



ADVANCED
General Certificate of Education

English Literature
Assessment Unit A2 2
assessing
The Study of Poetry Pre 1900 **and** Unseen Poetry
[AEL21]

Assessment

**MARK
SCHEME**

Section A: The Study of Poetry Pre 1900

General Marking Guidance

Introduction

This marking guidance sets out the approach which should be applied in allocating marks to students' responses. The Mark Grid and its descriptors should be regarded as the fundamental tool of judicious assessment.

An indication of the nature and range of students' responses likely to be worthy of credit is also provided on later pages which focus on each question option. This guidance document could be used in conjunction with the Chief Examiner's Reports and the Exemplification of Examination Performance scripts on the subject page of the CCEA website.

Assessment Objectives

Below are the assessment objectives for Assessment Unit A2 2 Section A: The Study of Poetry Pre 1900.

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

Professional judgement

The section of this document which presents indicative content is neither prescriptive nor exhaustive. Students may approach the given question in various ways and credit should be awarded as appropriate. In the event of unanticipated answers, assessors are expected to use their professional judgement regarding their validity.

Positive marking

Assessors are encouraged to be positive in their marking, giving appropriate credit for what students know, understand and can do rather than penalizing them for errors or omissions.

Bands of response

In deciding which mark band to award, assessors should primarily be focusing on the Driving Objective. In deciding which mark within a particular band to award to any response, assessors are expected to use their professional judgement.

The following guidance should prove helpful:

- **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 students' responses to all tasks. It is assessed under AO1.

Section A: The Study of Poetry Pre 1900

Assessing the Responses of Students

- 1 Assessors are expected to maintain a consistent standard throughout the marking. An agreed departmental method of annotation (perhaps developed through a shared consideration of a small selection of responses from across the teaching groups) may support a consistent approach.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalize.
- 3 Using the Mark Grid and the question-specific guidance, decide first which band best describes the attainment of the student in response to the question set and then determine a mark.
- 4 A2 English Literature responses tend to be quite lengthy. Annotating the strengths and weaknesses of the response is a helpful step in holistic assessment and will also benefit colleagues reviewing the responses for the purpose of internal moderation/standardisation. It may be useful to comment on such things as: content, relevance, organization, cogency of response and quality of expression. This process of annotation will reflect and support the rationale for the final mark awarded. An example of the 'Marking Annotations' for GCE English Literature is available on the CCEA website (final document under the 'General' tab). These annotations are brief and useful but are not mandatory.
- 5 Do not use half marks.

Advice to Assessors

1 Key Terms

From Band 3a upwards you will find responses indicating increasing ability to engage with the precise terms of the question. Responses in Bands 4 and 5 will address the key terms in an explicit, sustained and developed way. However, responses which are merely narrative/descriptive are unlikely to have engaged with the key terms of the question beyond 'a very little' ability and so the appropriate mark band would be Band 1.

In all questions, students should take account of the key terms and structure their answers accordingly if they are to be relevant and properly focused. They need not use the key term robotically as a refrain, and a fluent writer will not do so, but an assessor needs to be convinced of the focus and relevance of what s/he reads if credit is to be given.

2 Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the questions are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set. In Section A of this unit, these are:

AO1 This globalizing objective emphasises three essential qualities:
(i) knowledge and understanding of the text;
(ii) the coherent organization of material in response to the question;
(iii) communication appropriate to literary studies.

AO2 This objective is the driver of A2 2: Section A and is concerned with the poet's methods used to achieve certain effects. It requires students to consider situation, form and structure, language – including imagery – and tones in relation to the question's key terms.

AO2 will be the main determinant of the final mark awarded in the assessment of A2 2: Section A.

The following information aims to provide indications of characteristics regarding **AO2** in various mark bands.

- In Band 1: little or no understanding of poetic methods.
- In Band 2: a few stray identifications. For top of this band, expect at least one of these to be related meaningfully to the key term. If there is no linkage made to the key term throughout i.e. no relevance established, a mark over 18 should not be considered, no matter how many methods may be touched on.
- In Band 3: three methods accurately identified with a limited attempt at analysis and a fairly deliberate effort to link with the key term, along with a few simple unrelated methods, might be considered as a mid-band answer.
- In Band 4: consistently accurate identification of methods, with coherent and secure analysis and clear linkage to the key term. The number of methods and development of analysis may vary.
- In Band 5: methods of all kinds, with assured analysis and convincing and perceptive linkage to the key terms.

Imagery

“Imagery” is a perfectly valid term in literary criticism and may appear in a creditworthy general summation. However, it often appears as an incomplete point or as a generalization and in these cases, is unworthy of marks. Assessors should be satisfied that the student’s treatment of imagery fulfils the analysis requirement rather than merely a series of assertions. Use of the term “imagery” can be used indiscriminately so look for use of the specific associated term – metaphor, simile, metonymy, synecdoche, etc.

Tone

In a similar vein to imagery, assertions can be made about tone which are not creditworthy. The student needs to identify the tone accurately and support the identification by showing how the tone is achieved. This will mean identifying the method (AO2) which the poet uses. Tone (angry, contemptuous, puzzled or whatever) may be suggested through, for example, a choice of words with particular associations, or by a significant deviation from the expected syntax, or by the use of a particular metaphor. Once this has been demonstrated, the comments on tone then have to be related to the key term of the question for credit to be awarded.

