



Rewarding Learning

ADVANCED
General Certificate of Education
2019

English Literature

Assessment Unit A2 2

assessing

The Study of Poetry Pre 1900 and Unseen Poetry

[AEL21]

TUESDAY 11 JUNE, AFTERNOON

**MARK
SCHEME**

General Marking Instructions

Introduction

The main purpose of a mark scheme is to ensure that examinations are marked accurately, consistently and fairly. The mark scheme provides examiners with an indication of the nature and range of candidates' responses likely to be worthy of credit. It also sets out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives

Below are the assessment objectives for GCE English Literature

Candidates should be able to:

- AO1:** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
- AO2:** Analyse ways in which meanings are shaped in literary texts.
- AO3:** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- AO4:** Explore connections across literary texts.
- AO5:** Explore literary texts informed by different interpretations.

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17- or 18-year-old which is the age at which the majority of candidates sit their GCE examinations.

Flexibility in marking

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

Positive marking

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17- or 18-year-old GCE candidate.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Bands of response

In deciding which band of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular band to award to any response, examiners are expected to use their professional judgement.

The following guidance is provided to assist examiners.

- ***Threshold performance:*** Response which just merits inclusion in the band and should be awarded a mark at or near the bottom of the range.
- ***Intermediate performance:*** Response which clearly merits inclusion in the band and should be awarded a mark at or near the middle of the range.
- ***High performance:*** Response which fully satisfies the band description and should be awarded a mark at or near the top of the range.

Quality of written communication

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions and is assessed under AO1.

Section A: The Study of Poetry Pre 1900

Advice to Examiners

1 Description v Analysis/Argument

Answers which consist of simple narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse methods. Top Band answers will address methods and key terms in an explicit and sustained way.

2 Key Terms/Issues

Candidates must take account of key terms and structure their answers accordingly if they are to be relevant and properly focused. Key terms and the relationships amongst them are of two distinct kinds: those which are in **directives** (examples will be provided from the current examination paper) and those which are included in the question's stimulus statement (examples will be provided from the current examination paper).

3 Assessment Objectives for A2 2: A

(a) **AO1** This globalising objective emphasises three essential qualities:

(i) knowledge and understanding of the text.

(ii) the coherent organisation of material in response to the question; and

(iii) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions");

(b) **AO2** This objective is at the heart of A2 2 and requires candidates to **identify, illustrate** and **explore** such poetic methods as form, structure, language (including imagery) and tone.

(c) **AO3** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.

Candidates who demonstrate significant strengths in AO1 and AO2 but who provide no external contextual information cannot be rewarded beyond a mark of **34**. Candidates who demonstrate significant strengths in AO1 and AO2 but who provide only limited external contextual information cannot be rewarded beyond a mark of **40**. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

(d) **AO4** Make significant and relevant connections across texts, or between the extract and the wider text.

4 Derived Material

Although heavily derivative work is less likely to be found in "closed book" examinations, it may still appear in the form of work which shows signs of being substantially derived from editors' "Introductions" and "Notes" and/or from teachers' notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of a text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material **relevantly** into her/his response, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded. Reference to other critical opinions should include sufficient information to indicate that the candidate understands the point s/he is citing.

6 Use of Quotation

Obviously, use of quotation will be more secure in “open book” than in “closed book” examinations, although short, apt and mostly accurate quotation will be expected in A2 2. Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates’ smooth and syntactically appropriate combining of the quotation with their own words. Quotations should be adequate to the task they are designed to serve.

7 Observance of Rubric

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

8 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

9 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others.

The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Supervising Examiner.

10 Uneven Performance

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

11 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

GCE English Literature
Mark Grid A2 Unit 2 Section A (Poetry)

	AO1 <i>Content and Communication</i>	AO2 <i>Methods</i>	AO3 <i>Context</i>	AO4 <i>Connections</i>
Band 0	no attempt is made or answer is completely incorrect or inappropriate			
Band 1(a) [1]–[8] VERY LITTLE	<ul style="list-style-type: none"> shows very little understanding of the texts or ability to write about them 	<ul style="list-style-type: none"> shows very little understanding of the texts or ability to write about them 	<ul style="list-style-type: none"> shows very little understanding of the texts or ability to write about them 	<ul style="list-style-type: none"> shows very little understanding of the texts or ability to write about them
Band 1(b) [9]–[16] GENERAL	<ul style="list-style-type: none"> communicates broad and generalised understanding of texts writes with very little sense of order and relevance and with limited accuracy 	<ul style="list-style-type: none"> communicates broad and generalised understanding of texts writes with very little sense of order and relevance and with limited accuracy 	<ul style="list-style-type: none"> communicates broad and generalised understanding of texts writes with very little sense of order and relevance and with limited accuracy 	<ul style="list-style-type: none"> communicates broad and generalised understanding of texts writes with very little sense of order and relevance and with limited accuracy
Band 2 [17]–[22] SUGGESTION	<ul style="list-style-type: none"> communicates basic understanding of the texts conveys simple ideas with a little sense of order and relevance using a little appropriate textual reference writes with basic accuracy, using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic methods – but with little understanding occasionally comments on identified methods 	<ul style="list-style-type: none"> may mention a little basic external contextual information 	<ul style="list-style-type: none"> makes simple comment on connections across texts
Band 3 [23]–[28] EMERGENCE	<ul style="list-style-type: none"> communicates limited understanding of the texts conveys ideas with a developing sense of order and relevance, and with more purposeful use of textual reference writes fairly accurately using a few common literary terms with limited understanding 	<ul style="list-style-type: none"> may identify quite a few methods – but with limited understanding makes a more deliberate attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> identifies a limited range of relevant external contextual information 	<ul style="list-style-type: none"> offers a few comments on connections across texts
Band 4 [29]–[34] SOME	<ul style="list-style-type: none"> communicates some understanding of the texts conveys some ideas with some sense of order and relevance, using some appropriate textual reference writes with some accuracy, using some literary terms with some understanding 	<ul style="list-style-type: none"> identifies some methods with some understanding makes some attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> offers some relevant external contextual information in answering the question 	<ul style="list-style-type: none"> offers some comments on connections across texts
Band 5 [35]–[40] COMPETENT	<ul style="list-style-type: none"> communicates competent understanding of the texts conveys ideas with a competent sense of order and relevance, using competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods explains identified methods in relation to key terms in a competent way 	<ul style="list-style-type: none"> makes a competent use of relevant external contextual information in answering the question 	<ul style="list-style-type: none"> offers competent comments on connections across texts
Band 6(a) [41]–[46] GOOD	<ul style="list-style-type: none"> communicates a good understanding of the texts conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of methods offers clear, well-developed exploration of use of identified methods in relation to key terms 	<ul style="list-style-type: none"> makes a good use of relevant external contextual information in answering the question 	<ul style="list-style-type: none"> comments well on connections across texts
Band 6(b) [47]–[50] EXCELLENT	<ul style="list-style-type: none"> excellent in all respects 			

Unit A2 2 Section A: The Study of Poetry Pre-1900

1. Chaucer: The Wife of Bath's Prologue and Tale

Answer either (a) or (b).

