

New
Specification



ADVANCED
General Certificate of Education
2018

English Literature

Assessment Unit A2 2

assessing

The Study of Poetry Pre 1900 and Unseen Poetry

[AEL21]

TUESDAY 12 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 appropriate 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) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all responses");
 - (ii) the coherent organisation of material in response to the question; and
 - (iii) knowledge and understanding of the text.
- (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.

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 Content and Communication	AO2 Methods	AO3 Context	AO4 Connections
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 sex, examine the **poetic methods** which Chaucer uses to write about sexual desire.

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

The extract is lines 105-150. It begins "Virginitee is greet perfeccioun" and ends "As frely as my Makere hath it sent".

The following mark scheme should be applied in conjunction with the A2 2 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 appropriate 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 with 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 ("sexual desire").

- **Language** (and tone) in relation to Chaucer's presentation of the theme of sexual desire
 - use of several Biblical allusions, e.g. to teachings of Christ: "go selle...and gyve it to the poore", which the Wife interprets as permitting sexual desire and pleasure, as the teachings are directed only to those who seek perfection in their lives (extract)

- use of direct address by the Wife to the pilgrims, disclaiming ambition for a life of religious perfection and settling for a life in which sexual desire has an important place: “lordynges, by youre leve, that am nat I” (extract)
 - use of question and answer, directed to imaginary clerical opponents, to develop argument that the life of sexual desire she prefers is justified: “Telle me also, to what conclusioun/Were membres maad of generacioun?” (extract)
 - repeated use of euphemism to refer to genitals, “of so parfit wys a wight ywroght”, “thynges smale”, “sely instrument”, “harneys” – to indicate speaker’s interest in sexual desire (extract)
 - increasingly frequent use of first-person terms as argument regarding sexual desire moves from general to personal (extract)
 - use of scriptural allusions: “God bad us for to wexe and multiplie” is as close as the Wife comes to mentioning children – the sex is for the satisfaction of desire; allusion to Solomon’s prowess also shows her interest in the subject: “As wolde God it were levelful unto me/To be refresshed half so ofte as he!”
 - use of metaphor to describe the unsatisfactory performance of the three husbands who were unable to satisfy her sexual desire: “Unnethemyghte they the statut holde/ In which that they were bounden unto me”
 - use of metaphor to suggest extra-marital pursuit of the satisfaction of sexual desire during the period of her frustration by her fourth husband: “I holde a mouse’s herte nat worth a leek/That hath but oon hole to sterte to”
 - use of metaphor to express her keen pleasure in sex and the strength of her sexual desire: “I had the prente of Seinte Venus seel” backed up with astrological reference: “Venus me yaf my lust, my likerousnesse”
 - tone: affectedly coy, conveyed by multiple use of euphemism (extract)
 - tone: reasonable, conveyed by qualification of argument about sexual desire: “But I seye nocht...” and concession to imagined opponents “Lat hem...And lat us...” (extract)
- **Form and structure** in relation to Chaucer’s presentation of the theme of sexual desire
 - use of the narrative voice as a general method of characterization: Chaucer creates a narrative voice which speaks with startling directness about intimate matters, including sexual desire
 - use of *confessio* form popular in medieval drama and poetry, in which imperfections or intimate details of speaker such as the satisfaction of sexual desire could be made public in a vivid and engaging manner
 - use of orderly sequential treatment of subject-matter of sexual desire, achieved through use of paragraphs clearly marked with head-words and discourse markers: “Virginittee...Telle me also...But I seye nocht...” (extract)
 - exceptional length of Prologue in which the Wife introduces herself, so that it becomes almost an extended autobiography of a woman, the driving force of whose life has been sexual desire

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 (“sexual desire”).

Medieval attitudes to sex.

- traditional Christian suspicion of sexual pleasure and sexual desire
- doctrinal preference for virginity or celibacy over marriage
- “Marriage replenishes the earth; virginity fills Heaven” (St Jerome)
- St Paul: the ideal state is celibacy but marriage is preferable to promiscuity; marriage is indissoluble
- Church theorising co-existed with a pragmatic view of sexuality inevitable in an agricultural society with a high mortality rate

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 attitudes to marriage, examine the **poetic methods** which Chaucer uses to write about the theme of sovereignty in marriage.

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

The extract is lines 1219–end. It begins “‘Chese now,’ quod she, `oon of these thinges tweye`”.

The following mark scheme should be applied in conjunction with the A2 2 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 appropriate 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 with 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 (“sovereignty in marriage”).

- **Language** (and tone) in relation to Chaucer’s presentation of sovereignty in marriage
 - use of repetition of verb “chese” calls into question the privilege of sovereignty in marriage as the power of choice is passed back and forth and has to be confirmed (extract)
 - use of terms of address to the old woman, “My lady and my love, and wyf so deere” combines medieval relationships between man and woman, allowing a more measured consideration of sovereignty in marriage (extract)
 - use of question to confirm that the matter of sovereignty has been settled once and for all: “Thanne have I got of yow maistrie...?” (extract)