AO3 A contextual area (e.g. biographical, social, historical, literary) is stipulated in each question. Students who provide only fleeting or scant contextual information should not be rewarded beyond the top of Band 4. Students who provide no relevant external contextual information should not be rewarded beyond the top of Band 3b.

AO4 The questions require students to consider two poems, or an extract and the wider text, or an extract and another poem, taking account of the methods which the poet uses to present a given theme. There is no formal requirement to compare or contrast (although some students do so). Students must not be penalized for not comparing/contrasting. The comparison and contrast as a formal exercise may enrich the development of a linkage with the key terms but it is not a necessary or required approach. The AO4 requirement can be satisfied by maintaining relevance to the key terms of the question without recourse to comparative comments.

The rubric of each question states that equal marks are available for the treatment of each element. Both must be attended to, but it is not necessary to be convinced that equal time and space have been given to each. Where the imbalance is serious, the assessor must take action, perhaps by marking each element separately out of 25 and totalling.

3 Use of Textual Evidence

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

Quotations should be appropriately selected and adequate to the purpose they are designed to serve.

Proper conventions governing the introduction, punctuation and lineation of quotations should be observed, with particular regard to the students' smooth and syntactically appropriate combining of quotation with their own words. Inaccurate and/or poorly presented quotations would point to an insecure grasp of AO1. If the assessment takes place under examination conditions, it will be partly 'open book' (the given extract in the Resource Booklet) and partly 'closed book'. This will affect accuracy at times, and assessors should be realistic.

4 Length of Answers

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

5 Uneven Performance

While a response may begin badly, it may improve as it develops. Obvious weaknesses should not blind the assessor to strengths displayed elsewhere in the answer.

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

A2 Unit 2 Poetry Section A (AEL21)

| Mark | AO | General characteristics | How to arrive at the mark |
|---|-----|--|---|
| Band 5 41–50 Assured, excellent, perceptive ‘Assured’: confident, controlled, judiciously selective, highly developed sense of audience and purpose ‘Excellent’: highly developed literary skills ‘Perceptive’: creative | AO1 | <ul style="list-style-type: none"> excellent knowledge and understanding excellent sense of order excellent level of expression | At the top of the band, responses will be cogent and sophisticated. |
| | AO2 | assured analytical exploration of methods linked convincingly to the key terms | |
| | AO3 | assured and perceptive comments on external context | At the bottom of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the text. |
| | AO4 | makes connections in an assured way | |
| Band 4 31–40 Coherent, secure and consistent ‘Coherent and secure’: a response to the key terms which demonstrates clarity and integration in the handling of literary material ‘Consistent’: maintains focus on all aspects of the task | AO1 | <ul style="list-style-type: none"> secure knowledge and understanding secure sense of order coherent level of expression | At the top of the band, responses will connect with the key terms in a consistently relevant way, showing articulation and a well-developed understanding of the text. |
| | AO2 | coherent and secure analysis of methods linked clearly to the key terms | |
| | AO3 | coherent and secure comments on external context | At the bottom of the band, responses will connect with the key terms in a mostly relevant way, showing secure understanding of the text and clarity of expression. |
| | AO4 | makes secure connections | |
| Band 3b 26–30 Increasingly purposeful/Competent ‘Increasingly purposeful/Competent’: a fairly developed and controlled response to the key terms and other aspects of the task | AO1 | <ul style="list-style-type: none"> competent knowledge and understanding competent sense of order competent level of expression | At the top of the band, responses will make some purposeful and relevant attempts to connect with the key terms (these attempts may not be sustained or consistent). |
| | AO2 | increasingly purposeful comments on methods with explanations linked competently to the key terms | |
| | AO3 | increasingly purposeful comments on external context | |
| | AO4 | makes competent connections | |

| Mark | AO | General characteristics | How to arrive at the mark |
|--|-----|---|--|
| Band 3a 21–25 Limited ‘Limited’: a more deliberate engagement with the key terms and other aspects of the task | AO1 | <ul style="list-style-type: none"> developing knowledge and understanding limited sense of order limited level of expression | |
| | AO2 | limited attempt to relate comments on methods to key terms | |
| | AO3 | limited comments on external context | |
| | AO4 | makes limited connections | At the bottom of the band, responses will engage more deliberately with the key terms but with limited development and understanding. |
| Band 2 11–20 Basic/A little awareness ‘Basic’: assertive, undeveloped, superficial, partially understood, generalised ‘A little awareness’: a vague/simplistic sense of the key terms | AO1 | <ul style="list-style-type: none"> basic knowledge and understanding of the text(s) basic sense of order basic level of expression | At the top of the band, responses will make basic attempts to connect with the key terms; the response will be expressed with basic clarity and intermittent relevance. |
| | AO2 | <ul style="list-style-type: none"> basic identification of methods straightforward/undeveloped attempt to relate these to the key terms | |
| | AO3 | a little awareness of external context | |
| | AO4 | may make basic connections | At the bottom of the band, responses will make reference to the key terms with a little understanding. The writing will be occasionally relevant. |
| Band 1 1–10 Mostly irrelevant/Mostly misunderstood/ Mostly inaccurate ‘Mostly irrelevant’: general comments about the text but without conscious identification of the task ‘Mostly misunderstood’ and ‘Mostly inaccurate’: knowledge of the text is insecure/incorrect | AO1 | <ul style="list-style-type: none"> mostly irrelevant lack of knowledge incoherence writes with very little clarity or accuracy | At the top of the band, responses will make some unconnected points in relation to the text; the response will lack clarity. |
| | AO2 | very little understanding of methods | |
| | AO3 | very little understanding of external context | |
| | AO4 | very little ability to make connections | At the bottom of the band, responses will have no connection with the text; the writing will be hard to follow and irrelevant. |
| Band 0 0 | | No attempt to respond | |

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

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 relations between the sexes, examine the **poetic methods** which Chaucer uses to write about the war of the sexes.