- (a) By referring closely to extract **1(a)** printed in the accompanying Resource Booklet and other appropriately selected parts of the text, and making use of relevant external contextual information on medieval attitudes to sexual morality, examine the **poetic methods** which Chaucer uses to write about the Wife of Bath as a rebel against such attitudes.

N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.

The extract is lines 587-620. It begins “Whan that my fourthe housbonde was on beere” and ends “Hath wedded me with greet solempnitee”.

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure in considering the poem in relation to the question's key terms (“the Wife as a rebel against medieval attitudes to sexual morality”).

Language (and tone) in relation to Chaucer's presentation of the Wife as a rebel against medieval attitudes to sexual morality:

Extract

- use of comically sweeping qualification (“I weep algate, and made sory cheere.../But.../ I wepte but small...”) to undercut the precept of medieval sexual morality that demands the observance of a seemingly period of grieving by a widow for a deceased husband
- use of exclamation and interjection (“As helpe me God”, “I trowe”) to convey the Wife's erotic excitement, the open expression of which – in the setting of a church - constitutes a rebellion against medieval attitudes to sexual morality
- use of metaphor, perhaps proverbial (“I hadde alwey a coltes tooth”) by which Chaucer conveys the open expression of sexual desire for younger men, doubly transgressive of medieval attitudes to sexual morality
- use of transparent euphemism, veiled in Latin, to make a claim of how fitted she is for sexual activity, an outrageously boastful assertion of rebellion against medieval attitudes to sexual morality
- use of astrological allusions (“Venus me yaf my lust, my likerousnesse/ And Mars yaf me my sturdy hardinesse”) to establish the Wife as the anti-type of those women who conform to medieval attitudes to sexual morality
- use of listing technique to emphasise how unimportant all externalities are compared to the demands of “appetit” (“short, or long, or blak, or whit”) – such lack of “discrecioun” marks her as a rebel.

Wider text

- use of repeated key word “experience” to ground her rebellion against medieval attitudes to sexual morality in the shared life of her auditors; it is associated by proximity with “clerkes”, the arch-spokesmen of this code of morality
- multiple use of Biblical allusions and interpretations in the Wife's Prologue to turn the weapons of the spokesmen of medieval sexual morality against themselves
- frequent use of repetition of “We wives” and “ye wise wives” in an attempt to recruit her own gender to revolt against the norms, including sexual norms of medieval society.

Form and structure in relation to Chaucer's presentation of the Wife as a rebel against medieval attitudes to sexual morality:

- use of the narrative voice as a general method of characterisation: Chaucer creates a narrative voice which speaks with startling directness about intimate matters, in itself an expression of rebellion against medieval norms of decency and propriety in sexual morality
- use of elements of the *confessio* form in the Prologue as the Wife shamelessly reveals her motives of lust and desire for power – both condemned by right-thinking social and religious authorities, the arbiters of medieval sexual morality
- use of histrionic presentation, with mimicry of opposing parties, to present the Wife's rebellion in the socially and religiously sanctioned institution of marriage against the accepted ideas of sexual morality
- use of extended symbolic scene (the struggle with Jankin) where the Wife tears the book, representing authority – a rebellious assault on patriarchy, marriage as ordained by the Church and social norms of the subordination of women i.e. the three justifying factors of conventional medieval sexual morality.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Reward contextual points which are significant and relevant to the key terms of the question: “medieval attitudes to sexual morality”

Social context on medieval attitudes to sexual morality.

- authoritarian society with power to enforce social norms at both national and local level
- low level of tolerance of dissent or of unorthodox behaviour generally, reflected in repression of minority or unempowered groups including (arguably) women
- highly stratified society along lines of class and gender; high value placed on deference
- the Church held power and influence because of its wealth, land, literate bureaucracy, and ability to communicate – and excommunicate i.e. exclude from society; it was the repository of doctrine and the arbiter of morality
- the patriarchal teachings of St Paul – arguably misogynistic in their interpretation – were central to Church doctrine.

AO4: Explore connections across literary texts.

Makes connections between the extract and the wider text in relation to the key terms of the question.

Reward connections which are significant and relevant.

- (b) By referring closely to extract **1(b)** printed in the accompanying Resource Booklet and other appropriately selected parts of the text, and making use of relevant external contextual information on Medieval Romances, examine the **poetic methods** which Chaucer uses in the Tale to present a story of extraordinary adventures.

N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.

The extract is lines 857-912. It begins “In th’olde days of the King Arthour” and ends “Thy body for to yelden in this place.”

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure in considering the poem in relation to the question’s key terms (“a story of extraordinary adventures”).

Language (and tone) in relation to Chaucer’s presentation of a story of extraordinary adventures:

Extract

- use of traditional opening (used in ballads, folk-tales, romances) “In th’olde dayes...” and reference to semi-legendary King Arthur prepares reader/hearer for a story of extraordinary adventures
- use of contrast between a mundane and unappealing present-day and a supernatural

and marvellous past where the story is set provokes expectation of a tale of extraordinary adventures (“The elf-queene, with her joly compaignie/ Daunced ful ofte...But now kan no man se none elves mo”)

- use of hyperbolic simile (“As thikke as motes”) and extravagant listing to characterise the grasping materialism of the modern, and throw the light of romance onto the past, where the tale is set
- use of metaphor of “incubus”, suggesting an ironic equivalence between the fairy lover of the tales of extraordinary adventures and the acquisitive friars of the present
- use of long sentence, extended by accumulation of brief subsidiary clauses and parentheses to increase the pace of the narrative of the rape, the crime which is the introduction to the tale of extraordinary adventures that follows
- use of romance motifs (the court of ladies, the knight-errant, the quest) ensures that the story of the knight will be one of extraordinary adventures
- use of traditional formula imposing time-limit on quest (“a twelf-month and a day”) will mark the period of the knight’s adventures.