- use of affirmative exclamation to emphasise the advantage of the agreement regarding sovereignty: “This is to seyn, ye, bothe fair and good” (extract)
 - use of various pieces of hyperbole in the old woman’s account of the benefits for the knight resulting from his relinquishing sovereignty, e.g. “as fair to seene/As any lady, emperice, or queene” (extract)
 - use of significant metaphors to refer to marriage by the Wife show her concept of it as a struggle for sovereignty: “An housbonde I wol have, I wol nat lette,/Which shal be bothe my dettour and my thral”
 - terms of abuse with which she addresses her husbands establishes clearly where sovereignty lies, e.g. “kaynard”, “lorel”, “dotard”
 - use of symbol – the book representing the husband’s authority, the ostensible cause of the great battle for marital supremacy between the Wife and Jankyn
 - tone of resignation to loss of sovereignty in marriage suggested by narrative link “...sore siketh/But atte laste...” and by use of idiom “I do no fors” (extract)
 - shift in tone to one of affection, conveyed by use of invitational imperatives: “Kys me... Cast up the curtyn” (extract)
 - tone of dismissal in brief benediction in formulaic phrasing on death of fourth husband, with whom sovereignty was lost: “Lat hym fare wel, God yeve his soule reste!/He is now in his grave and in his cheste./Now of my fifthe housbonde wol I telle”
- **Form and structure** in relation to Chaucer’s presentation of sovereignty in marriage
 - use of direct speech with very brief narrative linking in presenting dialogue between husband and wife at a critical juncture when the issue of sovereignty in the marriage is settled (extract)
 - use of contrast in the options offered to the knight (old and ugly but loyal vs young and beautiful but disloyal) offers a painful choice in which the knight must exercise or forgo his sovereignty in marriage (extract)
 - use of contrast when the fictional speaker (the Wife of Bath) changes from ventriloquised direct speech to commentary *in propria persona* to conclude the tale and express, in the form of a prayer, her own wishes as to how sovereignty in marriage should be allotted (extract)
 - use of parallelism between concession of sovereignty by the knight “as yow liketh, it suffiseth me” (extract) and that made by Jankyn “Do as thee lust” (Prologue); note the use of the more formal pronoun, perhaps to define the relationship between the knight and his lady
 - use of direct address with constant repetition of accusatory “thou seist”, directed towards an imagined husband/adversary in the Wife’s dramatisation of those scenes from a marriage where her sovereignty is established
 - use of elements from traditional romances such as quest motif and stock character of Loathly Lady makes possible a narrative in which the question “What thyng is it that wommen moost desiren?” is asked and the answer “Wommen desiren to have sovereynetee/As wel over hir housbond as hir love” is given

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 term (“sovereignty in marriage”.)

Medieval attitudes to marriage

Literary context

- Chaucer’s interest in the subject of marriage, as seen in the “Marriage Group” of *Canterbury Tales*

“Anti-feminist” literature regarding marriage

- St Jerome’s attack on Jovinian
- St Paul: the ideal state is celibacy but marriage is preferable to promiscuity; marriage is indissoluble
- Letter to the Corinthians, Letter to the Ephesians, Letter to Timothy
- Theophrastus and the *Golden Book of Marriage*

Social context

- marriage for economic reasons rather than a love match
- patriarchal society: submission and obedience expected from women

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 “A Jet Ring Sent” (Poem 2 (a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on Metaphysical poetry, examine the **poetic methods** which Donne uses to write about attitudes to love.

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 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

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AO1: Articulate informed, personal and creative responses to literary texts, using appropriate 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 with 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 (“attitudes to love”).

- **Language** (and tone) – in relation to Donne’s presentation of the theme of attitudes to love
 - use of metaphysical conceit of the jet ring, examined through a variety of discrete qualities (blackness, brittleness, circularity, smallness) as an emblem of the speaker’s attitude to love
 - use of diverse symbolism associated with the ring (the fragility of a failed love affair; the value of keeping one’s faith; a lover’s broken promises) allows the speaker to frame his varied attitudes to love
 - use of apostrophe to directly address the ring suggests the speaker views the ring as symbolising the attitudes of the lovers (“... not so black, as my heart/ ... brittle, as her heart”)

- use of pun on the French word *jette* in “fling me away” suggests the speaker’s feelings of worthlessness upon his lover returning the ring
 - use of contrast between the constancy and longevity of a gold “marriage ring” and the “cheap...fashion” of a jet ring suggests the speaker’s attitude to the impermanence of his love affair
 - tone of bitterness created through the use of often monosyllabic, consonantal diction (“Thou art not so black, as my heart”; “She that, oh, broke her faith, would soon break thee”) exemplifies the speaker’s forlorn attitude towards love
 - quiet, matter-of-fact tone of the personified ring (“I am cheap, and naught but fashion”) conveys the speaker’s despairing attitude to the failure of his love affair
- **Form and structure** in relation to Donne’s presentation of the theme of attitudes to love
 - use of dramatic monologue as the speaker addresses the ring allows a genuine expression of his attitudes concerning his failed love affair
 - use of three quatrains of rhyming couplets creates a consistent, uncomplicated, structure for the speaker to candidly present his attitudes to love
 - use of generally iambic metre, save in the repeated “fourteener” in the third line of each stanza, creates the effect of casual speech and allows the speaker’s attitudes to love to seem genuine and unrehearsed

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 term (“attitudes to love”).
The nature of Metaphysical poetry

- fondness for dramatic monologue, with its opportunities for self-dramatisation and role-play
- fondness for exercises in ingenuity and paradox
- clearly perceptible, logical structure preferred to descriptive/reflective modes
- frequent adoption of language and attitudes which flout the conventional
- fondness for colloquial cadences and turns of phrase
- fondness for unconventional imagery and conceits

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 “Elegy 5 *His Picture*”; “A Valediction: forbidding Mourning”

- (b) By referring closely to “Batter my heart” (Poem 2 (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 Donne uses to write about feelings of religious anxiety.

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 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 appropriate 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 with 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 (“feelings of religious anxiety”).

