenced by how he describes classically beautiful images like 'dragonflies' and 'spotted butterflies' before proclaiming that 'best of all was the warm, thick slobber of frogspawn'. The way that Heaney portrays his ~~innocent~~ childish delight with mess and 'slobber', ~~which~~ ^{which} would repulse many, clearly builds up a sense of innocence, which is important for the rest of the poem and the theme of change. This is mirrored in 'The Barn', despite the setting being an abandoned and possibly dangerous barn, narrator-Heaney describes it as a 'musky darkness' and notes how the sacks of corn are 'solid'. In this, it becomes clear that the innocent young narrator draws a sense of stability and comfort from hiding away in the barn. 'Personal Helicon' handles the establishment of the narrator's innocence differently, though the effect is the same - the opening line of 'As a child, they could not keep me from wells' suggests ^{that} the adult poetic voice is reminiscing about simpler, more innocent times. ~~Just like~~ As with the other poems, the narrative starts in a place where the young narrator had fun and felt safe.

The poems then move into a ^{gradual} ~~transitional~~ stage, where change begins to affect the narrator as he learns more about the things he loved in childhood. For example, ^{after} ~~the~~ frogspawn hatches into tadpoles in DoaN, (a distinctive visual shorthand for change in itself), the narrator ~~notes~~ ^{notes} how 'Miss Walls would tell us about the life cycles of the frogs that make the frogspawn'. Here, ~~the~~ learning about the frogs in what seems to be a structured, (possibly classroom) environment

teaches the narrator about how actions do have consequences, and that frogspawn isn't just something messy to play with. This is obviously quite a noticeable change for a young mind to grasp. And while the learning environment is natural rather than structured in *The Barn*, the narrator still undergoes a learning process. 'Slowly, bright objects formed' as his eyes adapt to the darkness, and where he previously saw and dismissed 'farmyard implements', he now sees 'a scythe's edge', a 'clean spade' and a 'pitchfork's prongs'. His ~~set~~ focus on the stereotypical tools of the Grim Reaper, the grave-digger and the lynch mob suggest a deep change in his psyche. As he sees better, ~~in the dark~~ he begins to see more to be scared of - a description which could apply to both the narrator in the barn or to any child growing up. Both of these are strong themes of change. And in *Personal Helicon*, the ~~change~~ ^{change} is ~~is~~ still present, but more subtle. The various wells in *Personal Helicon* represent poetry, and for the first two quatrains, the narrator sees no reflection at the bottom, only darkness. There's a sense of time passing between each visit to a well, though (primarily built up by emphasizing the very different locations of each) and by the third quatrain, the narrator sees his own reflection in a well as it 'hovered over the bottom'. Change is a distinct theme here, both in how the narrative voice appears to steadily age and how the narrator begins to self-reflect in poetry as this happens.

Transition

And three of the poems, as well as ~~is~~ giving the narrator a gradual transition period, strike him with a much more dramatic, notable change in their third section, which contrasts the narrator with his innocent self to highlight the change. Having learned about the frogs in *Do a N*, the narrator ventures back out to where he found frogspawn before, only to discover that 'angry frogs invaded the flax-dam'. These frogs are described as 'mud grenades' whose various noises 'were obscene threats'. This is a harsh contrast to the frogspawn from earlier in the poem, which delighted the narrator - when confronted by the frogs, he 'turned and ran', as the repeated violent images suggest that he was terrified by them instead. The visual shorthand* of the frogspawn hatching at the start of the transitional stage is continued with the appearance of adult frogs at its end. Change is shown here through the narrator's complete attitude turnaround - a trait which *Do a N*'s narrator shares with *The Barn*'s. As he felt 'cobwebs clogging up [his] lungs', the full ~~is~~ unsafeness of the barn strikes him all at once. 'Bright eyes' seem to stare ominously from the darkness and the corn sacks that gave him a sense of stability at the start 'closed in like great blind rats', Heaney's own phobia. While the change in the description of the barn is striking, it's not as great as the change in the narrator. The same narrator who took comfort from the dark >

*for change

Seamus Heaney Essay (2)

> barn is described as lying 'face-down to shun the fear above', which is a complete behavioural turnaround. In Personal Heicon, however, change is explored in a different way. The narrative voice appears to age between the last two quatrains, which brings about a deep attitude shift towards self-reflection.

*step away 'To stare, big-eyed Narcissus, into some spring is beneath all adult dignity' claims the narrator, which is a distinctive ~~change~~ * from the young narrative voice who describes staring into a different well in each quatrain. This altered attitude shows the gradual shift undergone by the narrator through the poem; and while it's a ~~different~~ they're different kinds of changes, the narrators of Doan and The Barn undergo them too.

*altered Overall, Heaney explores differing aspects of change effectively through these poems. In Doan, the focus is on growing up and how attitudes towards things you once loved can be ~~reversed~~ * by time. ~~to~~ The Barn, looks more at how much appearance can be different from reality. And in Personal Heicon, the theme of how your own attitudes to something can change is reiterated.

Candidate 2

Question Paper — Poetry, question 5

Discuss some of the ways by which poetry explores aspects of change. In your answer you should refer to three poems.

In the candidate's introduction, they begin by addressing the question and by acknowledging the complexity of the idea of 'change'. They choose appropriate texts with which to answer the question effectively. There is an indication that this candidate will confuse the poet and the persona in their response. The candidate takes a superficial approach to the central concerns of *The Barn*, but firmly focuses on the demands of the question to introduce their response.

The response has been structured appropriately using a horizontal approach. The candidate has split the poems into three parts in order to draw close comparisons between the beginning, middle and end of the poems. They begin by making an assertive point about the personas being a 'reflection of Seamus Heaney', which indicates confusion between poet and persona. As they move to *DOAN*, there is evidence of well-chosen quotation and analysis that strengthens their argument. It is focused upon the persona's innocence. There is no evidence of a range of techniques being discussed, but they do allude to the use of 'climax' to create tone. The candidate is able to use linking language to move on to discuss the opening of *The Barn*. Again, they use apt quotations and offer basic, but relevant analysis, without reference to specific technique. When they link to *Personal Helicon*, they are able to use language to highlight contrast. Analysis remains at the same level: basic but relevant.

The candidate moves on to discuss the 'transition' experienced in these poems, and consequently the nature of 'change'. The discussion of *The Barn* is insightful, particularly when referring to a 'learning process'. The candidate's analysis links well to an evaluative stance. *Personal Helicon* in contrast, is handled with less surety. They are able to discuss structure and time, but their use of quotation does little to deepen their argument.