Wider text

- use of the supernatural folk-tale element of the Loathly Lady – familiar from other romances
- use of puzzle or riddle motifs, common in medieval romances, appropriate to a tale of extraordinary adventures (“He seketh every hous and every place/Where as he hopeth for to finde grace,/To lerne what thyng wommen loven moost”)
- use of repetition to prolong suspense in this tale of extraordinary adventures as the Knight seeks the elusive answer to the riddle (“And somme seyn...somme seyn...”).

Form and structure in relation to Chaucer’s presentation of a story of extraordinary adventures:

- use of an individuated narrator, whose interest in the theme of the Tale (“soverainetee” in marriage) has been demonstrated, but for whom the extraordinary nature of the Tale and its Romance elements may be considered less suited (extract and wider text)
- use of digression into the Greek legend of Midas (tailored to suit the Wife’s purposes) might be argued to be a constituent of a tale of extraordinary adventures (wider text)
- use of double climax prolongs knight’s adventures: his successful escape from sentence of death is followed by a further seemingly intractable problem which must be resolved; second climax the epitome of the marvellous as the Loathly Lady is transformed (wider text).

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Reward contextual points which are significant and relevant.

Literary context - medieval romance

- these were ‘wonder tales’ of various types, appealing to various audiences
- common motifs – the knight-errant, who may have committed a crime or be at fault in some other way; the quest; fantastical adventures often involving the supernatural; adventures in far-flung parts of the globe
- common themes: love; courtesy
- Romances could be used to carry a moral
- subject matter roughly divided by tradition into the ‘matter of France’ (Charlemagne and his peers), the ‘matter of Britain’ (King Arthur and the Round Table’) and the ‘matter of Rome’ (the great exploits of antiquity)
- examples – Malory’s *Le Morte d’Arthur*, *Sir Gawain and the Green Knight*
- later history – romances were diagnosed by his friends as the cause of Don Quixote’s madness; Cervantes satirised their excesses in *Don Quixote*.

AO4: Explore connections across literary texts.

Makes connections between the extract and the wider text in relation to the key terms of the question.

Reward connections which are significant and relevant.

2 Donne

Answer either (a) or (b).

- (a) By referring closely to “Thou hast made me”(poem **2(a)**) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Donne uses to write about spiritual salvation.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure, in considering the poems in relation to the question’s key terms (“spiritual salvation”).

Language (and tone) in relation to Donne’s presentation of the theme of spiritual salvation:

- use of direct address and rhetorical question (“Thou hast made me, and shall thy work decay?”) to express the speaker’s concerns about his own spiritual salvation
- use of petitionary exhortation (“Repair me now”) to express the speaker’s sense of urgency about spiritual salvation
- use of a metaphor of movement and a personification of death (“I run to death, and death meets me as fast”) in which the speaker’s death is presented as imminent, heightening his apprehension about spiritual salvation

- use of a simile (“And all my pleasures are like yesterday”) to express the transience of the pleasures of this world, thus focusing attention on spiritual salvation in the next world
- use of imagery of paralysis “I dare not move my dim eyes any way” to express that the speaker is transfixed by fear about his spiritual salvation
- use of alliteration of “feeble flesh” wasted by sin, to express the idea of the speaker’s sense of being weakened in his hope for spiritual salvation
- use of a metaphor in which sin is compared to a weight which drags the speaker to hell, indicating intense anxiety about spiritual salvation
- use of an allusion to the Genesis myth of spiritual warfare between Satan (the “old subtle foe”) and God (“Thy Grace”) over the souls of individual human beings, to create a sense of crisis and intense anxiety about spiritual salvation
- use of a simile in which God is compared to a magnetic substance (“adamant”) which will “draw” the speaker’s “iron heart” to express the hope that God will effect his spiritual salvation
- tone of hope for spiritual salvation conveyed by use of imagery of space and movement (“Only thou art above, and when towards that/By thy leave I can look, I rise again”).

Form and structure in relation to Donne’s presentation of the theme of spiritual salvation:

- use of the sonnet form, in which the octave presents the speaker’s fears about death and related concern that his spiritual salvation is not certain, and the sestet presents the speaker’s empowerment through God, and his related hopes that spiritual salvation is at hand.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Biographical content

- Donne came of age during a time when religious belief was passionately debated, and in which individuals were intensely concerned about their own spiritual salvation
- the death of his brother caused Donne to question his own faith
- Donne’s concerns about sin, repentance and spiritual salvation were possibly intensified by his regretful awareness of his own early years as a libertine
- his printed sermons deal repeatedly with concerns about spiritual salvation (e.g. “I am still the same desperate sinner; He is still the same terrible God”).

Reward contextual points which are significant and relevant.

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question.

Reward connections which are significant and relevant.

Appropriate poems might include “A Hymn to God the Father”, “This is my play’s last scene” and “Batter my heart”.

- (b) By referring closely to “Elegy 5 *His Picture*” (poem **2(b)**) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on the nature of Metaphysical poetry, examine the **poetic methods** which Donne uses to write about lovers parting.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure, in considering the poems in relation to the question’s key terms (“lovers parting”).

Language (and tone) in relation to Donne’s presentation of the theme of lovers parting:

- use of imperative (“Here take my picture”) to suggest a sense of urgency in the speaker’s feelings about the imminent parting from his lover
- use of the central conceit of the picture as a love-token presented before the parting and as an index of physical decay which will be ignored by the lover
- use of a complex metaphor in which both the speaker (in death) and the picture are compared to shadows, thus creating a tone of foreboding about the parting of the lovers
- use of detailing relating to the hardships of travel (“When weather-beaten I come back; my hand,/Perhaps with rude oars torn, or sun-beams tanned...”) to create a tone of foreboding about the parting of these lovers
- use of a metaphor in which the speaker’s face is compared to “haircloth” to suggest the idea of the physical hardships he will undergo after this parting

- use of a metaphor in which his body is compared to a sack of bones to suggest the idea that this parting will lead to unpleasant changes in his appearance
- use of conditional clause (“If rival fools tax thee...”) to set up a hypothetical situation in which his lover is criticised for having loved such a one as the speaker now appears, and defends herself by showing the picture of how he was before they parted
- use of rhetorical questions devised by the speaker for the loved one to utter (“Do his hurts reach me? Doth my worth decay?”) in which she is imagined as affirming her loyalty to the speaker, in spite of the changes wrought by the parting
- use of a developed metaphor in which the speaker’s youthful good looks are compared to milk, and his mature incarnation is likened to a tougher and less digestible form of sustenance, to suggest the idea that whilst the parting may bring about change, it will not diminish the love itself
- tone of confidence suggested by the imperative nature of the poem and the speaker’s assertion of what this lovers’ parting means and will bring.