- **Language** – and **tone** – in relation to Donne’s presentation of the theme of feelings of religious anxiety
 - use of frequent first-person and second-person pronouns develops a dialectical element as the speaker begs God to obliterate his religious uncertainty
 - use of contrast between the gentle imagery of God’s actions “knock, breathe, shine” and the violent imagery and plosive imperatives of “break, blow, burn” suggests the speaker’s feelings of religious anxiety as he requests cataclysmic transformation in his life
 - use of repeated allusions to significant Biblical events – to the fall of man in Genesis (“or break that knot again”), to purification by fire in Ezekiel (“burn”), to the Sermon on the Mount (“knock”, “seek”), to the day of Pentecost (“shine”, “blow”, “burn”) – suggests the speaker’s feelings of religious anxiety as he considers his soul’s position

- use of personification of “Reason” as an imprisoned or unreliable ‘viceroy’ of God amplifies the extent to which the speaker feels captive under Satan and underlines his inability to overcome his religious anxiety
 - use of a series of violent paradoxes reflects the speaker’s desire for God’s dramatic intervention to free him from his religious anxiety
 - dramatic opening tone achieved through the repeated use of imperatives (“batter”, “break”, “blow”, “burn”, “make”) underlines the speaker’s sense of desperation to find relief from his religious anxiety
 - wistful tone in the sestet is reflective of diction of more conventional love poetry where the subject, “betrothed” to another, desires “divorce” and to “be loved fain”, and conveys the speaker’s desperation to defeat his religious anxiety by being imprisoned by God
 - intentionally shocking tone, bordering on the blasphemous, suggested by repeated imagery of intrusion and violation, conveys the speaker’s desperation to relieve his religious anxiety by experiencing God’s redemptive violence
- **Form and structure** in relation to Donne’s presentation of the theme of feelings of religious anxiety
 - use of Elizabethan sonnet with octave and sestet division; religious anxiety conveyed by the variation in metaphysical conceit which switches from the speaker as a fortress in the octave to the less abstract sexual metaphor in the sestet
 - use of direct address to God in the form of a fraught entreaty to take possession of the speaker’s life suggests the speaker’s feelings of religious anxiety
 - use of irregular, fragmented iambic pentameter with strongly alliterated monosyllabic language emphasises feelings of religious anxiety

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

Reward biographical information which is significant and relevant to the question

- Donne was born and brought up a Catholic at a time when England was experiencing anti-Catholic sentiment through the after-effects of the Protestant Reformation
- in his early years, Donne was a noted libertine. Richard Baker, a contemporary, described Donne as “a great visitor of ladies, a great frequenter of plays, a great writer of conceited verses”
- he experienced a struggle with his faith and is reported to have risen every day at four and studied until ten in an attempt to come to a religious decision that would satisfy both his intellect and his conscience
- he converted to Anglicanism after coming to terms with his need for redemption, though this decision may also have been prompted by a desire for career advancement
- throughout his life, Donne found it difficult to accept fully his Lutheran beliefs concerning the direct relationship between man and God, he experienced periods of doubt and was often troubled with depression
- many of his sermons dealt with the idea of religious faith and repentance and he was open about his difficulties with belief, caught between philosophies of salvation and predestination

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 “I am a little world”

3 Blake

Answer either (a) or (b)

- (a) By referring closely to “The Garden of Love” (Poem 3(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 Blake uses to write about his views of religion.

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

The following mark scheme should be applied in conjunction with the A2 2 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 appropriate 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 with 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 (Blake’s views of religion).

Language (and tone) in relation to Blake’s presentation of his views of religion

- use of symbolism (e.g. “the gates of this Chapel were shut”) to highlight how organised religion can have an exclusionary effect
- use of Biblical injunction (e.g. “Thou shalt not writ over the door”), as seen in the Ten Commandments, to stress the negative impact religion has on natural desires
- use of contrasting images of freedom and joy (e.g. “so many sweet flowers”) with more dominant images of restriction and despair (e.g. “filled with graves,/And tomb-stones”) to reflect the positive and negative influences of religion
- use of concluding metaphor (e.g. “binding with briars my joys & desires”) to emphasise the restrictive and painful consequences of blindly conforming to religion

- tone of sorrow in the opening stanza conveyed by the contrast between the nostalgic childhood memory of the scene and the austere reality
- tone of frustration towards organised religion in the final stanza, emphasised by the internal rhyme of the last two lines

Form and structure in relation to Blake’s presentation of his views of religion

- use of traditional ballad form which gives way to a critical assessment of religion, emphasised through the alteration to the rhyme scheme in the final stanza
- use of first-person narrative voice to explore how religion can have a negative impact at an individual level

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

Reward biographical information which is significant and relevant to the question

- a child of Dissenter parents, Blake was a devout, if unorthodox Christian, even claiming to have had numerous visions of God and angels
- the building of Lambeth chapel concerned Blake as he feared those who did not contribute to the building fund (i.e. the poor) would be denied access to the place of worship
- Blake began to discount organised religion in favour of personal devotion to God, detailing his religious views in his prophetic books (1789–1820), which emphasised his belief in the divinity of mankind and a rejection of repression in the name of religion

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 Little Vagabond”, “The Lamb”

[50]

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

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

The following mark scheme should be applied in conjunction with the A2 2 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 appropriate 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 with 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”).