The candidate begins their final section by pulling together how structure in each poem reflects 'change'. They make good use of quotation to highlight change, but their analysis is only relevant; it does not discuss a range of literary techniques. In the discussion of *The Barn* effective evidence is chosen, but it is used more to support the narrative than for analytical purposes. Evaluative words like 'striking' convey the candidate's engagement with the material as they link to the final poem, *Personal Helicon*, and again shows a broad knowledge and understanding, which is focused on the question. Although the analytical comments are relevant, the candidate offers no close analysis of the allusion to Narcissus. There is a broad look at the central concerns as is evidenced again in the conclusion.

Knowledge and understanding

This candidate demonstrates a broad knowledge and understanding of the texts and has approached the question in a relevant and thoughtful way. The use of textual evidence is relevant to the demands of the question.

Analysis

There is evidence of relevant analysis and evidence that the candidate is able to comment on some literary techniques. This is weaker, but focused on the demands of the question.

Evaluation

There is a discernible and relevant evaluative stance based on evidence discussed within the response.

Technical accuracy

The essay meets the competence criteria.

The candidate's work just meets the standard described in the 15 to 13 marks range and so has been awarded 13 marks out of 20.

Candidate 3

(DOAN) Seamus Heaney is a poet who uses ~~his~~ his memories of nature as a child to explore the idea of change. Particularly in the poems 'Death of a Naturalist', 'The Barn' and 'Personal Helicon'. All ~~3~~ three poems contain recurring themes, such as: ^{1st} Childhood innocence, mortality, growing up and they also are written ~~to~~ for depicting the poetic voice as a young child ~~and then moving on to it becoming an adult speaking.~~ Hence showing the change from childhood to adulthood.

~~At the beginning of 'DOAN',~~ At the beginning of 'DOAN', Heaney portrays the poetic voice showing a love of nature and his childlike ~~enthusiasm~~ enthusiasm and glee towards ~~something that adults~~ it.

"Bubbles gargled delicately, Bluebottles / Wore a strong gauze of sound around the smell"
The ~~pl~~ plosive sounds in "bubbles" and "gargled" seem ~~to~~ almost onomatopoeic ~~and~~ and "gargled" "delicately" is almost oxymoronic. This shows a childish curiosity and the poetic voice is not disgusted by this setting before him, he seems intrigued actually which come back to the idea of childish innocence and the fascination and love of something that adults would find repulsive.

In 'The Barn' the reader gets a description of the barn from the poetic voice's point of view and it almost seem cinematic.

"The floor was mouse-grey, smooth, chilly concrete"

"There were no windows, just two narrow shafts"

These lines are just statements of fact to a child (poetic voice) and 'concrete' could suggest ~~the~~ the idea that everything is 'set in stone', that nothing changes which is how a child perceives the world. "Mouse-grey" could be foreshadowing of the rats and fear to come. "No windows" could make an adult feel trapped and claustrophobic but again to a child is just a statement of fact, which

①

in turn suggests a childlike innocence. Just like in "DOAN".
"Personal Helicon", again begins just like the previously mentioned poem, begins with a ~~childlike~~ childlike sense of innocence and curiosity.
"As a child, they could not keep me from wells". This not only depicts literal wells but also the origins of Heaney's love of poetry, "Helicon" ~~referring to~~ ^{referring to} a body of water in the mountains that supposedly grants poetic talent.
This poem seems like a contrasting poem from the other two. Although it has childlike innocence and the poetic voice seems like younger version of Heaney, This poem seems more about self discovery through the use of poetry and wells.
In the beginning of all three poems have innocence as a recurring theme. Through the poetic voice, Heaney explores childlike innocence, and how it is lost and a child's unawareness and lack of care about consequences, from a child's experience with nature.

The poems then go on to explore fear. Almost like a change from childhood innocence to becoming more self conscience and realising consequences.

In DOAN there is a sense of emerging fear as the poetic voice transitions from loving nature to finding it repulsive.

"With cawding in the grass the angry frogs/ invaded the flax-dam..."

The frogs are now anthropomorphised to be a threat and the situation now seems claustrophobic and oppressive through the use of sounds.

"Invaded" is also associated with war and armies. However it seems as though the poetic voice could be going through physical changes (ie puberty) and is now more self conscience conscious and repulsed by his body, and Heaney shows this through nature.

In ~~the~~ The Barn the poetic voice is now becoming more aware of his surrounding and in turn is becoming more afraid.

(2)

"And into nights when bats were on the wing"
The Barn has now become the poetic voices (child's) mind and it ~~now~~ is now ~~that when~~ the birth of the child's fear. The repeating of the "W" ~~was~~ in 'When', 'were' and 'Wing' mirrors the sounds of the bats wings and the Barn now fills the child with primal terror.

In 'Personal Helicon' fear emerges through Heaney's fear of rats.

"... a rat slapped across my reflection"

The poetic ^{voice's} reflection is altered ~~momentarily~~ and this ~~could~~ suggest that he is changing physically, growing up. The use of rats ~~and~~ Heaney's fear of them could suggest a fear of growing up. As the poems progress the poetic voice's fear begins to emerge. It seems as though the 'child' in the poems is maturing and his fear is becoming more apparent.

In the final ~~seems~~ sections of the poems, seems like the poetic voices face the consequences of actions, face reality, understand adulthood and the inevitability of growing up.

DOAN ends with the poetic voice maturing and now understanding that actions have consequences.

~~The~~ "... The great slime kings / were gathered there for vengeance and I know / that if I dipped my hand the spawn would clutch it"

~~The~~ Heaney "elevates the status of the frogs by using 'king' to show that the poetic voice is ~~now~~ now understanding that nothing is black and white, which is how a child views the world and that he ~~has~~ ^{has} come to the realization that the world does not revolve around him.

"The Barn" ends with a similar realization.

With the poetic voice having an epiphany.

"I was chaff"

The poetic voice has now matured and comes to the understanding that he is not the Centre of the universe, as a child usually thinks he is.

However 'Personal Helicon' ends differently, with the poetic voice finding himself and understanding himself better.

"I rhyme / To see myself, to set the darkness echoing"

(2)

Heaney refers to his poetry as 'rhymes' which seems almost like he is being humble, whereas previously he ~~was~~ calls himself narcissistic. This shows ~~that~~ the poetic voice has matured ~~and~~ and that Heaney also writes poetry to see himself with clarity, ~~but~~ but also to see and acknowledge the ~~darkness within him~~ darkness/flaws within him.