Form and structure in relation to Donne’s presentation of the theme of lovers parting:

- use of the dramatic monologue form, which presents a situation involving two lovers on the verge of parting; within this form the speaker’s voice is clearly pre-eminent, but he also ventriloquises a series of possible interjections from the loved one.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

The nature of Metaphysical poetry:

- fondness for dramatic monologue, with its opportunities for self-dramatisation and role play
- tendency to use analogies and complex metaphors
- arresting and original images
- a pervasive concern with mortality, and the transitory nature of human existence
- tersely compact expression combining passion and wit
- incorporation of some of the elements of courtly love poetry (the long-suffering male lover, expressions of enduring love, love from afar, love rivals)
- fondness for colloquial cadences and turns of phrase.

Reward contextual points which are significant and relevant.

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question.

Reward connections which are significant and relevant.

Appropriate poems might include “A Valediction: forbidding Mourning”.

3 Blake

Answer either (a) or (b).

- (a) By referring closely to “The Little Vagabond” (poem 3(a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on Blake’s views on religion, examine the **poetic methods** which Blake uses to write about the Church.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure, in considering the poems in relation to the question’s key terms (“the Church”).

Note on title: the title identifies the speaker. A “vagabond” is not merely a quaint urchin. The term had a legal signification; the child speaker is being designated as one excluded by his way of life from respectable social and religious life.

Language (and tone) in relation to Blake’s presentation of the Church:

- use of juxtaposition of Church and Ale-house (rising to direct contrast: cold versus warm and sociable) brings together the two main focal points of traditional English community life to express Blake’s view that the Church was complicit in distorting the religious life of the nation

- use of two representative figures, the Parson (who presides over a “cold” Church) and the schoolmistress Dame Lurch (who starves and flogs the “bandy children”) to embody the repression that Blake felt had become an unhealthy part of religion
- use of symbolic method: the symbolic integration of Church and Ale-house extends to the suggestion of a wider union of “God, like a father” and a reconciled enemy (“Would have no more quarrel with the Devil or the Barrel”)
- use of listing of incongruous verbs drawn from the two contrary states presented in the poem as a further method of expressing this integration (“We’d sing and we’d pray...Then the Parson might preach & drink & sing”)
- use of metonymy by which “singing”, “a pleasant fire” and “the Barrel” stand for the acceptance and celebration of life which Blake suggests the Church has turned its back on
- use of a simple simile (“happy as birds in the spring”) is appropriate to the simplicity of the speaker and suggests the happiness consequent upon the resolution of the polarities of repressive organised religion as represented by the Church and the human desire for freedom
- use of astonishing final image, perhaps validated by the simplicity of the speaker, of God and the Devil reconciled, representing a view of a healthy re-adjustment of religion with the repressive features of the Church no longer present.

Form and structure in relation to Blake’s presentation of the Church:

- use of poetic voice, and of deliberately restricted lexis to characterize the speaker, and to make a more general point that a true perception of the repressive nature of the organized religion represented by the institution of the Church is likely to come from the humble and unsophisticated, such as children
- initial use of direct address (“Dear Mother”) establishes the youth and vulnerability of the speaker-critic who gives expression to these views of organized religion and the Church.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Blake’s views of the Church

- Blake’s early love of study of the Bible and his familiarity with its contents
- Blake came from a family with Dissenting traditions, inclined to dislike and suspect the teaching and traditions of the Established Church, seeing it as a hypocritical and self-interested institution which had set itself against human rights and offered no expression or approval to the furious creative energies he acknowledged in e.g. “The Tyger”
- belief in the truth-telling capabilities of the child was part of the emerging intellectual background of the late eighteenth-century, and one which Blake shared
- the critic Northrop Frye said of the *Songs of Innocence* and *Songs of Experience*: “Contempt and horror have never been more clearly spoken in English poetry.”

Reward contextual points which are significant and relevant.

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question.

Reward connections which are significant and relevant.

Appropriate poems might include “The Garden of Love”, “The Chimney Sweeper” (*Songs of Experience*).

- (b) By referring closely to “Holy Thursday” (*Songs of Innocence*) (poem 3(b)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on the treatment of children in the eighteenth century, examine the **poetic methods** which Blake uses to write about the treatment of children.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure, in considering the poems in relation to the question’s key terms (“the treatment of children in the eighteenth century”).

Note on title: Holy Thursday commemorates the Last Supper and the establishment of the sacrament of Holy Communion.

Language (and tone) in relation to Blake’s presentation of the theme of the treatment of children in the eighteenth century:

- use of detailing may be argued to suggest regimentation of the children and that they are under discipline (“two & two”, “in red & blue & green”, “wands as white as snow”)
- use of specifics of time and place helps to make real to Blake’s readership the treatment of these children
- use of the metaphor comparing the children to the “flowers of London town” resists the prevailing view of charity-school children as wretched and forlorn, instead insisting on their fragility and beauty, which demands far different treatment from that which they often experience

- use of “lamb” motif associates the children with Christ, with purity and with innocence, again expressing a sharp reproach to the common mistreatment of children in the eighteenth century
- use of similes of elemental nature (“like a mighty wind...like harmonious thunderings”) expresses the spiritual power of the innocence of these children, once again emphasising the implicit reprimand in Blake’s handling of the theme of the treatment of children
- possible use of irony in positioning of children and guardians (“Beneath them sit the aged men”), also in description of beadles as “wise guardians of the poor”
- final use of a suddenly emerging tone of warning, conveyed by imperative and by direct address, which embraces both the children’s guardians and the reader, to beware of the consequences of cruel treatment of children.

Form and structure in relation to Blake’s presentation of the theme of the treatment of children in the eighteenth century:

- use of conventional song or ballad opening phrase conforms to Blake’s conception of these collections as Songs; the musical utterance by the singing children in the poem is an implicit rebuke of much eighteenth-century treatment of children
- use of structural turning point in final line, effected by introductory adverb “then” indicating that the moral warning expressed (“cherish pity, lest...”) is consequent on the description of charity-school children in St Paul’s i.e. that the treatment of children is a matter of the utmost seriousness.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Social context on the treatment of children in the eighteenth century

- in the latter half of the eighteenth century the process began which was to define children as inherently different from adults. JH Plumb spoke of it as a “new world of children”
- the philosophies of Locke and Rousseau saw serious consideration given to the nature of childhood
- the value of play began to be reconsidered and understood
- economic exploitation of children continued into the nineteenth century, with children seen as a resource by mill and factory owners
- in England (at least in Blake’s view) vested religious and economic interests repressed and exploited children with great cruelty.