Language (and tone) in relation to Blake’s presentation of social injustice

- use of ironic religious references in the title and opening line to foreground how social injustice is antithetical to Christian ideals and responsibilities
- use of synecdoche (“Fed with cold and usurous hand”) to clearly apportion blame for the social injustices on the State and Church
- use of anaphora in the third stanza (“And their...”) to emphasise the desolate lives of the poor/the victims of social injustice
- use of plosive alliteration (e.g. “bleak & bare”) to intensify the harsh reality experienced by the poor in this unjust society
- use of metaphor (“It is eternal winter”) to highlight the longevity of the social injustice and the seemingly inescapable nature of poverty
- use of repetition (e.g. “Babes...Babe”) to emphasise the helplessness and vulnerability of those in poverty

- tone of disgust conveyed through the series of rhetorical questions and the exclamation in the second stanza, condemning society’s lack of concern for the poor

Form and structure in relation to Blake’s presentation of social injustice:

- variation in rhyme scheme throughout the four stanzas serves to emphasise the speaker’s restless questioning of how such social injustice can be permitted and accepted
- use of variation of stress and rhythm to make more persuasive the speaker’s case about social injustice (consider for example the final stresses in stanza two)

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 Blake’s presentation of social injustice

Social conditions in late eighteenth-century England

- late eighteenth-century Britain had extraordinary wealth due to its manufacturing, mining and trade, yet the disproportionate distribution of wealth created a huge gap between the rich and poor
- Blake lived in London, where he witnessed the squalor in which the poor and orphaned lived
- by the late eighteenth century there were over 2,000 workhouses in Britain; a London workhouse could have housed as many as 700 people
- according to Jonas Hanway, the death rate for children living in London workhouses exceeded 90%

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 “London”

[50]

4 Keats

Answer either (a) or (b)

- (a) By referring closely to “On First Looking into Chapman’s Homer” (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 classical Greek world.

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 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 appropriate 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 with 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 term (“the classical Greek world”).

- **Language** and tone in relation to Keats’ presentation of the theme of the classical Greek world
 - use in poem’s opening line of thematic image of conquistador exploration (and quest for “gold”) taken up again in final lines referring to “stout Cortez”, with the terrestrial discovery presented as an analogue for the speaker’s discovery of the classical Greek world
 - use of allusion to the Greek god of poetry to establish Keats’ allegiance to poetry, and pay homage to the classical Greek achievement in that art
 - use of metaphor “the realms of gold” (faint allusion to the Greek classical myth of the golden age?) again to establish the speaker’s respect for poetry

- use of slightly archaic diction (“bards”, “fealty”, “demesne”) in order to dignify poetry – the field of exploration which is to culminate (as far as this sonnet is concerned) in the discovery of Chapman’s Homer - by distancing it from the mundane world
 - use of two similes to suggest the speaker’s excitement at gaining knowledge of the classical Greek world: the first of an astronomer overwhelmed by the discovery of a new planet (his wonder “grounded” by the use of the faint provincialism of “into his ken”; the second of Cortez, presented as another discoverer of a new world, the Pacific, whose awe and that of his companions is conveyed by the marked pause of “Look’d at each other with a wild surmise – /Silent, upon a peak in Darien”
 - use of specific names and places, and particularly the homely-sounding “Chapman”, to locate the wonder of the discovery of the classical Greek world firmly in this, “our”, world (cf “into his ken”)
 - tone of growing awe conveyed structurally by the movement towards the revelation of this classical world towards the end of the octave, and the double exemplification of the speaker’s feelings in the sestet
- **Form and structure** in relation to Keats’s presentation of the theme of the classical Greek world
 - sonnet form, with its benefits of organization and compression of revelatory experience of speaker’s exposure to classical Greek world, divided in traditional way into octave and sestet, the break clearly marked by colon and resumptive adverb at the volta and by modulation of Petrarchan ABBA to alternating rhyme
 - in the octave the speaker (to be identified with the poet) deals with literary discovery, concluding with his climactic exposure to the classical world in the form of Chapman’s Homer; in the sestet he relates his excitement at this experience to that of a terrestrial explorer, Cortez, at the point of a momentous discovery
 - use of first-person discourse personalises the description of a first encounter with the classical Greek world
 - use of present and present perfect tenses in first quatrain in order to indicate that the process of literary discovery, which has led him to Chapman’s Homer and a realization of the classical Greek world, is on-going
 - frequency of trochaic foot used at beginning of lines and consequent inversion adds urgent emphasis to account of discovery of the classical Greek world

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

Reward biographical information which is significant and relevant to the question

- Homer was certainly available in many translations (Keats did not read Greek) but in a form tidied up and polished for eighteenth-century taste: Chapman’s old (1616) version was very different in its energy and simplicity, and made a great impression on Keats
- Keats’ letters show what a responsive reader he was; this poem unfortunately pre-dates any of his letters that were published, but there is a contemporary account of his excitement at reading Chapman and the writing of this poem
- Keats’ circle of literary friends rejected the regularity of eighteenth-century poetry and looked for a new and invigorating influence for English poetry – the Greek classics were one place where they found what they wanted: wildness, sublimity, violent emotion
- a visit to see the Elgin marbles with his friend Haydon gave Keats inspiration for his own poem “Endymion” (as well as the sonnet named after the occasion) and may have helped make his poetry more pictorial
- references to Apollo, the Greek god of healing, prophecy and poetry are frequent in Keats’s poetry, and reflect the high conception of poetry as a healthful influence in man’s life which Keats developed
- Keats came to believe in the “immortal youth” of the Greek spirit and applied his conviction to his own disturbed awareness of the transience of human life

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 (“the classical Greek world”).

Reward connections which are significant and relevant.