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

The extract is lines 503-542. It begins "Now of my fifthe housbonde wol I telle" and ends "...he/Had toold to me so greet a privetee."

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

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

Candidates should **identify** and **explore** aspects of language and tone, and form and structure in considering the poem in relation to the question's key terms ("the war of the sexes").

Language (and tone) in relation to Chaucer's presentation of the war of the sexes:

Extract

- use of pious interjection (“God lete his soule nevere come in helle!”) to suggest that there are agreed limitations observed in the war of the sexes
- use of colloquial idiom (“That feele I on my ribbes al by rewe”) presenting an element of physical violence in the war of the sexes
- use of contrast between the harmony in “oure bed” and the disharmony out of bed suggests both the limitation and the intermittent nature of this particular instance of the war of the sexes
- use of repetition of the idea of “daunger” to suggest the perversity that fuels the sexual element of the war of the sexes
- sustained use of market imagery (“chaffare...deere ware... litel prys”) suggests the Wife's awareness that there is a profit to be made in the war of the sexes in which she is engaged
- use of the same name “Alisoun” for both Jankin's landlady and the Wife herself may suggest an alliance of women in the war of the sexes
- use of mild bawdy to describe the husband's undignified behaviour (“hadde myn housbonde pissed on a wal...”) and so cement further the alliance of the Alisouns in the war of the sexes.

Wider text

- use of scriptural and classical allusion by both the Wife and Jankin - Biblical allusions (Salomon, Lameth, Abraham, Jacob, etc.) when the Wife is imposing herself upon the – mostly male – pilgrims; classical allusions (Hercules and Dianire, Socrates and Xantippa) employed by Jankin as polemical weapons: representing for her an appropriation of what was assumed to be secure male ‘territory’ and for him the defence of traditional positions in the war of the sexes
- frequent use of repetition of “We wives” and “ye wise wives” in an attempt by the Wife to recruit her own gender to enlist in this war of the sexes
- use of astrological allusion: in the Wife's self-characterisation she says, “myn herte is Marcien.../And Mars yaf me my sturdy hardinesse” – a warrior in a war between the sexes
- use of the “maistrie” motif, to which the Wife frequently reverts in Prologue and Tale: relationships between the sexes seen in terms of struggle and dominance.

Form and structure in relation to Chaucer's presentation of the war of the sexes:

- use of the narrative voice as a general method of characterisation: Chaucer creates a narrative voice which speaks with startling directness about intimate matters, and which finds congenial ground in discussion of the war of the sexes
- use of elements of the *confessio* form in the Prologue as the Wife reveals details of her involvement in the war of the sexes which are unflattering to herself
- use of histrionic presentation, with mimicry of opposing parties, to present the Wife's active participation in the war of the sexes (n.b. the repeated use of “thou seist”)
- use of extended symbolic scene (the struggle with Jankin) where the Wife tears the book representing male authority – her rebellious assault on patriarchy, marriage as ordained by the Church, and social norms of the subordination of women targeted the three points where the pressure of the battle of the sexes bore most heavily on women
- use of parallelism between the conclusion of the battle between the Wife and Jankin, and that of the stand-off between the Knight and the Loathly Lady, perhaps to indicate the Wife's preferred resolution to the war of the sexes: in each case there is a male concession (“As yow liketh, it suffiseth me” – the Knight, and “Do as thee lust” – Jankin) followed by the extension of peace terms (the generosity of which may be debated) on the female side
- use of dialogue: the sharpness of the Wife's retorts (to the Friar, and to a lesser extent to the Pardoner) shows her to be someone well able to look after herself in any war of the sexes.

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 (the war of the sexes).

Social context on medieval attitudes to relations between the sexes:

- low level of tolerance of dissent or of unorthodox behaviour generally in medieval society, reflected in repression of minority or unempowered groups including (arguably) women
- medieval society highly stratified along lines of class and gender; high value placed on deference – what consequent tensions might be expected?
- the medieval Church held power and influence because of its wealth, land, literate bureaucracy, and ability to communicate – and excommunicate i.e. exclude from society; it was the repository of doctrine and the arbiter of morality – it was a predominantly male preserve
- the patriarchal teachings of St Paul – arguably misogynistic in their interpretation – were central to medieval Church doctrine
- ‘war (or battle) of the sexes’ – an age-old trope referring to the conflict between male and female gender-roles, existing in Ancient Greek times and probably earlier. Its function in, e.g. raising awareness of gender roles, diffusing tension, reinforcing social cohesion.

AO4: Explore connections within and between 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.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

- (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 ideas about *gentillesse*, examine the **poetic methods** which Chaucer uses to write about *gentillesse*.