Reward contextual points which are significant and relevant.

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question.

Reward connections which are significant and relevant.

Appropriate poems might include “The Chimney Sweeper” (*Songs of Innocence*), “Holy Thursday” (*Songs of Experience*), “The School Boy”.

4 Keats

- (a) By referring closely to “To Autumn” (poem 4(a)) printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Keats uses to write about the impermanence of life.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure, in considering the poems in relation to the question’s key terms (“the impermanence of life”).

Language (and tone) in relation to Keats’s presentation of the theme of the impermanence of life:

- use of personification of the season sustained throughout three stanzas, first as a conspirator working with the sun to produce abundance, then as a series of contented harvest workers, finally, as the impermanence of life is hinted, as a provider of consolation by the speaker
- use of imagery to ally Autumn with the “maturing sun” in order to convey the process of growth that still continues into autumn
- use of series of verbs of replenishment to express that continuation of growth (“to load and bless...to bend with apples...fill...” etc.)
- use of repetition of comparative forms to emphasise the prolongation of the process of growth (“to set budding more,/ And still more, later flowers for the bees”)

- use of compressed pictorial imagery to describe the harvest workers, described in a landscape of natural abundance, at the very moment work has ceased, positioned immediately before the first suggestions of impermanence
- use of assonance to prolong the process of seasonal production (“Thou watchest the last oozeings, hours by hours”) also contains in “last” a faint hint of impermanence
- use of diction suggesting the impermanence of life emerges strongly in final stanza (“soft-dying day”, “wailful”, “mourn”, “dies”).

Form and structure in relation to Keats’s presentation of the theme of the impermanence of life:

- use of direct address, as often in the varieties of the ode form; here it is to Autumn itself, the season which has traditionally (in common speech and proverb) been seen as representative of the impermanence of life
- use of question on two occasions provides variety but the questions have differing purposes: in stanza two the question acts as a reminder of plenty and growth, whereas in stanza three the double question (“Where are the songs of Spring? Ay, where are they?”) hints at the impermanence of life
- use of shift in imagery from predominantly visual to aural in stanza three, as impending change and impermanence are suggested through a soundscape evoked through assonance (“Then in a wailful choir the small gnats mourn”) and onomatopoeia (“lambs loud bleat...the redbreast whistles...and gathering swallows twitter in the skies”)
- use of tonal shift at beginning of final stanza to resignation or reassurance about life’s impermanence, conveyed by rhetorical question followed by immediate imperative and consolation (“thou hast thy music too”).

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Biographical context

- the facts of Keats’s life (early loss of parents, death of his brother, his own knowledge that his tuberculosis was likely to be fatal)
- “Load every rift of your subject with ore” (Keats: Letter to PB Shelley)
- circumstances of creation of the great odes: death of Tom Keats in December 1818; the poet’s uncertainty about his future; five odes composed in Spring 1819; “To Autumn” was written in September of that year
- Keats’s letters contain references to the composition of the odes and other poems
- ‘If I should die...I have left no immortal work behind me...If I had time I would have made myself remembered’ (Letters).

Reward contextual points which are significant and relevant.

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question.

Reward connections which are significant and relevant.

Appropriate poems might include “Ode on a Grecian Urn”, “Ode to a Nightingale”.

- (b) By referring closely to the extract from “Sleep and Poetry” (poem **4(b)**) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external information on the nature of Romantic poetry, examine the **poetic methods** which Keats uses to write about poetic inspiration.

N.B. Equal marks are available for your treatment of the given extract and the selected poem.

The extract runs from line 47 to line 84 – “O Poesy, for thee I hold my pen...it should proudly see/ Wings to find out an immortality.”

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The following information is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure, in considering the poems in relation to the question’s key terms (“poetic inspiration”).

Language (and tone) in relation to Keats’s presentation of the theme of poetic inspiration:

- use of image of poetry as a divinity ruling a “wide heaven”, and the speaker as worshipper hoping to attract something of the divine aura, conveys Keat’s high conception of poetic inspiration (“should I rather kneel...until I feel/ A glowing splendour...?”)
- development of this image of poetry as god or goddess through “ardent prayer” and “sanctuary”
- use of repetition of apostrophe and succeeding phrase (“O Poesy! For thee...”) to lend rhetorical dignity to the treatment of the theme of poetic inspiration

- use of allusion (“flowering bays...the great Apollo”) to the Greek god of poetry carries the speaker’s willingness to see himself as a sacrifice, and is again expressive of Keats’s high conception of the poetic calling and of poetic inspiration
- use of sensuous natural imagery to convey the double-edged rewards (“o’erwhelming sweets”) of poetic inspiration
- use of traditional metaphor adapted to particular situation comparing nature to a book from which inspiration can be derived, but which still retains its mystery; there is possibly a remote allusion or echo to *As You Like It* involved here also
- use of Meander simile to convey the unpredictable and apparently haphazard courses that poetic inspiration may follow
- use of image of the speaker in a beautiful landscape is developed in order to present him as one who has had contact with something divine and who returns with news of “All that was for our human senses fitted” – a continuation of the thematic metaphor of poetic inspiration by god/goddess
- use of simile in which the speaker compares himself to a “strong giant” suggests two things: firstly that poetic inspiration has a practical outcome in the real world, that it can ‘make a difference’, and secondly it will bring fame to the speaker giving him “wings to find out an immortality”.

Form and structure in relation to Keats’s presentation of the theme of poetic inspiration

- use of first-person speaker, to be identified with Keats himself, an aspirant poet writing of the nature of poetic inspiration and addressing a personified “Poesy” directly
- use of brief change of imagined setting to the domestic fire-side, from where poetic inspiration launches voyages of discovery.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Literary Context: the nature of Romantic poetry

- the poem *Sleep and Poetry* is itself a document detailing Romantic attitudes to and speculation about poetry and poetic inspiration
- a value for feeling and emotion over reason
- a value for the investigation of the self
- a concern for nature
- a focus on the imagination and the transcendent (what is above and beyond the limits of human experience)
- a disregard for outmoded poetic institutions.

Reward contextual points which are significant and relevant.

AO4: Explore connections across literary texts.

Makes connections between the given extract and the poem chosen in relation to the key terms of the question.

Reward connections which are significant and relevant.