Appropriate poems might include “On seeing the Elgin Marbles”, “Ode on a Grecian Urn”.

- (b) By referring closely to Extract 4 (b)* printed in the accompanying Resource Booklet and other appropriately selected parts of *The Eve of St. Agnes*, and making use of relevant external contextual information on the nature of Romantic poetry, examine the **poetic methods** which Keats uses to tell a love story.

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

* Extract is stanzas vi – x, starting with the line “They told her how, upon Saint Agnes’ Eve” and ending “Save one old beldame, weak in body and in soul”.

The following mark scheme should be applied in conjunction with the A2 2 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 appropriate 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 with 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 term (“to tell a love story”).

- **Language** – and tone – in relation to Keats’s presentation of a love story
 - use of allusion to St Agnes legend (extract), in its nature appropriate to a love story, and of allusions to old Romances, generally to the situation of rescuing the lady from a hostile castle or tower and particularly in “Never on such a night have lovers met,/ Since Merlin paid his Demon all the monstrous debt” (stanza xix)
 - several types of diction used: e.g. language of courtly love with its mingling of the erotic and the spiritual – Porphyro “implores/All saints to give him sight of Madeline,/... That he might gaze and worship all unseen” (extract); use of technical terms from the craft vocabularies developed in the Middle Ages: these include hunting, heraldry and architecture, and add greatly to the medieval setting in which the love story takes

- place; pervasive use of archaic diction to locate the love story in the distant past, the past of French or Provençal Romances (alluded to in stanza xxxiii)
- use of list of verbs to suggest Porphyro's excited sense of possibility as he nears his beloved (extract stanza ix)
- use of metaphor "Hyena foemen" (extract) to suggest the savagery of the family's opposition to the love of Porphyro and Madeline
- use of extravagant metaphor of impossibility to express Angela's view about whether this love story can end happily ("Thou must hold water in a witch's sieve" stanza xiv)
- frequent use of imagery to sanctify Madeline, e.g. simile "Clasp'd like a missal" (stanza xxvii) to elevate and purify the love in this love story, and to link it with medieval iconography
- use of tense changes: sudden change to present tense (stanzas xli–xlii) dramatizes the climax of the lovers' escape; then equally sudden reversion to past tense locates the love story in the dim and distant past
- occasional tone of sympathy or apprehension or surprise to express engagement with the love story from a speaker who generally remains withdrawn, conveyed by means of exclamations (stanza i, xxix)
- dismissive tone of final stanza as the love story is pushed back into the remote past with the enumeration of characters and their fates – the lovers, the Baron and his guests, Angela, the Beadsman – and its adverbial introduction "aye: ages long ago"
- **Form and structure** in relation to Keats's presentation of a love story
 - positioning of extract: preceded by description of setting, extract introduces lovers Madeline and Porphyro, and refers to the obstacle to their love
 - use of nine-line Spenserian stanza (rhyming ABABBCBCC), with eight decasyllabic lines completed by an alexandrine of twelve syllables; the Spenserian influence and the medieval setting may have combined to encourage Keats toward the archaic diction which he created for his love story
 - use of the alexandrine, with its trailing effect must be considered stanza by stanza; its extra foot combines with the couplet ending each stanza to effect repeatedly a dramatic pause at the end of each stanza of the love story ("...implores.../That he might gaze and worship all unseen;/Perchance speak, kneel, touch, kiss – in sooth such things have been.//He ventures in...")
 - generalised allusion to plot elements of Romeo and Juliet with abduction of girl from hostile house, Angela standing in for Juliet's nurse, has self-evident appropriateness in telling a love story
 - mixed modes of narration/description and dialogue furnish varied opportunities for the telling of a love story

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 question

Contextual information on Romantic poetry relevant to Keats's telling of a love story

- Romantic poets often chose a setting which was exotic, or unusual in terms of time or place for their narrative poems
- Keats began writing poetry at the age of about nineteen, inspired by a reading of Spenser's *Faerie Queene*; in *The Eve of St. Agnes* he adopts not only Spenser's stanza form but also his medievalism and his pictorial imagery – the antiquarianism and the pictorial quality were characteristic of the love stories composed by Romantic poets
- focus on lovers beset by enemies or social disapproval (e.g. Keats' "Isabella")
- Keats revised the poem to make it clear, much to the concern of his publisher, that the love of Porphyro and Madeline was consummated in the castle
- Romantic poetry in general tended to emphasise intuition, impulse and emotion rather than reason
- Keats's own letters, particularly to Fanny Brawne, convey his idea of love as an intense and passionate experience: "Love is my religion"
- "Load every rift with ore" – Keats in a letter to Shelley, 1820

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 between extract and the wider text which are significant and relevant.

5 Dickinson

Answer either (a) or (b)

- (a) By referring closely to “Because I could not stop for Death –” (Poem 5 (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 Dickinson uses to write about attitudes to death.

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 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 appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts with appropriate reference and quotation
- order and relevance in conveying ideas with 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 (attitudes to death).