~~The~~ DOAN and The Barn end with the poetic voice overcoming his fear, accepting the inevitability of mortality and that actions have consequences. There is a ~~ret~~ real sense of the poetic voice's journey and his maturing ~~through~~ throughout the poems. Showing change of not only the poetic voice physically like in DOAN but also his ~~change~~ change in the way he views the world and his place in it like in The Barn.

However ~~the~~ 'Personal Helicon' concludes with the poetic voice finding himself and acknowledging that poetry should not only depict the poet's good points but also his flaws. ~~As Heaney~~ or as Heaney put it "darkness"

~~Throughout all three poems~~ To conclude, throughout all three poems Heaney explores aspects of change, ~~from~~ beginning with ~~childhood~~ childhood innocence to losing that innocence and ~~finally~~ finally maturing. ~~and~~ The poetic voices in all poems come to understand ~~the~~ the world and their place in it. Heaney does this effectively through the use of his childhood memories when exploring nature.

Candidate 3

Specimen Question Paper — Poetry question 5

Discuss some of the ways by which poetry explores aspects of change. In your answer you should refer to three poems.

The candidate's introduction addresses the question and how Heaney uses nature to explore the idea of change. The candidate chooses appropriate texts with which to answer the question effectively and outlines shared themes and style. It appears to be a relevant approach to the question.

The response has been structured appropriately using a horizontal approach. The candidate has split the poems into three parts in order to draw close comparisons between the beginning, middle and end of the poems. They begin by analysing how Heaney, in *DOAN*, creates a sense of the 'childlike enthusiasm' through the use of the poetic voice and use appropriate evidence to substantiate these ideas. They analyse sound devices and oxymoron before moving to a solid evaluative stance. As the candidate moves on to discuss *The Barn* they list two quotations. The candidate does analyse the impact of using 'statements of fact', the impact of word-choice as a foreshadowing device and is able to make a connection between *The Barn* and *DOAN*. As they move on to *Personal Helicon*, they are able to discuss the central concerns and the link between 'helicon' and the wells in the poem. The candidate draws all their ideas together in a concluding evaluative statement. It is basic, but focused on the question and the evidence explored.

The candidate moves on to look at the process of change, of becoming more 'self-conscious' and aware of 'consequences', which is a fair point to make. Their discussion of *DOAN* is focused; they use appropriate evidence and analyse the meaning and the impact of literary techniques. They discuss 'anthropomorphism', allude to the creation of atmosphere, and discuss the impact of sound devices and word choice. As the candidate moves on to discuss *The Barn* it marks a change in the quality of the response. They convey an understanding of the central ideas and use appropriate evidence in the discussion, but the analysis is weaker. This links to *Personal Helicon*, where we can see how the candidate attempts to wrench the meaning of '...a rat slapped across my reflection' in order to make a clear connection between the poems. This is much weaker and shows a lack of confidence in their knowledge and understanding of this poem.

In the final section of this candidate's response, there is a focus on looking at the evidence that 'change' has taken place. The candidate races through the analysis of *DOAN* and *The Barn*, omitting the deconstruction of the important metaphor, 'I was chaff'. They offer, instead, quite basic, assertive evaluation. They also miss close analysis of the ending of *Personal Helicon*, and the evaluation is quite basic. As they move to a wider evaluative stance, where they compare the ideas within the final sections of the poems, they make broad generalisations about 'overcoming fear', which are inaccurate. These generalisations do not move beyond the superficial. We can also see this in the conclusion. This essay begins in a promising way, but the end is weaker. We take, however, a holistic approach to assessment.

Understanding

This candidate shows knowledge and understanding of these texts and takes a relevant approach to the question. They are mostly able to use appropriate textual evidence to address the demands of the question.

Analysis

The candidate is able to analyse a range of literary techniques and features of language, but this is not consistent within the response, and is limited in some respects in the latter half of the essay.

Evaluation

There is an evaluative stance, but it becomes fairly superficial and repetitive as the response develops.

Technical accuracy

This candidate meets the minimum competency for technical accuracy.

The candidate just meets the standard described to achieve 10 marks out of 20.

Candidate 4

T.S. Eliot is a modernist poet who discusses aspects of change, in 'The Hollow Men', 'The Lovesong of J Alfred Prufrock' and 'The Wasteland'. All three poems incorporate the idea of a changing society after in ~~Europe's~~ ~~ruination~~ in Europe due to its ruination after the First World War. During this time, Eliot witnessed a change in ~~societies~~ morals as the ~~power~~ authority of the church and religion lost their impact on ~~influencing~~ people. Society.

The poem, 'The Love Song of J Alfred Prufrock', discusses the change in sexual relation due to societies change in morality. Prufrock is a character struggling to cope with the tediousness of social expectations ~~during the~~ ~~Victor~~ He suffers and pressures his inward desires which were not acceptable as a result of Victorian repression. ~~Through the poem~~ ~~there are~~ allusions to 'His inability to express his desires and frustrations, 'It is impossible to say just what I mean!' exacerbates his introverted nature and sexual inadequacy. Eliot's allusion to Shakespeare highlights Prufrock's negativity of his ~~own~~ self-image. 'No! I am not Prince Hamlet, nor was meant to be; just like Prufrock, Hamlet's greatest fault was his indecisive personality. Although there is a sense of irony as Hamlet is a Hero figure and Prufrock isn't. He then compares himself to the King's fool who is a minor character and ultimately at the receiving end of jokes. This conveys Prufrock's ~~negative~~ self inadequacy. Another aspect of change that Eliot discusses is the contrast in

Societal
social
social

morality during the era set in the poem. He presents us with 'tea and cakes and ices,' which is a metaphor for social convention and highlights the Victorian enforcement of traditional values. However, the poem reaches a suggested climax point as Prufrock contemplates whether he has 'the strength to force the moment to its crisis.' Word choice of crisis has a sexual undertone and is contrasted with an allusion to the Bible, 'I have wept and fasted,' which is an allusion to the Bible where Jesus ventures into the desert and encounters the Devil. This contrast suggests Prufrock's guilt at his sexual thoughts so he supplements this with a Bible reference. By doing this he is conforming with Victorian ideals. 'The Hollow Men' also looks at the desire for intimacy which cannot be fulfilled. The sexual connotations when the hollow men 'grope together' is negative a desperate and almost instinctual desire for human contact which mirrors Prufrock's situation perfectly. This suppression of the sexual represents the modern man trying to come to terms with human desires in a changing era.