Appropriate poems might include “When I have fears”, “On First Looking into Chapman’s Homer”.

5 Dickinson

Answer either (a) or (b).

- (a) By referring closely to “An awful Tempest mashed the air –” (poem 5(a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on nineteenth-century views on nature, examine the **poetic methods** which Dickinson uses to write about nature.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure, in considering the poems in relation to the question’s key terms (“nature”).

Language (and tone) in relation to Dickinson’s presentation of the theme of nature:

- use of gothic simile – “as of a Spectre’s Cloak” – to present nature (in the form of a tempest) as oppressive and frightening
- use of personification – “The creatures chuckled...shook their fists” – to present nature (in the form of a tempest) – as energetic, capricious and violent
- use of Biblical allusion – “And gnashed their teeth” – to present nature as awful
- use of antithesis – “Hid Heaven and Earth from view” v “The morning lit”; “A Black” v “Paradise” – to mark nature’s changeability
- tone of bleakness, conveyed by personification – “The clouds were gaunt” – to present nature as visually unattractive

- use of monosyllabic verbs – “shook”, “gnashed”, “swung” to present nature (in the form of the tempest) as aggressive
- tone of relief, conveyed through the personification of the storm as a monster with diminished strength – to present nature as changeable.

Form and structure in relation to Dickinson’s presentation of the theme of nature:

- use of parallelism of syntactical structure – “And whistled...And shook...And gnashed” – to emphasise the sustained assault that is launched by nature
- use of a quintet framed by quatrains to present the approaching darkness, then the storm itself, then the aftermath
- use of dashes in the final stanza to slow the pace and suggest peacefulness after the storm, thereby reinforcing the idea of nature as changeable.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Nineteenth-century views on nature

- the Romantic movement’s concern with nature and the sublime
- American views of nature: that the ‘wilderness’ was a place of savagery, danger and evil, or that it was a new Garden of Eden, expressing the majesty and benevolence of God
- Dickinson admired the writings of Thoreau (his interest in what later would be called environmentalism and conservation) and Emerson (Transcendental view of nature as “the Universal Spirit”).

Reward contextual points which are significant and relevant.

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question.

Reward connections which are significant and relevant to the question.

Appropriate poems might include “How the old Mountains drip with Sunset”.

- (b) By referring closely to “One need not be a Chamber – to be Haunted –” (poem **5(b)**) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Dickinson uses to write about mental suffering.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure, in considering the poems in relation to the question’s key terms (“mental suffering”).

Language (and tone) in relation to Dickinson’s presentation of the theme of mental suffering:

- use of spatial metaphor – “The Brain has Corridors” – to present an internal, psychological haunting which causes mental suffering
- use of antithesis – “External Ghost”/“interior...Cooler Host” – to present the contrast between the fear relating to spectres and the more acute mental suffering of interior haunting
- use of gothic tropes – “Midnight Meeting”; “through an Abbey gallop”; “Assassin hid” – to present conventional fears as clichéd and insubstantial compared to mental suffering
- use of anaphora – “Far safer...Far safer” – to reiterate the point that mental suffering is caused by psychological trauma rather than external encounter
- use of repetition – “a’self”; “Ourself”; “ourself” – to reinforce the idea that true horror and suffering has its origin in the self

- composed tone conveyed by use of declarative opening statement: “One need not be a Chamber – to be Haunted” – presents an authoritative, assured consideration of mental suffering
- chilling tone, conveyed through the use of antithesis – “Should startle most” v “Be Horror’s... least” – to suggest that an encounter with a killer is less traumatic in terms of mental suffering than a confrontation with the self
- tone of pity, conveyed through the detailing of the last stanza as the body “borrows a Revolver” and “bolts the Door” – futile measures to take against the mental suffering caused by the “superior spectre” of the self

Form and structure in relation to Dickinson’s presentation of the theme of mental suffering:

- use of shift from third person to inclusive “ourselves”; “our Apartment” – suggesting that mental suffering is both universal and personal
- use of a disciplined, economical form – common metre – to give a poised consideration of mental suffering
- use of shortened last line and final dash “or More – “ conveys a sense of inconclusiveness, with the suggestion that the mental suffering involved in confronting the superior spectre of the self may be even worse than imagined.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Biographical context

- stress associated with the Puritan world view that man is an unworthy creature
- Dickinson suffered frequent bouts of illness and depression
- she lived a reclusive life in Amherst, looking after her semi-invalid mother.

Reward contextual points which are significant and relevant.

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question.

Reward connections which are significant and relevant to the question.

Appropriate poems might include “There’s a certain Slant of light”, “I felt a Funeral, in my Brain”, “It was not Death, for I stood up”.

6 Elizabeth Barrett Browning

Answer either (a) or (b).

- (a) By referring closely to “Let the world’s sharpness like a clasp knife” (poem **6(a)**) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Barrett Browning uses to write about the security that love provides.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure, in considering the poems in relation to the question’s key terms (“the security that love provides”).

Language (and tone) in relation to Barrett Browning’s presentation of the theme of the security that love provides:

- use of a developed simile comparing the cruelty of the world to the safely retracted blade of a clasp-knife in the closed hand of a personified “Love”
- use of repeated imperative mood to present this simile suggesting the speaker’s confidence in the security provided by love (“And let us hear...”)
- use of onomatopoeia in further extension of this simile (“the click of the shutting”) to convey the finality with which this security is established

- use of transition from implicit to explicit direct address with speaker and hearer identified (“I”, “dear”) and their situation as lovers indicated
- use of a second extended simile, this time comparing love to a protective charm providing security against the hurts of the world (“as safe as guarded by a charm”)
- use of alliteration (“Life to life – /I lean upon thee, dear, without alarm...”) to emphasise the psychological security provided by mutual love
- use of epithet (“worldlings”) with connotations of the materialistic many as opposed to the idealistic few to heighten the situation where love provides security against innumerable (“rife”) dangers
- use of symbolism of white lilies – in Christian signification evoking purity and innocence – to suggest lives which flower securely under heaven’s protection; this extended metaphor refers to the security of the lovers’ happiness as deriving from their “roots”, and to the “blossoms” as blessed by “heavenly dews”.