- **Language** – including **imagery** – and tone in relation to Dickinson’s presentation of attitudes to death
 - use of personification of death as a gracious gentleman caller: “He kindly stopped for me”
 - use of anaphora: “We passed...We passed....We passed” – to present the speaker’s leisurely journey with death
 - use of symbolism: the School, the Fields of Gazing Grain, the Setting Sun – to suggest the various points of life on the journey to death
 - use of imagery of transformed space: “House”/“Swelling of the Ground”; “Cornice”/“Ground” to show how the landscape of life has been replaced by the landscape of death

- use of paradox - 'tis Centuries – and yet/Feels shorter than the Day” – to present the speaker’s realisation that her destination was death
 - initially playful, ironic tone in relation to the personified Death’s readiness to stop for her conveyed by the incongruous adverb: “Because I could not stop for Death –/He kindly stopped for me”
 - leisurely tone: “We passed the Fields of Gazing Grain –/We passed the Setting Sun” conveyed through repetition and suggesting an engagement with the sights on the journey to death
 - darkening tone (“The Dews drew quivering and Chill”) foregrounded through internal rhyme and assonance to present a sense of the speaker’s discomfort as they near the destination
 - perturbed, confused tone (“The Roof was scarcely visible –/The Cornice – in the Ground”) conveyed through images of transformed space
- **Form and structure** in relation to Dickinson’s presentation of attitudes to death
 - use of a dead female speaker who gives a retrospective account of her encounter with death
 - use of Common Meter and quatrains to create a slow, poised consideration of death
 - disruption of iambic rhythm in the last line – “Were toward Eternity” – to emphasise the speaker’s realisation that her destination was the end of mortal life
 - use of the dash to control the pace so that the journey towards death is presented in a leisurely, unhurried way

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

Reward biographical information which is significant and relevant to the question

- Dickinson wrote to her friend, Abiah Root, ‘Does not Eternity appear dreadful to you?’
- for Puritan society, mortal life was considered a preparation for a heavenly eternity with God, and death was merely a doorway into that eternity
- in Puritan society, discourse about death began right from early childhood
- Dickinson encountered many deaths: members of her immediate family, Leonard Humphrey, Sophia Holland

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 last Night that She lived”; “I heard a Fly buzz – when I died –”

- (b) By referring closely to “She rose to His Requirement” (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 marriage.

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 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 appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

- knowledge and understanding of the texts with appropriate reference and quotation
- order and relevance in conveying ideas with 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 term (marriage).

- **Language** – including **imagery** – and **tone** in relation to Dickinson’s presentation of marriage
 - use of antithetical verbs “rose”/“dropt” – to suggest that in marriage the man’s requirements necessitate the abandonment of the woman’s interests
 - use of triplet of abstract nouns “Of Amplitude, or Awe – /Or first Prospective” – to indicate the magnitude of what the woman might forgo in her married life, and to create an ironical, critical tone
 - use of extended metaphor “as the Sea/Develops Pearl, and Weed” – to suggest the wife’s hidden depths and also, perhaps that the experience of marriage is a mixed experience (“The Fathoms they abide”)
 - arch tone, (“dropt/The Playthings of Her Life/To take the honorable Work/Of Woman”) conveyed through the antithesis of the ‘trivial’ “Playthings” and the ‘elevated’ “honorable work” to present a critical attitude to marriage

- **Form** and **structure** in relation to Dickinson's presentation of marriage
 - use of Common Meter to give a poised consideration of marriage
 - use of generalizing pronouns "he" and "she" universalises the application of the consideration of marriage
 - use of capitalisation, e.g. "His Requirement", to present the husband as imperious and domineering
 - use of the dash to foreground particular words, e.g. " – dropt" to indicate the wife's compliance with the husband's wishes, as well as perhaps a diminution in the scope of her life

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

Reward biographical information which is significant and relevant to the question

- Dickinson appears to have developed deep feelings for the Reverend Charles Wadsworth, who was a happily married and very orthodox Calvinist minister. After a meeting in 1854 Dickinson began to correspond with him
- in Dickinson's Puritan society, girls were required to be married as their rite of passage into a new state called "woman"
- Dickinson transformed the notion of marriage into a highly personal dedication of her life to her creative genius "The Wife – without the Sign!"

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 "I'm "wife" – I've finished that –"

6 Elizabeth Barrett Browning

Answer either (a) or (b)

- (a) By referring closely to “The Forced Recruit” (Poem 6 (a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on nineteenth-century Italian nationalism, examine the **poetic methods** which Barrett Browning uses to write about the struggle for Italian independence.

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 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 appropriate 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 with 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 struggle for Italian independence”).

- **Language** and **tone** in relation to Barrett Browning’s presentation of the theme of the struggle for Italian independence
 - use of simile hinting at conception of Italy as mother-figure (“As orphans yearn on to their mothers/ He yearned to your patriot bands”) to suggest depth of the thwarted patriotic love of the recruit, longing to fight in the struggle for independence
 - use of symbol: tricolour to symbolise unity of those who died fighting for Italian independence
 - use of stylised diction common in patriotic poems (“patriot bands”, “The death-stroke”, “triumphant acclaims”, “tyrants”, “guerdon”) to dignify by slight archaism the subject of the struggle for Italian independence

- use of stylised tableau, frequent in epic genres, to suggest the heroism of a forced recruit dead in the struggle for independence (“He died with his face to you all”)
 - use of heroic motif – the burial rites paid to the hero – to elevate the status of the recruit dead in the struggle
 - use of personification of the nation for whose independence they are struggling (“an Italy rescued to love them”)
 - use of alliteration to anticipate the funerary honours to be paid by a grateful nation to those who fell in the struggle for her independence (“blazon the brass with their names”)
 - use of contrast in presenting ideas in close proximity, of which the second revises or corrects the first to convey an inspiring judgement on the fate of the recruit who has fallen in the cause of Italian independence (“’twas hard./’Twas sublime.”)
 - stirring tone, enjoining the imagined audience to re-assess the courage and patriotism of an apparent traitor to the cause of independence, achieved by the poet deploying the resources of rhetoric and diction indicated above
 - tone of pathos, conveyed by selective focus in detailing the forced recruit (his youth, beauty and vulnerability)
- **Form and structure** in relation to Barrett Browning’s presentation of the theme of the struggle for Italian independence
 - use of four-line stanzas in accentual verse, a popular form for magazine poems on popular topics, such as this political struggle
 - use of direct address to Italian audience, presumed to be partisan in favour of the cause of Italian independence
 - use of direct speech, quoted but imagined, to convey recruit’s patriotism in the struggle for Italian independence
 - use of rhetorical and declamatory devices (inversions, exclamations, vehement interjections, questions directed to participants in the action and to reader, dramatic pauses) characteristic of politically or socially committed poems of the nineteenth century
 - use of a speaker who identifies closely with the Italian cause