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

The extract is lines 1133-1176. It begins “...Eek every wight woot this as wel as I” and ends “...whan that I biginne/To liven vertuously and weive sinne.”

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

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

Language (and tone) in relation to Chaucer’s presentation of a story on the theme of *gentillesse*:

Extract

- use of frequent repetition of “*gentillesse*” and its cognates to maintain its prominence in this conversation between the Knight and his “loathly” new wife

- use of (apparent) analogy which turns out to be) a contrast between fire and “gentillesse” (the former retaining its true nature no matter what the surroundings, the latter unpredictable as “folk ne doon hir operacioun/Alwey, as dooth the fyr”)
- use of discourse marker (“Heere may ye se wel”) to maintain the attention of the real or fictional auditor on the topic of “gentillesse” cf. late in extract “And therefore, leeve housbonde, I thus conclude” where an additional vocative is used
- use of contrast in the transition from a philosophically inflected register (“...His office natureel... folk ne doon hir operacioun/ Alwey, as dooth the fyr, lo, in his kinde” to a simply stated conclusion (“For, God it woot, men may wel often finde/ A lordes sone do shame and vileynie”)
- use of pointed rhyme to emphasise, by bringing together the extremes of the social hierarchy, a conclusion about “gentillesse” (“He nis nat gentil, be he duc or erl;/ For vileyns sinful dedes make a cherl”)
- use of second-person possessive adjectives (“Thy gentillesse nis but renomee/ Of thine auncestres...”) provides another reminder of the situation: that “gentillesse” is being discussed in bed by the supposedly “gentil” knight and his “loathly” wife, whom he has accused of being “of so lough a kinde”
- use of development of argument from a discussion of a “gentillesse” validated by reference to the grace of God, to one supported by an appeal to “auctoritee” – Seneca and Boethius: this and other uses of paraphrase and allusion may draw comment in the light of the Wife’s opening words in her Prologue.

Wider text

- use of contrast between the Knight’s politeness when he is begging for the Lady’s aid and his later rudeness (based on his high birth – “nacioun”), which when they are married allows her the opportunity to reproach him for his lack of “gentillesse” and to read him a homily (a literal curtain-lecture) on the true meaning of the term
- use of repetition: the Lady has already pre-empted the Knight’s criticisms (“foule, and oold, and poore”; “so loothly...so oold...so lough a kinde...”) and when he speaks them she demolishes the foundations of his conception of “gentillesse” one by one
- use of homely idiom to dismiss with contempt as “nat worth an hen” the common understanding of “gentillesse”
- use of image borrowed from Dante (“Ful selde up riseth by his branches smale/ Prowesse of man...”) showing how rarely virtue is inherited by the heirs of noble families, “for God, of his goodnesse,/ Wole that of him we claime oure gentillesse”)
- use of paraphrases (of Biblical teaching, Seneca and Juvenal) to demolish the idea that poverty precludes “gentillesse”, and indeed to elevate poverty (“Poverté ful ofte, whan a man is lowe,/ Maketh his God and eek himself to knowe”).

Form and structure in relation to Chaucer’s presentation of the theme of *gentillesse*:

- use of an individuated narrator, the Wife, whose interest in the primary theme of the Tale (“soverainetee” in marriage) has been demonstrated, but for whom the interest in “gentillesse” and the learning displayed in its discussion may be less plausible.

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 (“*gentillesse*”).

Medieval ideas about *gentillesse*:

- *gentillesse* associated in the popular mind with noble birth and rank
- the erosion of the distinction of nobility had appeal to upwardly mobile individuals, such as the Wife of Bath
- *gentillesse* was considered seriously and at length, and associated with virtue rather than rank or breeding by Dante in the fourth treatise of the *Convivio*
- similarly discussed in other pieces of medieval literature – Chaucer’s *Ballade of Gentillesse* and his translation of Boethius *De Consolatione Philosophiae*, and in *The Romaunt of the Rose* and *The Franklin’s Tale*

- traditional medieval consensus: *gentillesse* comes only from virtue and virtue comes only from God; it does not come from our fore-fathers in the form of noble lineage, but from God, the “fader of gentillesse”.

AO4: Explore connections within and between 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.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

2 Donne

Answer either (a) or (b).

- (a) By referring closely to “The Good Morrow” (poem 2(a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Donne uses to write about romantic relationships.

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

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

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

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

- use of direct address and indirect question (“I wonder by my troth, what thou, and I/ Did, till we loved?”) to allow the speaker to present the idea of the transformative nature of romantic relationships
- use of a metaphor in which the lovers’ earlier lives are compared to the period of infantile immaturity (“Were we not weaned till then,/ But sucked on country pleasures, childishly?”) to present the idea that romantic relationships develop some sort of maturity
- use of allusion to Christian legend (“the seven sleepers’ den”) suggesting the idea that romantic relationships bring about a heightened sense of self-awareness

- use of a metaphor of a dream, in which the speaker’s previous lovers are compared unfavourably to the addressee (“If ever any beauty I did see,/Which I desired, and got, ‘twas but a dream of thee”) to present the idealisation of the current romantic relationship
- use of paradox (love “makes one little room, an everywhere”) to suggest that romantic relationships transform our priorities in relation to what is worth seeing and doing
- repeated use of imagery of exploration and discovery (“sea-discoverers”, “maps”, “new worlds”) suggesting the liberating and fulfilling nature of romantic relationships
- use of exhortation and anaphora (“Let sea-discoverers... Let maps to others... Let us possess one world”) conveying the way in which romantic relationships make those involved indifferent to the goings-on of the outside world
- use of the conceit of the eyes (“My face in thine eye, thine in mine appears”) emphasising the intimacy of romantic relationships
- use of platonic conceit, but in unconventional terms (“hemispheres/Without sharp north, without declining west”) presenting the idea of perfection in romantic relationships, but perhaps also implying that this level of perfection is as illusory as a world without coldness or darkness.