The effect of war on the human psyche is another aspect of change that Eliot also explores. In 'The Hollow Men' he presents us with a group of people in a state of limbo and, as stated in Steve Ellis' 'A Guide for the Perplexed', 'condemned to spend eternity in a kind of waiting room (though they have nothing to wait for) on the very outskirts of the hereafter.' The hollow

- men could possibly be the soldiers killed in the First World War who are damned and waiting to be judged. They feel forgotten (or forsaken) by God as they; 'Form prayers to broken stone.' which suggests that the hollow men are worshipping false idols. The choice of the word, 'stone', suggests lifelessness and coldness which could link to their spiritual and physical desolation. This reference to God's abandonment of the soldiers in the afterlife echoes the impossibility of remembering the individual after mass murder. Another change in the poem is the representation of Europe itself. The ~~low~~ setting in which the hollow men find themselves in is a 'dead land' and a 'cactus land.' Both of these suggest a lack of growth and ~~their~~ desire for rebirth which could ~~mirror~~ be symbolic of the contemporary situation. ~~as Europe post war Europe~~ The image, 'Lost Kingdoms' could represent Europe at the time ~~off~~ after the WWI and the disjointedness of the nations. ~~the wastet~~ 'The Waste Land' also discusses the effects of the war on the living. The 'Unreal City' is a ~~are~~ description of ~~erie~~ London. The people crossing the bridge are those affected by war and are like Dante's characters who sinned by inaction. Even though Eliot's characters haven't died, the death of those in war created a personal 'hell' for the public. This emphasises the ~~bleat~~ bleak psyche at the time.

Another change that Eliot experienced was the change in religion. 'The Hollow Men' fear

judgement day, 'Let me be no nearer,' as they are aware that they have lead a spiritless life.

In conclusion Eliot discusses many aspects of change in his poetry. Particularly the change in man's psyche post war in Europe. ~~at #5~~

Candidate 4

Question Paper — Poetry, question 5

Discuss some of the ways by which poetry explores aspects of change. In your answer you should refer to three poems.

The candidate identifies the aspects of change to be discussed in Eliot's poetry: 'changing society... due to the ruination after the First World War' and then 'change in morals as the authority of the church and religion lost their impact on society'. This is evidence of a relevant and thoughtful approach.

The candidate makes a relevant choice of text and focus in the second paragraph and proceeds to make a detailed reading of the character of Prufrock as one of the ways Eliot explores aspects of change. Relevant reference to Hamlet implies change through the 'indecisive personality' of the character. Evidence of a task-appropriate range of literary techniques being used to strengthen the line of argument is present on the second page of the essay. The essay shows potential to move toward the second range of marks, with biblical references and a well-selected reference to *The Hollow Men* to reinforce the line of argument.

The candidate concludes this section by making an evidence-based evaluation on the thematic treatment of 'human desires in a changing era'.

The candidate moves on to another aspect of human behaviour, 'the effect of war on the human psyche', and focuses on *The Hollow Men* for this. A secondary source is reasonably well-deployed to develop the line of argument which is successfully developed on the third page of the essay through analysis of word choice, representation and symbolism. The candidate then introduces the third text *The Waste Land* to develop Eliot's view of the effect of war on the living. This section is also concluded by an evaluative judgement based on these references.

However, the treatment of the third aspect of change is more limited — a relevant quotation is supplied for the change in religion.

The candidate then makes a limited concluding statement.

Knowledge and understanding

This candidate demonstrates a broad knowledge and understanding of the texts and has approached the question in a relevant and thoughtful way. The use of textual evidence is relevant to the demands of the question.

Analysis

There is evidence of a task-appropriate range of literary techniques being used to strengthen the line of argument on two of the texts. However, this is not sustained throughout the response.

Evaluation

There is a discernible and relevant evaluative stance based on evidence discussed within the response.

Technical accuracy

The essay meets the requirement for accuracy.

Because of the mixed profile in the analysis offered by the candidate, holistic judgement means the essay can be placed at the top of the 15 to 13 marks range and is awarded 15 marks out of 20.

Candidate 5

T.S. Eliot is a modernist poet who deals with several aspects of change in response to the environment and society around him. Social factors, the change in the psyche of Europe, the ~~or~~ religious and sexual attitudes all adapted in response to traumatic events in the 20th Century. In particular, the Waste Land, A Love Song for J. Alfred Prufrock and The Hollow Men give Eliot's own attitudes to the consequences of the main stimulus of change during his era - the Great War. The poems' subtle use of allusions - in particular to Dante help to create a rather bleak image of this new world and paints a vivid picture of society at the time. → clear focus on the questions.

Eliot's works are full of subtle ideas that ~~too~~ successfully present a change in the population's morality and sexual relations. Pre-modernist work was often strict and rigid which was representative of the general times; sex or lust and desire were not discussed but in Eliot's *A Love Song for J. Alfred Prufrock*, sexual impotency is an obvious idea in the poem which makes his character differ from characters in previous works and the rigid times they lived in. Eliot's use of repetition 'Do I dare?' and 'Do I dare?' 1 time to turn back and descend the stair / with a bald spot in the middle of my hair - gives the reader a sense Prufrock is sexually dissatisfied, self-aware he is in a state of frustration as he is unable to form intimate relationships. The image of the stairs is explicit in his desire and Eliot is suggesting ~~pre~~ his era no longer stuck to a conventional long term committed relationship by focusing on the characters' frustration and longing for desire. ~~Still~~ The attitudes of seeking lust over love, ~~and~~ desire and the move towards a long-term more casual relationship is also displayed in *The Waste Land*. The fire sermon in particular tracks the consequences of the changing psyche towards sexuality in Eliot's time. An interaction between a typist and her 'lover' demonstrates the loss of fertility and sexual act of procreation using sinister images. The man is described as a 'human kangaroo' - the comparison between man ~~who~~ (who should be full of thought and feeling) is instead created and made out to

be mechanical, forced and human warmth and feeling is lost suggesting intimacy for love is fading in this new culture. Instead we see a rise in casual meet ups ~~with suggestion~~ interestingly, a representation of changing morals in Europe through the use of cold or broken imagery is also present in The Hollow Men. These Men, suffering in limbo for their actions suffer the consequence of lack of intimacy that cannot be fulfilled. The group are described as 'trembling with tenderness / lips that would kiss' Much like Profrack, although there is an obvious desire for ~~synthetic~~ intimacy, this will always be unfulfillable. It could be that all three poems hold aspects of this idea as ~~the~~ Eliot has evaluated the changed world around him and feels his people are too broken, too cold or too traumatised to be able to form long term long relationships regardless of if they are a gang man in the wasteland ~~or~~ just ordinary in limbo circumstance - all aspects and walks of life have long abandoned such Victorian values. There is a clear message loose morals are being adapted in Eliot's time.