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

- eventual failure of the attempt made after the defeat of Napoleon to restore the old dynastic system by which power had been legitimized for centuries
- growing influence of the ideas of the German philosopher Hegel, who suggested that national identity rather than authority sanctioned by dynastic or religious legitimacy was the basis of society
- success of nationalist movements in identifying their cause with freedom and justice and with the still potent principles of the French Revolution; 1848 “the year of revolutions”; Battle of Solferino 1859 – the actual incident on which Barrett Browning based her poem is said to have occurred at Magenta, a few weeks before this; Barrett Browning however claimed that such events were frequent
- 1859–1861: achievement of Italian independence
- Barrett Browning’s long residence in Italy (1846–1861) and identification with the Italian struggle for independence

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 “First News from Villa-franca”, “Mother and Poet.”

- (b) By referring closely to “What can I give thee back” (Poem 6 (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 Barrett Browning uses to write about love.

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 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 appropriate 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 with 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 term (“love”).

- **Language** and tone in relation to Barrett Browning’s presentation of the theme of love
 - use of slight archaisms as was conventional in nineteenth-century love poems (e.g. second-person “thee” “thy” and “thine”, “untold”, “withal” (really used as a line filler)
 - use of contrast between the lovers: the man associated with wealth, splendour, generosity and the woman (the speaker) poor and humble
 - use of repetition of idea of the man’s generosity from “liberal” to “largesse” to “manifold” as factor inspiring love in the speaker
 - use of the metaphor of the man giving his heart gains additional force through the detail that the gift was bestowed without expectation of acknowledgement (“laid them on the outside of the wall/For such as I to take or leave withal”)
 - use of contrasting colour imagery, the man associated with magnificent, royal colours (“the gold/And purple of thine heart”) whereas for the woman “frequent tears have run/The colours from my life, and left so dead/And pale a stuff...” to suggest the grief she has experienced in the past and the awe that is part of the love that she now feels

- use of a web of metaphors in the sestet – the tears (grief, suffering) have run the colours (reduced the vitality and richness) of her life, leaving it “so dead/And pale a stuff” (feeble and diminished) that her life is not fit to be offered as a pillow to his head (a comfort, support) though it may be suitable for walking on (everyday usefulness? desire for self-abasement on the speaker’s part?); the central metaphor is that of cloth (“stuff”) representing the quality of the life she brings as an offering to her lover
 - use of two rhetorical questions directed to her lover, followed by decided negative as she answers her own questions, denying that she is passionless towards him – “Not so; not cold”
 - use of appeal to God, frequent in Victorian love poetry, where the vocabulary and verbal sequences of religion were often assimilated into treatment of erotic themes
 - overwhelmingly grateful tone, conveyed by the hyperbolic terms used of her lover (“princely”, “unstained”) and the self-examination of her own feelings
 - initially a tone of bafflement (she is unable to repay), signalled by the rhetorical questions which assume a negative answer; subsequently moves into a tone of self-abnegation, conveyed particularly by the imperative mood of the final sentence, and the violent connotations of the verb “trample”
- **Form and structure** in relation to Barrett Browning’s presentation of the theme of love
 - use of a female speaker addressing her lover
 - Petrarchan sonnet structured into octave and sestet, the speaker asking a question of her lover in the octave and providing her own answer in the sestet – an accustomed form for love poems, especially of direct address

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

Reward biographical information which is significant and relevant to the question:

- literary context of Victorian love poetry, which Barrett Browning followed in some ways and challenged in others
- biographical context of Elizabeth Barrett’s love affair and elopement with Robert Browning
- “Sonnets from the Portuguese” written during their courtship
- “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

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 face of all the world is changed”, or “Beloved, my Beloved, when I think”. There are several.

Section B: Unseen Poem

Advice to Examiners

1 Description v Analysis/Argument

Answers which consist of simple narration/description as opposed to the argument required by AO5 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: B

- (a) **AO1** This globalising objective emphasises three essential qualities:
- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all responses");
 - (ii) the coherent organisation of material in response to the question; and
 - (iii) knowledge and understanding of the text.
- (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) **AO5** This objective is the driver of A2 2 Section B. The emphasis for this objective should be on the candidates' ability to respond to a given reading of the text, and to develop an argument conveying his/her opinion.

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 B (Unseen Poem)

	AO1 <i>Content and Communication</i>	AO2 <i>Methods</i>	AO5 <i>Argument</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 takes a basic account of key terms
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 a few basic methods – but with little understanding occasionally comments on identified methods 	<ul style="list-style-type: none"> takes a little account of key terms shows a basic attempt at reasoning in support of her/his opinion
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"> may identify quite 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"> takes a limited account of key terms shows a more deliberate attempt at reasoning in support of her/his opinion reaches a limited personal conclusion
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"> takes some account of key terms makes some attempt at reasoning in support of her/his opinion reaches a personal conclusion to some extent
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"> take a competent account of key terms offers competent reasoning in support of her/his opinion reaches a competent personal conclusion
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"> takes a good account of key terms offers good reasoning in support of her/his opinion reaches a good personal conclusion
Band 6(b) [47]–[50] EXCELLENT	<ul style="list-style-type: none"> excellent in all respects 		

A2 2 Section B: Unseen Poetry

As he considers the city, the speaker conveys only admiration.