Form and structure in relation to Donne’s presentation of the theme of romantic relationships:

- slightly unconventional use of the aubade (in its idiomatic nature and vehemence), a form often used to idealise romantic relationships
- use of regular stanzas which present a pattern of contrasts (stanza one - life before they fell in love/ life after they fell in love, stanza two – macrocosm/ microcosm, public/ private, stanza three – life/ death) which all suggest the special status of the romantic relationship and also perhaps its precarious, fragile nature.

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(s) of the question (romantic relationships).

Biographical information

- Donne was an enthusiastic participant in romantic relationships; Richard Baker, a friend from Donne’s days as a law student at Lincoln’s Inn, described him as “a great visitor of ladies” (quoted in John Stubbs, *Donne: The Reformed Soul*)
- Donne married Anne More without the permission of her father; this led to a short period of imprisonment and later the loss of his job as Chief Secretary to Sir Thomas Egerton
- married life (“the hospital years” as Donne referred to it) was difficult, but the marriage was a happy one.

AO4: Explore connections within and between 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 Anniversary”; “The Sun Rising”.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

- (b) By referring closely to “This is my play’s last scene” (poem **2(b)**) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on the nature of Metaphysical poetry, examine the **poetic methods** which Donne uses to write about 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 Section A Poetry Mark Band Grid and the following table:

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

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

- use of a series of metaphors (death as the “last scene” of a play, the “last mile” of a pilgrimage, the “last pace” of a race, the “last inch” of a span, the “latest point” of a minute) to convey the apparent finality of death
- personification of Death as a “gluttonous” being who will “unjoint/ [the speaker’s] body, and soul” in order to present death as an aggressive predator
- metaphor of death as sleep, and the soul as the speaker’s “ever-waking part”, which presents the idea of death as a transitional phase within which aspects of the human subject remain intact
- use of synecdoche (“that face,/ Whose fear already shakes my every joint”) to present the idea that death leads directly to judgement by God

- use of contrast between the “flight” of the soul and the interment of the physical body to present the idea that death is not final
- use in the sestet of Biblical/Christian imagery (of the soul under attack by Satanic enemies) to demonstrate the consequences of death for imperilled man.

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

- use of a modified Petrarchan sonnet form, a form which Donne often employed to deal with serious subjects such as death
- use of the Petrarchan sonnet’s two-part structure to present differing perspectives on death (an octave which presents the inevitability and apparent finality of death, and a sestet which presents the idea of salvation after the body’s physical death)
- use of a concluding couplet to append a prayer for salvation from death.

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 of the question (death).

Literary context: the features 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
- willingness to adopt and experiment with a wide range of stanza forms, line lengths and rhyme schemes.

AO4: Explore connections within and between literary texts.

Makes connections between the given poem and the poem chosen in relation to the key term of the question (death).

Reward corrections which are significant and relevant.

Appropriate poems might include: “Thou hast made me”; “Death be not proud”.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

3 Blake

Answer either (a) or (b).

- (a) By referring closely to “The School Boy” (poem 3(a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on childhood in the eighteenth century, examine the **poetic methods** which Blake uses to write about the feelings of children.

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

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

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

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

- use of a movement from singular pronoun “I” to plural “we” to point out the widening of the distress being caused, so that ultimately it will involve, not just the child-speaker, but all children, his parents too, and by implication humanity itself
- use of simple contrast between the child’s happiness in stanza 1 and his care and dismay as the poet moves from the world of nature to the school
- use of symbols (the bird and the plants) to stand for freedom, creativity and health, where the qualities of the natural objects are completely interfused with their human correlative – the feelings of the child (“How can a child when fears annoy/ But droop his tender

wing...?"; "And if the tender plants are strip'd/ Of their joy in the springing day/ By sorrow and care's dismay...")

- use of metaphor to offer a fleeting suggestion of the positive possibilities of "learning's bower", but more emphatically through synecdoche to suggest the cruel repression and dead tradition which damage and cause such unhappiness in children ("Under a cruel eye outworn,/ The little ones spend the day/ In sighing and dismay")
- use of oppositional terms ("rise", "arise" v "drooping", "droop") which carry clear connotations along with the symbols of the bird and the plant in order to express the feelings of the child – first the innocent joy, then sorrow and dismay
- repeated use of natural and particularly seasonal imagery in the final verses to convey the vulnerability of the child, and that for each stage in the development of its feelings there is an appropriate time which must not be omitted ("...if buds are nip'd/ And blossoms blown away.../ How shall the summer arise in joy,/ Or the summer fruits appear.../ When the blasts of winter appear?")
- tone of urgency conveyed by repeated exclamations and questions to create the speaking voice of the child, whose healthful impulses are being thwarted.