Form and structure in relation to Barrett Browning’s presentation of the theme of the security that love provides:

- use of sonnet form – the theme of the security that love provides developed through three images (the knife, the charm, the lilies) and handled fairly loosely as regards the traditional divisions of the sonnet
- use of strong rhythmic emphasis achieved by tripartite arrangement of penultimate line suggesting not only the secluded security of the lovers’ happiness (“out of man’s reach”), but also, perhaps, that it has divine protection
- use of self-contained statement in final line providing rhetorical emphasis and confirming the intellectual and religious background of the poem as regards true riches, the nature of the world, and the conjoining of human and divine love to provide a secure refuge.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Biographical context

- literary context of Victorian love poetry, which Barrett Browning followed in some ways and challenged in others
- strongly religious strain in mid-nineteenth-century love poetry, evident in its diction and allusions
- biographical context of Elizabeth Barrett’s love affair and elopement with Robert Browning
- “Sonnets from the Portuguese” written during their courtship
- the following may suggest something of the “world’s sharpness” referred to in the sonnet: “Mrs Browning’s death is rather a relief to me, I must say: no more ‘Aurora Leighs’, thank God. A woman of real genius, I know; but what is the upshot of it all? She and her Sex had better mind the Kitchen and their Children; and perhaps the Poor: except in such things as little Novels, they only devote themselves to what Men do much better, leaving that which Men do worse or not at all.”

Letter Edw. Fitzgerald to WH Thompson July 1861

- *To Edward Fitzgerald*

“I chanced upon a new book yesterday:
I opened it, and, where my finger lay
Twixt page and uncut page, these words I read
– Some six or seven at most – and learned thereby
That you, Fitzgerald, whom by ear and eye
She never knew, ‘thanked God my wife was dead.’
Ay, dead! and were yourself alive, good Fitz,
How to return you thanks would task my wits:
Kicking you seems the common lot of curs –
While more appropriate greeting lends you grace:
Surely to spit there glorifies your face –
Spitting from lips once sanctified by hers.”

Robert Browning

Reward contextual points which are significant and relevant to the question.

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question.

Reward connections which are significant and relevant.

Appropriate poems for discussion might include “If I leave all for thee...”; “And yet, because thou overcomest so”.

- (b) By referring closely to “Void in Law” (poem **6(b)**) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information about social injustice in the nineteenth century, examine the **poetic methods** which Barrett Browning uses to write about such injustice.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 2 Section A Poetry Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure, in considering the poems in relation to the question’s key terms (“social injustice”).

Situation: the poem is a monologue spoken by an abandoned woman to her infant. It is night and cold, and they are out of doors. She reflects on the injustice of her situation and the events which brought it about.

Language (and tone) in relation to Barrett Browning’s presentation of the theme of social injustice:

- use of plural pronouns to express the solidarity of mother and child against the forces of injustice (“We twain...”, “He’s ours...”)
- use of seven-fold repetition of “He’s ours” in stanza VIII to insist on her rights in this situation of injustice
- use of vignette of sham marriage, its legal weakness and overturning in court – the injustice as distinct from the legality conveyed through the dramatic use of direct speech and the simile comparing proceedings to a card-game

- use of contrast between the speaker and the ‘other woman’ to reiterate the idea that this injustice is judged by a more than human court (“Yet *she* has no child! – the divine/Seal of right upon loves that deserve”)
- the use of tightly compressed legal and religious metaphors contrasting the injustice of the “decision” in “this place” on “our case” with the events in a divine court, the approach to which is indicated by the sequencing of “grave’s mouth”, “heaven’s gate,” “God’s face”
- use of tonal shift at beginning of stanza IX from indignation at injustice (expressed through repetition of her moral rights) to soothing (conveyed by sighing direct address, “Ah, baby, my baby...”)
- use of several explicit Biblical references in final stanza to present the woman’s case in the context of Christian teaching of Christ’s coming to an unjust and sinful world, and of the value of the suffering of the wretched: “*My* gifts are the griefs I declaim!”

Form and structure in relation to Barrett Browning’s presentation of the theme of injustice:

- use of regular stanza form in accentual verse with repetition and refrain of “Sleep” to pacify the child as the speaker reflects on and relives the injustice of her life.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Social context

- lack of rights for single mothers; abandoned women could face the Workhouse
- legal loop-holes in nineteenth-century marriage law, only slowly amended
- social abuses and injustices were frequently addressed in verse by Victorian poets (e.g. Barrett Browning, Hood’s “Bridge of Sighs”). Conditions of labour, the treatment of the vulnerable (for instance women, children and the poor generally), and political injustice were all considered suitable for treatment in poetry. The question of whether such subject matter was appropriate to poetry was raised repeatedly and disapprovingly by the critic Thomas Carlyle.

Reward contextual points which are significant and relevant.

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question.

Reward connections which are significant and relevant.

Appropriate poems might include “The Cry of the Children”, “A Curse for a Nation”.

Section B: Unseen Poem

Advice to Examiners

1 Description v Analysis/Interpretation

Answers which consist of simple narration/description as opposed to the analysis required by AO2 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to analyse methods in offering an interpretation of the poem through an exploration of the speaker's "thoughts and feelings". In Top Band answers the analysis and interpretation will be sustained.

2 Key Terms/Issues

Candidates must take account of key terms and structure their answers accordingly if they are to be relevant and properly focused.

3 Assessment Objectives for A2 2: B (Unseen Poem)

(a) **AO1** This globalising objective emphasises three essential qualities:

(i) knowledge and understanding of the text.

(ii) the coherent organisation of material in response to the question; and

(iii) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions");

(b) **AO2** This objective requires candidates to **identify**, **illustrate** and **explore** such poetic methods as form, structure, language (including imagery) and tone.

(c) **AO5** This objective is the driver of A2 2 Section B. The emphasis for this objective should be on the candidates' ability to develop an exploration and interpretation of the speaker's "thoughts and feelings".

4 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded.

5 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates' smooth and syntactically appropriate combining of the quotation with their own words. Quotations should be adequate to the task they are designed to serve.

6 Observance of Rubric

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

7 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

8 **Answers in Note Form**

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others.

The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Supervising Examiner.