The utter devastation of the Great War for Eliot forced to world very quickly to change in order to cope with the fallout of devastation. Although Eliot investigates the personal adaptation made by individuals in

his time (as discussed in the previous section) - his poems also successfully highlighted a shift or 'fall of European Society' as a mass consequence of the war, economic depression etc. Although it is obvious the Mulla ~~men~~ Men is set in a limbo state, there are suggestions the setting is representative of Europe itself. Their land is being described as the 'dog land' and the 'cactus land'. These images help to convey Eliot thought his surroundings had been drained of resources, life was hard to sustain and that the land lack fertility for the important rebirth. This of course contrasts some aspects of the Victorian Era that saw rise of the industrial revolution, a wave of new inventions and businesses that helped develop the wealthy. Rebirth and regeneration seems impossible in the land described and Europe's fall in comparison to previous eras is obvious in the waste land. Allusions to the Golden Bough and the character the Fisher King help create a desire for rebirth. Interestingly Eliot ~~uses~~ juxtaposes old mythology in a modern London setting. The London he knew ~~was not~~ ~~was~~ is no longer bustling with people and exchanges that result in procreation but is instead barren and dead - as signalled by the 'nymphs are departed'. These were part of a ritual to celebrate marriage along the Thames but instead they are gone and the river 'bears no empty bottles' shining

a lack of celebration or life. The fisher King, who infers himself works fishing in the 'dull Canal' (again Sharn corrupted in water - a key factor in fertility). It is suggested he is waiting for the holy grail to restore fertility. For Eliot this would suggest he is waiting for another resurrection of Christ and only then, this land that has gone so horribly wrong can be restored.

Eliot's poems The Waste Land, Prufrock and the Hollow Men allude to Dante's Inferno to suggest the times they are living in have now become a personal hell or hell on earth due to the circumstances of the time. The war incorporated all of the violent associations with hell but Europe is still left in a state afterward. This is the whole of the Hollow Men is structured on the idea the men in Limbo are there as a result of their inactions and spiritual emptiness - this is suggested by Eliot to contrast the soldiers who fought and died in the war but these men have done nothing to deserve heaven or hell and are stuck. This creates a numb state as supported by the use of dry imagery and the image the Hollow men can only 'whisper' not talk. This numbness is due if the people in Europe are unsure of what to do with themselves now, they cannot take part or help their fallen surroundings in any way. Limbo is also a word from Dante and Eliot also runs through the wasteland with those in his poem described as breathing

* 'Sighs, shivers and infrequent'. This alludes to Dante's Hell canto 'Here, so far, I could tell there was no lamentation except sighs which caused the external air to tremble'. This suggests that Europe is full of people who are not living a bad life as such but are not progressing and creating such as the population in the time before them. Instead all they do is sigh and stay in a state of limbo waiting for judgment.

In conclusion, T.S. Eliot ~~has~~ has created 3 successful poems that deal with the idea of change - both in sexual morality and the conditions/environment he was living in. Allusions to Dante suggest a sense of moral loss, spiritual emptiness and lack of production contrasting the Victorian Era. Freud too touches on this subject but that poem highlights that there has been a shift in sexual desire that is being discussed more openly in a modernist era. There is no doubt that although personal, these poems all allude and link to the horrors of the Great War that has triggered such a fast paced and dramatic change in attitudes during his time. Eliot captures these subtly through his allusions and imagery and although bleak, do hint towards an almost religious wait for a rebirth whether this is through another resurrection or sacrifice in the hope for positive change.

Candidate 5

Question Paper — Poetry, question 5

Discuss some of the ways by which poetry explores aspects of change. In your answer you should refer to three poems.

The candidate demonstrates an ability to develop the implications of the question in relation to Eliot's central concerns: 'the psyche of Europe, the religious and sexual attitudes... in response to traumatic events...the Great War'.

The candidate makes a relevant choice of text on the second page of the essay and focuses on sexual impotence as the key to the character of Prufrock, supported by well-selected quotation. The candidate analyses the effect of repetition, imagery and character, showing evidence of task-appropriate range of literary techniques being used to strengthen the line of argument. The candidate then moves to *The Wasteland* to develop the line of argument with another well-chosen quotation. The image of the 'human engine' is explained and the candidate moves to incorporate that meaning in a parallel reference in *The Hollow Men* at the top of the third page of the essay to reinforce the line of argument.

The candidate concludes this section by making an evidence-based evaluation on the theme of change through the representation of: 'a young man in the wasteland or living in limbo...'

The candidate moves on to consider the greater significance of the setting of *The Hollow Men* on page four of the essay: '... representative of Europe itself'; a place of destruction and infertility. *The Waste Land* and its indebtedness to *The Golden Bough* is integrated into this line of argument with the character of The Fisher King, 'juxtaposed in a modern London setting...no longer bustling with people and exchanges that result in procreation but is...barren and dead'. This argument is supported by a well-chosen, embedded quotation: 'nymphs are departed'.

The candidate concludes this section with an evaluative judgement based on the evidence cited: '...he is waiting for another resurrection of Christ, or similar ultimate sacrifice and only then, this land that has gone so horribly wrong can be restored'. The central thematic concern of change has been explored and a clear evaluative stance has been expressed.

The final section contrasts Eliot's understanding of the soldiers who fought and died in the war and the limbo of the hollow men, with the allusion to Dante's *Inferno* being developed on pages five and six of the essay with relevant quotations from *The Waste Land* and *The Hollow Men*.

The candidate then moves to a conclusion and evaluation based on the evidence that has been deployed in the creation of a clear line of argument.

Knowledge and understanding

This candidate demonstrates secure knowledge and understanding of the texts and makes a relevant and secure consideration of the implications of the texts. There is well-chosen textual evidence to support this response.

Analysis

There is evidence of a task-appropriate range of literary techniques being used to strengthen the line of argument on two of the texts.

Evaluation

There is a clearly identifiable evaluative stance securely based on evidence discussed within the response.

Technical accuracy

The essay meets the requirement for accuracy — if not legibility.

The essay is placed in the 18 to 16 marks range and is awarded 18 marks out of 20.