Form and structure in relation to Blake's presentation of the feelings of children:

- use of dramatic monologue where the speaker – the child, a schoolboy – in addressing his parents, those responsible for his welfare and happiness, declares his feelings of joy and freedom in nature, and of dismay under the restrictions and coercion of the school; he questions his parents about the long-term damage which is being done to him
- use of an orderly sequencing of material stanza by stanza, moving from expression of the child's feelings of happiness, then unhappiness with a glance at the counter-productiveness of the repressive regime of school, to a series of questions which point to the unnaturalness of that regime and the damage it will do.

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 (the feelings of children).

Childhood in the eighteenth century:

- in the latter half of the eighteenth century the process began which was to define children as inherently different from adults. JH Plumb spoke of it as a "new world of children"
- the value of play began to be reconsidered and understood
- the philosophies of Locke and Rousseau saw serious consideration given to the nature of childhood: Locke believed that the child was a *tabula rasa* to be developed by exposure to experience, and recommended home-schooling by loving parents rather than formal education; Rousseau believed that children were innately innocent and that their intrinsic goodness was damaged by institutional education
- the older Calvinist ideas that children were tainted by Original Sin still survived strongly
- economic exploitation of children continued into the nineteenth century, with children seen as a resource by mill and factory owners, and sometimes by parents
- in England (at least in Blake's view) vested religious and economic interests repressed and exploited children with great cruelty
- the illustration accompanying "The School Boy" shows "learning's bower" in an attractive light; the poem was transferred from *Songs of Innocence*; a reminder of the close relationship between the "Contrary States of the Soul".

AO4: Explore connections within and between 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 include: "Infant Sorrow"; "The Chimney Sweeper" (*Songs of Innocence*); "The Ecchoing Green".

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

- (b) By referring closely to “The Tyger” (poem 3(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 Blake uses to write about the power of the creator.

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 Section A Mark Band Grid and the following table:

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

Language (and tone) in relation to Blake’s presentation of the theme of the power of the creator:

- use of symbols where the meaning is intentionally left indeterminate (the “tyger”: a created being, conceivably man himself, the unruly forces of the creative imagination, terrifying violence and destruction; “the Lamb”: a created being, mild innocence, a vulnerable sacrificial victim) casts a mystery over the power, purposes and motives of the creator
- use of strong contrasts in the imagery (“burning bright/ In the forests of the night”) invites a consideration of the nature of the power of the creator, suggesting not merely energy, but darkness, perhaps violence in that energy’s origin
- use of the image of the smithy – a traditional metaphor for creation – (“hammer...chain... furnace... anvil”) suggests the most intense investment of energy and thereby the power of the creator

- use of imagery of industrial metallurgy, a process fraught with danger, even to the creator (“What the anvil? What dread grasp/ Dare its deadly terrors clasp?”) provides another reminder that the powers of creation are allied to those of destruction
- use of image of cosmic despair and grief attending the creation of the tiger (“When the stars threw down their spears/ And water’d heaven with their tears...”) – the accompanying question whether the creator smiled “his work to see” may suggest a creative power which does not flinch from terror and violence
- use of repetition for emphasis of significant words e.g. “dread hand”, “dread feet”, “dread grasp” communicates the terror and awe inspired by this creator’s power; “dare...aspire”, “dare seize” where the repetition communicates an element in this power which, because of the connotation of over-reaching or even transgression, is inimical to the concept of a creator who is merely beneficent.

Form and structure in relation to Blake’s presentation of the theme of the power of the creator:

- use of exclamation and multiple questions to convey the awe of the speaker in contemplation of the power of the creator of the tiger
- use of heavily rhythmical four-stress lines may be seen as deliberate suggestion of the powerful rhythm of “hammer” on “anvil” in the forging of this creature
- use of repetition of opening stanza at the end produces a poem which begins and ends in awe at both the creator and the inexplicable or at least unexplained power and violence of the creature.

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 (the power of the creator).

Biographical context

- “The tigers of wrath are wiser than the horses of instruction” (*Proverbs of Hell*): a characteristic example of the depolarizing nature of Blake’s thought
- Blake’s awareness of the turbulent and destructive forces set loose by the French Revolution, contemporary with the writing of “The Tyger”
- the great changes in England in the final quarter of the eighteenth century associated with the Industrial Revolution: a landscape of mines, factories, steam and fumes and furnaces was emerging.

AO4: Explore connections within and between 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 Lamb”.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

4 Keats

Answer either (a) or (b).

- (a) By referring closely to “Ode on a Grecian Urn” (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 beauty.

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

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

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

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

- pervasive use of personification of the urn to suggest a Hellenic world, clear and beautiful but remote, where a meditation on the nature of beauty can be pursued (“bride of quietness”, “foster-child of Silence and slow Time”, “Sylvan historian”)
- use of place-names (“Tempe”, “Arcady”) chosen for their many associations with Ancient Greek art and its artists’ pursuit of an ideal beauty
- use of paradox (“Heard melodies are sweet, but those unheard/ Are sweeter...”) to emphasise the ideal nature of the beauty which the urn offers, remote from everyday life

- use of visual imagery: the two scenes, of amorous pursuit and ceremonial sacrifice, are selected to suggest the stilled energy and order of the Ancient Greek ideal of beauty
- repeated use of apostrophe as the speaker engages with the components of the two scenes displayed by the urn, itemising them and conveying the nature of their beauty, which is imperishable, yet, because of its remoteness from “breathing human passion”, limited
- use of concluding apostrophe (“Cold Pastoral...friend to man”) to convey the ambiguity of the speaker’s reaction to the beauty embodied in the urn – on the one hand it is “cold”, and therefore unsatisfying, on the other, the urn is a “friend” as it provides a vision of an ideal of beauty which will “tease” (beguile) us out of fretful thought
- tone of mounting excitement, conveyed, e.g. by the extended anaphora of the latter part of stanza I, with the effect of conveying the pressing emotion that leads the speaker to investigate the beauty displayed by the urn.