9 **Uneven Performance**

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

10 **Implicit/Explicit**

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

GCE English Literature
Mark Grid A2 Unit 2 Section B (Unseen Poem)

	AO1 <i>Content and Communication</i>	AO2 <i>Methods</i>	AO5 <i>Interpretation</i>
Band 0	no attempt is made or answer is completely incorrect or inappropriate		
Band 1(a) [1]–[8] VERY LITTLE	<ul style="list-style-type: none"> shows very little understanding of the text or ability to write about it 	<ul style="list-style-type: none"> shows very little understanding of the text or ability to write about it 	<ul style="list-style-type: none"> shows very little understanding of the text or ability to write about it
Band 1(b) [9]–[16] GENERAL	<ul style="list-style-type: none"> communicates broad and generalised understanding of the text writes with very little sense of order and relevance and with limited accuracy 	<ul style="list-style-type: none"> communicates broad and generalised understanding of the text writes with very little sense of order and relevance and with limited accuracy 	<ul style="list-style-type: none"> communicates broad and generalised understanding of the text writes with very little sense of order and relevance and with limited accuracy
Band 2 [17]–[22] SUGGESTION	<ul style="list-style-type: none"> communicates basic understanding of the text conveys simple ideas with a little sense of order and relevance, using a little appropriate textual reference writes with basic accuracy, using a few common literary terms 	<ul style="list-style-type: none"> identifies in a basic way a few methods – but with little understanding occasionally comments on identified methods 	<ul style="list-style-type: none"> shows a basic attempt at interpretation
Band 3 [23]–[28] EMERGENCE	<ul style="list-style-type: none"> communicates limited understanding of the text conveys ideas with a developing sense of order and relevance, and with more purposeful use of textual reference writes fairly accurately using a few common literary terms with limited understanding 	<ul style="list-style-type: none"> identifies a few methods – but with limited understanding makes a more deliberate attempt to relate comments to key terms of the question 	<ul style="list-style-type: none"> shows a more deliberate attempt at interpretation
Band 4 [29]–[34] SOME	<ul style="list-style-type: none"> communicates some understanding of the text conveys some ideas with some sense of order and relevance, using some appropriate textual reference writes with some accuracy, using some literary terms with some understanding 	<ul style="list-style-type: none"> identifies some methods with some understanding makes some attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> makes some attempt at interpretation
Band 5 [35]–[40] COMPETENT	<ul style="list-style-type: none"> communicates competent understanding of the text conveys ideas with a competent sense of order and relevance, using competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods explains identified methods in relation to key terms in a competent way 	<ul style="list-style-type: none"> offers competent interpretation
Band 6(a) [41]–[46] GOOD	<ul style="list-style-type: none"> communicates a good understanding of the text conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of methods offers clear, well-developed exploration of use of identified methods in relation to key terms 	<ul style="list-style-type: none"> offers good interpretation
Band 6(b) [47]–[50] EXCELLENT	<ul style="list-style-type: none"> excellent in all respects 		

Section B Unseen Poetry

In this poem the speaker considers a road-traffic accident.

Analyse the poetic methods used by Shapiro to **explore** the thoughts and feelings of the speaker.

The following mark scheme should be applied in conjunction with the A 2 2 Section B (Unseen Poem) Mark Band Grid and the following table:

0	NONE
1–8	VERY LITTLE (A)
9–16	GENERAL (B)
17–22	SUGGESTION
23–28	EMERGENCE
29–34	SOME
35–40	COMPETENT
41–46	GOOD
47–50	EXCELLENT

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

Responses should demonstrate the following:

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

AO5: Explore literary texts informed by different interpretations

Reward candidates who explore a range of interpretations, for example:

- the speaker initially seems both intent and remote as he detachedly observes the arrival of the ambulance and the actions of the crew
- these feelings turn to shock as the speaker numbly witnesses the authority figures restore order after the accident
- shock turns to horror as the speaker's fascination turns to revulsion with the realization that the onlookers are also victims of the accident
- horror turns to existential dread as the speaker's fascination shifts its focus to the inscrutable, brute, blind chance of death.

AO2: Analyse ways in which meanings are shaped in literary texts.

Candidates should **identify** and **explore** aspects of language and tone, and form and structure in considering the poem:

- use of repetition, plosive alliteration (“bell beating, beating”) and consonance (“down the dark... down”) may suggest the heartbeats of the victims and underlines the speaker’s simultaneous detachment and intentness as he observes the arrival of the emergency crew
- use of simile (“Pulsing out red light like an artery”) may suggest a correspondence with injury details at the crash site: this too may be argued as conveying the nature of the speaker’s morbid fascination with what he witnesses
- use of symbolism of “beacons and illuminated clocks” suggesting the necessity for humanity to create a perception based on reason to stave off the awareness of chaos
- use of parenthesis in “doors, an afterthought, are closed” conveys the speaker’s attentiveness to the detail of events – this may draw a range of interpretations
- use of dehumanising imagery describing the victims as “the mangled” and “cargo” suggests that the speaker’s fascination with events affords him some sense of detachment from the injured
- use of the metaphor “emptying light” to suggest hope that the ambulance crew can restore order
- use of imagery of “ponds of blood” suggests both the scale of the accident and the speaker’s grim relish of the emergency services’ attempts to restore order and sanitise the scene
- use of clinical imagery (“throats...tight as tourniquets”; “feet...bound with splints”; “Like convalescents”; “sickly smiles”) suggests the emergence of a self-reflexive quality in the speaker’s observation – an awareness that onlookers, including himself, are also victims
- use of contrasting adjective and noun pairings (“grim joke”; “banal resolution”; “richest horror”) adds to the sense of confusion experienced by the speaker as fascination with events turns to bewilderment at their significance, or lack thereof
- use of rhetorical questions (“Who shall die?”; “Who is innocent?”) suggests that the speaker’s focus has shifted to an appalled contemplation of the incomprehensible randomness of death by accident
- use of listing to suggest comprehensible reasons for death through “war...Suicide...stillbirth... cancer” indicates the speaker’s horrified fascination as he struggles to find in reason some support in the face of universal disorder
- use of contrast between the primal fears of “the occult mind” and the rationality and logic of “our physics” underlines the speaker’s fascination with the failure of the rational world to account for death without reason
- opening tone of detached observation conveyed through detailing of the ambulance’s arrival (“Wings in a heavy curve, dips down,/And brakes speed”) suggests the speaker’s rational interest in the events of the accident
- tone of horror conveyed by the simile “throats were tight as tourniquets” to suggest onlookers’ sense of shock at the realisation of the cost of the accident to themselves
- tonal shift to one of revulsion, conveyed by the metaphor “touching a wound/ That opens to our richest horror” suggests that the speaker is simultaneously nauseated and fascinated by death without reason
- tone of violent revulsion conveyed by the metaphor “spatters all we know of denouement”, suggesting that the speaker is appalled and terrified by the brutal reality of death by random chance
- use of four sections of free verse, beginning with the details of the auto-wreck, then reverting twice to the bystanders, pluralised as “we”, who themselves become implicated in the existential horror of the event, and ending with a generalised coda attempting an explanation of the unexplainable.