Candidate 6

Specimen Question Paper: 4

Plan

- Dear Norman, Correspondents, Warming her Pearls
- Universal experience of love, specifically longing or lust which features in all 3 poems.
- Warming Her Pearls - love for her mistress
- Correspondents secret and forbidden love
- Dear Norman, longing for love, fantasy scenario.

Question

A skilled and accomplished poet, Carol Ann Duffy is very successful at transforming her experience of the world into ~~various~~ various universal experiences, for example, love. Love is explored often in Duffy's poetry and is a specific feature of the three poems, 'Correspondents', 'Dear Norman' and 'Warming Her Pearls'. All three poems explore a different aspect of this 'universal experience' using a variety of poetic techniques and overall enhance the reader's understanding and appreciation of love as ~~an~~ a personal and universal experience.

One of Duffy's poems which ~~deals~~ most obviously deals with love is 'Correspondents'. The poem focuses on the secret and forbidden love affair of a man and woman both married. The relationship is full of desire and lust but from the poem the reader assumes it to be in no way physical as the two communicate via letters. ~~The poem~~

is one way in which the poet presents the universal experience of love as a strong and dark emotion.

Another Duffin Poem in which the poet effectively transforms her experience of the world in the universal experience of love (or perhaps in this case more of a longing) is "Warming Her Pearls". Although not made explicitly clear the poem appears to revolve around the ^{secret} longing a maid has for her mistress embodied in ^{the} her wearing of her mistress's pearls. Duffin's word choice in this poem is particularly interesting and is an effective presentation of the universal experience of love. The ~~word choice~~ word choice of "slow heat" is interesting as it suggests the long ~~and~~ standing love and desire the maid has for her mistress and perhaps also ~~the~~ how her feelings are growing more intense a universally relateable concept. In addition the poet's choice of the word "persistent" suggests that her love or longing is undying she is not willing to give it up easily. It is also possible that this shows the narrator's inflated sense of involvement in her Lady's life, again an interesting presentation of love by Duffin. Lastly the narrator's lust is highlighted by the poet's use of the word "naked", a detail most likely unknown by the narrator and perhaps a sign of her fantasy thinking.

"Warming her Pearls" also uses the theme of heat as a means of presenting the universal

experience of love. Love is easily associated with heat and warmth and this image is explored several times in the poem. The idea of a man warming a mistress's pearls is not romantic but through the narrator's fantasies Duffy has managed to convey the idea as one filled with love and passion. "My mistress bids me wear them, warm them", "place them round her cool, white throat". This transfer of heat, as it were is perhaps one way in which the narrator displays her love for Mrs. mistress, sharing her warmth and therefore love with her lady.

In conclusion "Warming Her Pearls" is a poem in which Duffy is very successful at transforming her personal experiences into a relatable, universal experience of love, despite ~~how~~ how odd the particular example in the poem may be.

"Dear Norman" is also a Duffy Poem ~~which~~ in which the poet is effective at transforming ~~her~~ her own experiences into the universal experience of love, or again perhaps more of a lust. This rather strange poem explores the narrator's fantasy that her pearl boy is in fact her pearl diver, Pablo. What is interesting about this poem is that it does not highlight the narrator's love for an individual but rather the lack of it. One might guess that in the absence of any kind of real lover the narrator is forced to create these glassy scenarios to fill the void.

In a similar way way to 'Correspondents' Duffy uses imagery as a means of presenting the universal experience of love, or perhaps in this case the lack of it. "I can do this. In my night there is no moon." is a suggestion of the absence of a lover in her life. She is able to create these fantasies as her own nights are empty and lonely perhaps. The narrator's passion and desire is also portrayed through Duffy's use of imagery, "he is equal with dolphins" suggests how beautiful and majestic she finds ~~the~~ the subject of her fantasy. Another revealing image used by Duffy is "translucent on his palm a pearl appears." This possibly highlights again the false nature or see-through nature of her fantasies suggesting to the reader the absence of love or intimacy in her life. "Translucent" has connotations of transparency which is an indication to the lack of substance to her fantasies.

The unusual structure of this poem is also worthy of note although it does little to enhance the presentation of love within the poem. ~~The~~ The word "reminded" is in a separate line from the rest of ~~the~~ stanza ~~the~~ three ~~perhaps~~ perhaps an indication of the ~~reminded~~ narrator's reminder of her loneliness and lack of lover. In addition the final stanza is very short ~~and~~ and to the point and is effective in emphasizing that the narrator finds these fantasies to be more of a chore, a necessity even than an

enjoyable activity. "Tomorrow I shall deal with the dustman" Duffy writes, again suggesting her lack of love that she must continue these habits on a day to day basis.

Overall Duffy is effective in presenting the universal experience of love to the reader in 'Dear Norman' although in this instance she focuses instead on the experience of lack of love or absence of love.

'Correspondents', 'Warming her Pearls' and 'Dear Norman' are all very different poems and explore different themes in their own right. However Duffy is highly effective at transforming her personal experiences into one universal experience in all the poems: love. Perhaps ~~love~~ love is considered from various different angles in all three poems, lust, longing, passion, reservation and even lack of love but ~~each~~ each poem uses various poetic techniques to strike resonance with the reader on this absolutely universal concept.

In conclusion Duffy's poems are not only reflections of her own experiences and feelings ~~but~~ on this ~~more~~ universal concept but the reflections of the readers experiences and emotions. as well.

Candidate 6

Question Paper — Poetry, question 4

‘Effective poetry emerges when a poet transforms his or her experience of the world into the universal experiences: love, loss, birth, death, regret . . .’

Discuss the effectiveness of a poet’s presentation of ‘universal experiences’ through the use of a range of poetic techniques. You should refer to three poems.

The candidate has chosen to discuss three poems by Carol Ann Duffy: *Correspondents*; *Dear Norman* and *Warming Her Pearls* and in the introductory paragraph identifies the ‘different aspects’ of the ‘universal experience’ of love presented in the poems as the focus of the essay.

The three poems are treated in a serial fashion in the essay. The analysis of *Correspondents* begins in the second paragraph. The candidate offers a brief precis of the poem and then discusses the ‘metaphors and imagery, which Duffy skilfully uses to enrich the reader’s understanding of the experience of love’. The analysis of ‘we don’t have the language of bodies’ and ‘dark words’, whilst accurate, is rather limited given the significance of this motif in the poem as a whole. The candidate then refers to the use of contrast in the third paragraph and notes Duffy’s ‘descriptions of the narrator’s secret lust . . . are in stark contrast to the subdued and socially appropriate setting’ and offers textual evidence to support the point made. The paragraph’s concluding sentence offers a nod to the wording of the question, but the overall impression of this section of the essay is that it has demonstrated only limited analysis of Duffy’s use of literary techniques.