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

- use of the ode form, a form held to be both dignified and emotional, frequently employing elaborate stanzaic forms, and suitable for reflective and philosophical purposes; here Keats uses it for a meditation on time, art and beauty
- use of three-part structure: an introduction (I) apostrophizing the urn, and listing the questions it poses; a development (II-IV), offering description of the scenes on the urn and their presentation of an artistic beauty different in kind from the beauty of the world we know, because not subject to time and change; and a conclusion (V), which answers the questions posed earlier by showing, as the urn ‘speaks’, that an ideal of imperishable beauty can be a consoling reality to man.

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 of the question (beauty).

Biographical information

- this poem was composed in May 1819, when Keats was 23; the Odes emerged out of a preceding period of misfortunes for Keats, personal and financial; his recent engagement brought him frustration and dissatisfaction rather than anything else
- in the Ode, Keats offered his final vision of Ancient Greece, returning to the subject already attempted in, e.g. “On First Looking into Chapman’s Homer” and “On seeing the Elgin Marbles”
- the description of the urn was apparently a composite, drawing on the Elgin marbles, books of prints he had seen in the studio of his friend Benjamin Haydon and elsewhere
- Keats came to believe in the “immortal youth” of the Greek spirit and applied his conviction to his own disturbing awareness of the transience of human life
- many passages in Keats’s letters had already shown his concern with the relations of “truth” (by which he meant ultimate reality) and “beauty”
- Keats’s advice to Shelley about the writing of poetry: “Load every rift with ore”
- the respect in which the ode form was held by the English Romantic poets, and the uses to which they put it, e.g. in the service of serious, elevated meditation.

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “Sleep and Poetry”; “Ode to Psyche”; “Ode on Melancholy”; “On seeing the Elgin Marbles”.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

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

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

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

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

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

- conspicuous use of onomatopoeia in opening of poem (“keeps...whisperings...Gluts”) to suggest the sounds of the sea in this contemplation of nature
- use of three allusions to classical Greek myth (“the spell/ Of Hecate”, “the winds of Heaven...unbound”, “the sea-nymphs”) as memory or re-statement of the ancient belief in nature as something numinous
- use of contrast between the sea in its powerful and gentle phases to suggest the variety of the natural world
- use of repeated direct address (“Oh ye!”) to a particular human audience – the jaded, vexed or over-civilized (“fed too much with cloying melody”) – to whom nature can offer benefit or healing
- use of contrast between verbs “brood” and “start” to suggest the dramatic vivifying effect which the contemplation of nature may produce

- use of a cluster of methods – enjambment, followed by positioning of phrase “...and brood/ Until ye start” at beginning of line, followed by dramatic pause – to enhance the effect of the semi-suggestion of the benign, spiritual influence of nature (“...as if the sea-nymphs quired!”)
- tonal shift from the calmness of the octet conveyed e.g. by enjambment in lines 1–4, to the urgency of the sestet conveyed by direct address and exclamations as the effect of nature on humanity is recognised.

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

- use of structural contrast commonly found in Petrarchan sonnet, the octet focusing on the sea as a feature of nature and the sestet on humanity, who may have their cares and ills assuaged by nature’s influence
- particular use of rhyme in sestet: two pointed pairs of rhyme offer the contrast between the vexations suffered by humanity and the consolation offered by nature (“uproar rude... brood”, “tired...as if the sea-nymphs quired!”).

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 of the question (“nature”).

Romantic attitudes to nature:

- the “rebirth of wonder” – as a reaction against eighteenth-century urbanity, balance and composure – seen in e.g. the Romantic conception of “the Sublime”
- an underlying pantheism, a belief that there was a spirit in nature, probably benign towards man (still an influential idea to-day)
- a belief that nature was a repository and fostering-ground of human virtue; there was a corresponding suspicion of the probably malign influence of the city
- Romantic attitudes to nature were part of a general reaction against the scientific and rational tendency of eighteenth-century thought; nature came to be discussed enthusiastically, mystically, even in religious terms.

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “To Autumn”; “Ode to a Nightingale”; “Bright star! would I were stedfast as thou art”.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

5 Dickinson

Answer either (a) or (b).

- (a) By referring closely to “How the old Mountains drip with Sunset” (poem 5(a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on nineteenth-century attitudes to nature, examine the **poetic methods** which Dickinson uses to write about the power of nature.