By referring closely to the ideas presented in the poem, and the poetic methods which Sandburg uses, **show how far you would agree** with the view expressed above.

The following mark scheme should be applied in conjunction with the A2 2 Unseen 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 appropriate 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 with 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 understand and discuss the following ideas:

- the speaker conveys more than admiration by reporting the criticism expressed by the city's detractors
- the speaker acknowledges that there are aspects of the city which are unpleasant (vice, crime, brutality, poverty and hardship)
- whilst the speaker presents his admiration of the city, this is done within the structure of a debate in which other viewpoints are very possible

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 stimulus statement

- use of direct address to the city in the first five lines, in which the speaker itemises the city's various roles; these functions are lent a certain grandeur via their association with "the Nation" and "the World", thus enhancing the sense of admiration

- use of successive personifications of the city as different types of worker (“Hog Butcher”, “Tool Maker” and “Stacker of Wheat”); these jobs suggest strength, skill and vigour, conveying admiration; the city is also personified as singing, as a fighter (“a tall bold slugger”), and as a defiant worker (“Under the smoke, dust all over his mouth, laughing with white teeth...”): all of these may suggest admiration
- use of imagery as part of this personification of the city as a worker – “City of the Big Shoulders” – to suggest strength, conveying admiration
- use of aspects of caricature, in which the physical features (the shoulders) of the personified city are exaggerated to suggest great strength, and thus admiration, but also suggesting that there is a contrary opinion
- use of a generalised pronoun (“they”) to refer to those who disapprove of the city, and to whom the speaker is in opposition; this opposition emphasises the speaker’s admiration
- use of indirect speech (“They tell me...”), to set up the structural feature of a discussion in which the speaker both acknowledges the city’s flaws and celebrates its vitality: this, therefore, conveys more than just admiration
- use of imagery of vice (“painted women under the gas lamps”) to suggest a recognition of the city’s flaws, and therefore not simply admiration
- use of caesura to foreground the idea of violence and injustice (the gunman), and poverty (the starving women and children), indicating more than simple admiration
- use of repetition (“they tell me...”) to indicate the idea that the city’s detractors are relentless in their criticism: the speaker’s response is to express admiration
- use of the form of a litany, with statements and responses, in which the detractors criticise and the speaker responds with expressions of admiration of the city
- use of imperatives (“Come and show me...”) to signal a tonal shift towards a defiant defence of the city, demonstrating admiration
- use of contrast between the vitality of the speaker’s “vivid” city and the other “little soft cities” of the nation, suggesting admiration
- use of a simile in which the city is compared to a fierce dog, indicating admiration(?)
- repeated use of the present participle which is emphasised typographically (“Shovelling, Wrecking, Planning, Building, breaking, rebuilding...”) to suggest action, energy and vitality: these are presented as admirable qualities
- use of a simile of the “cunning...savage”, simultaneously suggesting a lack of refinement and a street-wise craftiness, indicating a sense of admiration(?)
- use of metaphor in which destiny is compared to a weight to be carried, presenting the city as a heroic figure (maintaining optimism in the face of certain defeat) and thus suggesting admiration
- significant repetition of the term “laughing”, associated with the buoyancy of the speaker’s view of the city, and indicative of admiration
- use of an echo in the final few lines, which reaffirms the descriptions presented at the beginning – all of which emphasise the speaker’s admiration for the city
- the poem could be read as a dramatic monologue, which presents the speaker as a character defending the city from its detractors; the speaker does this by expressing admiration
- use of repeated personification as a structural feature, conflating the poetic presentation of the city with the features of individual human beings, to suggest admiration
- use of free verse as an appropriate medium with which to convey a sense of the chaotic, freewheeling vitality of the city, suggesting admiration

Chicago

Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders:

They tell me you are wicked and I believe them, for I have seen your painted women under the
gas lamps luring the farm boys.

And they tell me you are crooked and I answer: Yes, it is true I have seen the gunman kill
and go free to kill again.

And they tell me you are brutal and my reply is: On the faces of women and children I have
seen the marks of wanton hunger.

And having answered so I turn once more to those who sneer at this my city, and I give them
back the sneer and say to them:

Come and show me another city with lifted head singing so proud to be alive and coarse and
strong and cunning.

Flinging magnetic curses amid the toil of piling job on job, here is a tall bold slugger set vivid
against the little soft cities;

Fierce as a dog with tongue lapping for action, cunning as a savage pitted against the
wilderness,

Bareheaded,

Shoveling,

Wrecking,

Planning,

Building, breaking, rebuilding,

Under the smoke, dust all over his mouth, laughing with white teeth,

Under the terrible burden of destiny laughing as a young man laughs,

Laughing even as an ignorant fighter laughs who has never lost a battle,

Bragging and laughing that under his wrist is the pulse, and under his ribs the heart of the
people,

Laughing!

Laughing the stormy, husky, brawling laughter of Youth, half-naked, sweating, proud to be Hog
Butcher, Tool Maker, Stacker of Wheat, Player with Railroads and Freight Handler to
the Nation.

Carl Sandburg