In the third paragraph the candidate moves on to discuss *Warming Her Pearls*. Analysis of the poet’s use of word choice (‘slow heat’; ‘persistent’; ‘naked’) is offered and in the paragraph which follows the candidate examines references to ‘heat’ in the poem but fails to deal with this in any real depth. This section of the essay ends with a slightly clumsy paragraph (‘In conclusion. . .’).

Dear Norman is the final poem to be examined. The candidate describes the poem as ‘rather strange’ and (unlike the other poems) one which ‘does not highlight the narrator’s love for an individual but rather the lack of it’. A somewhat simplistic comment is made: ‘In a similar way to “Correspondents” Duffy uses imagery as a means of presenting the universal experience of love. . .’ but no attempt is made to compare and/or contrast its use in the two poems. Instead the candidate merely offers brief suggestions as to the connotations of ‘. . . there is no moon’; ‘he is equal with dolphins’ and ‘translucent on his palm a pearl appears’. The candidate then attempts to deal with structure but does not go beyond saying the final stanza is ‘very short and to the point’.

The candidate’s concluding paragraph refers back to the wording of the question and reiterates that Duffy examines love ‘from various different angles’ and that the poems are ‘not only reflections of her own experiences and feelings on this universal concept but the reflections of the reader’s emotions and experiences as well’.

Knowledge and understanding

The essay displays only limited knowledge and understanding of the texts — the treatment of each is thin. There is a limited approach to the question. Although a serial treatment of the texts is perfectly admissible, the candidate fails to offer any real comparison or contrast between them in the analysis.

Analysis

There is only limited analysis of literary techniques (mostly imagery and word choice).

Evaluation

There is only limited evaluation with respect to the texts.

Technical accuracy

The essay meets the minimum competence for technical accuracy.

The essay is awarded 8 marks out of 20.

Candidate 7

W.B Yeats Trio of poems

“Effective poetry emerges when a poet transforms his or her experience of the world into the universal experiences such as: love, birth, death regret, loss...”

Discuss the effectiveness of a poet’s presentation of universal experiences through the use of a range of poetic techniques you should refer to at least 3 poems.

William Butler Yeats is a perfect example of an author that has transformed his experiences of the world into several poems. His experience of a seemingly unrequited obsessive love that lasted a great many years through several turned down proposals inspired and slightly warped his writing style (combined with the natural maturation of a human being) from a young idealist to an older, angrier cynic. Three poems that show this to be true are “the lake isle of Innisfree”, “the song of the wandering Aengus” and “no second Troy”, the first of these was written in 1888 before he met his “muse” Maude Gonne in 1889 and is full of an innocent longing to go back to nature, the second poem shows his complete infatuation for her and how he envisions himself to be a parallel to the Celtic myth of Aengus and the third he is disillusioned with her and as a result the poem has a bitter and sarcastic tone.

The lake isle of Innesfree has Yeats as a younger man wishing to be far away from London and has an almost religious obsession with the island to the point of even likening his travel to the island as an out of body experience.

“I will arise and go now, and go to Innesfree” the use of the word arise instead of getting up signifies the act as something more than just a simple journey. Yeats uses word choice here to convey that the journey to Innesfree would be a spiritual journey and not a physical chore. Arise has connotations of holiness and divinity, this is effective as it generates thoughts and ideas of an out of body pilgrimage.

Yeats seems to be mimicking the style of the romantic poets before him as he wishes for something simple instead of the bustling metropolis, the romantics wanted to go back to nature instead of dealing with the modern age, they wanted man to go back to simpler times where a man could provide for his family without having to work himself to death in a factory. Yeats in the poem wants self sufficiency on his island.

“A small cabin built there, of clay and wattle made: nine bean-rows I will have there, a hive for the honey bee”

A small cabin suggests that Yeats wishes to live in solitary away from the hustle and bustle of other people; the bean-rows suggest a longing for simple food that he needs no other human to disturb him and the bee hive that he still wants for a small amount of modern convenience. This style the poet uses here is very similar to the Romantic Movement which was a counter culture movement; this shows that Yeats was a younger and more idealistic man at this point.

The poem ends with Yeats back from his “out of body experience” and standing on a busy London street where he knows that he has to be away from Innesfree as he is needed in the present but he holds onto the idea of one day becoming the lone man on Innesfree.

"I hear lake water lapping with low sounds by the shore; while I stand on the roadway or on the pavements grey, I hear it in the deep heart's core"

Yeats uses rhyme throughout the poem every second line rhymes with the one two lines before it which is effective as it gives a slightly balletic feel to the poem and in the final paragraph it is exceedingly effective as it captures the fact that the shore is a place he is longing to be and one he would never forget as the sound of the water surrounding it would constantly come to mind.

"the song of the wandering Aengus" is a poem after Yeats met Maude Gonne where he places himself in an old Celtic myth where he is looking for a beautiful young woman (no prizes for Guessing who) and as such is wandering all around Ireland looking for his love but is condemned to wander until he finds her.

Yeats firmly believed in the Occult and drew some inspiration from some Celtic myth and superstitions and as such believed that different woods enhanced and showcased the natural aspects of man and that Hazel signified immortal and creative wisdom.

"I went out to the hazel wood because a fire was in my head and cut and peeled a hazel wand, and hooked a berry to a thread"

Yeats starts off using the symbolism of the hazel wood (which was coveted by the druids and thought to have boosted creative wisdom) which could be classed as the symbol of a writer, he then goes onto use a metaphor which showcases a destructive force "A fire was in my head" the fire being the passion he feels towards Maude Gonne, a destructive force of which he has no control over. This comparison is effective as Gonne was a feisty woman who would give all up for her cause and was unshakeable in her convictions no matter the cost of fulfilling them. This opening line of the poem could be an analogy to his mind; I went through the creative wisdom of my mind because a passion for her was consuming my thoughts. Yeats could be dedicating the poem to her as she was the fire that was both consuming and illuminating his creative mind.

He then goes onto describe a girl in the forest who disappears before his eyes

"A glimmering girl with apple blossom in her hair who called me by name and ran and faded through the brightening air"

This is referring back to the myth of Aengus as he caught a glimpse of the girl before she disappeared, Yeats also uses rhyme to give the poem the feel of an Irish ballad. The apple blossom signifies passion which refers back to the previous stanza where there is a fire in his head; the appearance of the girl connotes moonlight and also feminine energy all of which Maude Gonne possessed.

Yeats adds a twist to the myth by either removing the immortality of Aengus or showing that for him in the poem a vast amount of time has passed whilst he was still searching for her.

"Though I am old with wandering through hollow lands and hilly lands. I will find out where she has gone and kiss her lips and take her hands"

The poet changes course from the source material by having Aengus never find the girl and having him grow old trying to find her. The use of word choice here shows that he is still determined to find

the girl and reap his rewards from doing so. The writer also leaves some ambiguity in these lines "take her hands" this could be meaning three things: literally taking her hands and kissing her, he could be marrying her or more sinisterly he could be following the Arabian tradition of cutting off the hands of a thief (her theft being the years she stole from him whilst he was searching for her).

The third and final poem by W.B. Yeats is "No Second Troy" is a bitter and sarcastic rant at Maude Gonne due to her Marriage to Major. John McBride. A militant nationalist, he is angry due to his unrequited love for Gonne hadn't gone unnoticed by her and her encouragement of his feelings to gain attention from him and good poetry.

The poem starts with Yeats being angry at an undisclosed "she", he uses a sarcastic tone to create his bitter tone

"Why should I blame her that she filled my days with misery"

Yeats starts with a juxtaposition where in he is asking why he should blame her for causing him so much misery, this is an effective technique as it conveys the writers tone and shows his state of mind with more grace than Yeats just saying how he feels.

Yeats then goes onto say how he disproves of her inciting nationalist feelings amongst the lower classes and that he thinks they are not fit for purpose

"She would of late have taught to ignorant men most violent ways or hurtled the little streets upon the great."

Yeats is a typical member of the aristocracy who believes that they are the ruling class is superior and that the lower classes are useless even as foot soldiers for a revolution that he never wanted. The use of contrast is effective in "little streets upon the great" the use of contrasting here is effective as it shows the poets opinion and also the way he uses word choice shows that he thinks that the streets are in unison for their cause against a divided upper class some of whom want to see home rule and those that are all for the British rule to stay in place

He then compliments Gonne on her beauty but also sees it as a dangerous thing indeed.

"With beauty like a tightened bow"

Yeats believes that her charisma is another factor that is causing the masses to support the nationalist cause, the poet also uses a simile that perfectly describes the charisma's effect "a tightened bow" not only fires an arrow forward but it also once fired the drawstring recoils back causing damage to the unexpectant archer. This simile is effective as the arrow is not only a damaging blow towards the British but it will also have a backlash towards the Nationalist cause and by extension Ireland, this is proven a mere 4 years later after the events of the Easter rising when the black and tans were sent over with carte blanche ,

Yeats then goes on to ponder if her actions like Helen of Troy's will cause their nation to burn.

"Why, what she could have done, being what she is? was there another troy for her to burn?"

Yeats starts the second last sentence of this paragraph with a rhetorical question “why” the why here creates an almost desperate unfathomable question as if he could not believe that she could have become something so different than what he had fallen in love with. The poet also likens Ireland to Troy as it is a fragile place that needs only one false gift to send it over the edge and he thinks that Maude Gonne could be it.

William Butler Yeats’ writing style evolved over time becoming more effective due to his life experiences such as his unrequited love, the person he admired the most warping into something almost unrecognisable from his initial impression of them and the realisation that no matter how hard he shouted that he could not stop the events of a nationalist struggle from hurting his country. This could all be contributing factors about how his work was always improving even after he got the highest awards for it thus cementing his work a place in history.

Candidate 7

Specimen Question Paper — Poetry, question 4

‘Effective poetry emerges when a poet transforms his or her experience of the world into the universal experiences: love, loss, birth, death, regret . . .’

Discuss the effectiveness of a poet’s presentation of ‘universal experiences’ through the use of a range of poetic techniques. You should refer to three poems.

The candidate begins by stating that Yeats ‘is a perfect example of an author that has transformed his experiences of the world into several poems’. The poems to be discussed in the essay are *The Lake Isle of Innisfree*; *No Second Troy* and *The Song of Wandering Aengus*. The errors in the candidate’s writing of the titles are indicative of the errors in language (and style) which are evident elsewhere in this essay. The candidate then offers a serial treatment of the three poems. The analysis of *The Lake Isle of Innisfree* includes discussion of word choice (‘arise’) and Yeats’ ‘mimicking the style of the romantic poets’. The candidate quotes the closing lines of the poem but this merely serves to repeat the point already made in the previous paragraph. The discussion of the poem concludes with reference to rhyme but the claim that the chosen rhyme scheme ‘gives a slightly balletic feel to the poem’ is not explained or developed in any way.

The candidate then abruptly shifts the focus of the essay to *The Song of Wandering Aengus* and suggests the influence of Maud Gonne and Yeats’ interest in the occult as formative influences on the poem. The candidate deals with the symbolism of the hazel wood and the metaphor ‘a fire was in my head’ but the language employed in this section is sometimes too informal (‘no prizes for Guessing who’; ‘showcases’; ‘feisty’). There is discussion of the significance of ‘a glimmering girl with apple blossom in her hair’, the way rhyme gives ‘the feel of an Irish ballad’ and Yeats’ alterations to his source material. Any analysis offered, however, is very limited (‘The use of word choice here . . .’). This section of the essay finishes by pointing out the ambiguity in ‘take her hands’.

The final section of the essay deals with *No Second Troy*. Tone, juxtaposition, contrast and word choice are all referred to but, again, analysis of the effects of these is very limited. There is an attempt to discuss the simile ‘With beauty like a tightened bow’ but this lacks clarity and is clumsily linked to ‘after the events of the Easter rising when the black and tans were sent over with *carte blanche*’. The candidate completes the discussion of the poem with comments on the final two lines.

The concluding paragraph of the essay refers to Yeats’ writing style ‘becoming more effective due to his life experiences’. The final sentence is weak.

Knowledge and understanding

There is very little attempt to answer the question.

Analysis

There is limited analysis of literary techniques.

Evaluation

The question demands that the candidate should 'Discuss the effectiveness of a poet's presentation of "universal experiences" . . .' but there is very little evidence of evaluation (even implicitly) in the essay.

Technical accuracy

There are significant errors (at SCQF level 7) in style and language.

The essay is awarded 6 marks out of 20.