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

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

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

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

- use of metaphor of fire – “the Hemlocks burn”; “the Dun Brake is draped in Cinder” – to convey the power of nature in terms of visual intensity
- use of anthropomorphism – “the Wizard Sun”- to make an aspect of nature seem magical and powerful
- use of simile – “the Fire ebbs like Billows” – to compare one aspect of nature (the sunset) to another powerful aspect of it (the sea) in order to suggest the opposing elements that make up nature

- use of figurative language with multiple connotations – “draped in Cinder”; “as a Duchess passed”; “Dome of Abyss” – to connect nature to grace and elegance, but also dread and awe in terms of the onlooker’s response to its power
- tone of amazement at the power of nature, conveyed through the use of anaphora: “How the old Steeples...how the Fire ebbs...”
- use of allusion to specific painters – Guido, Titian, Domenichino – to show that it is impossible to render accurately in art the power of nature.

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

- use of repeated construction – “How the old Mountains....How the Hemlocks....How the Dun Brake...” – to give rhetorical energy to the speaker’s consideration of the power of nature
- use of dashes, particularly in the last two stanzas, to achieve a fragmented structure which suggests an awestruck response to the power of nature and the sense of being “Paralyzed” by its beauty.

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 (the power of nature).

Nineteenth-century attitudes to nature:

- the Romantic movement; concern with nature, the sublime, nature as an influence (usually benign) on the life of man.
- American views of nature: that the ‘wilderness’ was a place of savagery, danger and evil (*The Scarlet Letter*); or that it was a new Garden of Eden, given to man and expressing the majesty and benevolence of God (see Hudson River School of American painting)
- nineteenth-century literature and painting as interpreters of nature
- influence of the ideas of Thoreau.

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poem might include: “An awful Tempest mashed the air–”

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

- (b) By referring closely to “I cannot live with You–” (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 intense feelings of 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 Section A Poetry Mark Band Grid and the following table:

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

Language (and tone) in relation to Dickinson’s presentation of intense feelings of love:

- use of direct address to the lover – “I cannot live with You–” to present intense feelings of love
- use of simile - “Like a Cup...Discarded ...Quaint...Broke” – to present the difficulties of the lovers’ relationship if they were to be together, despite the speaker’s intense feelings of love
- use of pattern of images associated with sight – “my homesick Eye”; “Because You saturated Sight”; “no more Eyes” – to suggest intense feelings of love through the speaker’s idea of the unparalleled visual presence of the loved one
- use of oxymoron – “sordid excellence” – to convey that intense feelings of love have compelled a total re-evaluation

- use of antithesis – “lost....My Name/ Rang loudest/ On the Heavenly fame”, “saved...And I...condemned to be/ Where You were not” – to convey intense feelings of love on an epic or existential scale
- use of a series of disjunctions – “You/ I”; “saved/ lost”; “Prayer/ Despair” – to present the extreme vicissitudes of intense feelings of love
- tone of adoration, suggesting intense feelings of love, conveyed by capitalisation: “Your Face/Would put out Jesus”
- tormented tone due to the distance between the speaker and the loved one, conveyed by the use of dashes that stress the lovers’ separateness: “You there – I – here –”, suggesting intense feelings of love.

Form and structure in relation to Dickinson’s presentation of the theme of intense feelings of love:

- use of a five part structure – “I cannot live with You...I could not die – with You...Nor could I rise – with You...And were You lost...And were You – saved”: this comments on the relationship in terms of both the actual and the hypothetical, but neither offers any comfort to the speaker’s suffering from intense feeling of love
- use of disrupted pentameter to reflect the disjunction in the relationship, despite the speaker’s intense feelings of love: “I cannot live with You – It would be Life –

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 (intense feelings of love).

Biographical information

- Dickinson developed a lifestyle of self-imposed reclusiveness; her isolation was made permanent by some deep emotional traumas, one of which she seems to have experienced in 1862
- there is speculation about a failed, one-sided love that inspired a flood of composition – perhaps as many as 1000 poems in six years
- the most likely object of unrequited love was the Reverend Charles Wadsworth, a married, orthodox Calvinist minister. In 1862 He accepted an invitation to move to Calvary Church in San Francisco.

Reward contextual points which are significant and relevant.

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “There came a Day at Summer’s full”.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

6 Elizabeth Barrett Browning

Answer either (a) or (b).

- (a) By referring closely to extract **6(a)** printed in the accompanying Resource Booklet and other appropriately selected parts of “The Cry of the Children”, and making use of relevant external contextual information on the treatment of children in nineteenth-century England, examine the **poetic methods** which Barrett Browning uses to write about the treatment of children in nineteenth-century England.

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

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

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

Language (and tone) in relation to Barrett Browning’s presentation of the theme of the treatment of children in nineteenth-century England:

Extract

- use of slightly archaic diction (“Ere”, “ye”, “shapen”, “wherein she lieth”) as a general device to dignify the theme of the treatment of children

- use of a series of metaphors for youth suggesting joy and health (“The young lambs”, etc.) followed by adversative conjunction “But” to point the contrast when the unhappy condition of the children is discussed
- use of a corresponding series of metaphors for age, where misery might be expected (“The old tree...The old wound...The old hope...”), followed by adversative conjunction “But” to set up expectation – to be disappointed – of a contrast when the condition of the children comes to be discussed
- ironical tone suggested by use of the diction and clichés of patriotic verse and song (“the country of the free”, “our happy Fatherland”), intended as a rebuke to the society which permits such mistreatment of children.

Wider text

- use of a repetitive metonymy, by which the “wheels” become representative of the exhausting monotony of the work which the children in factory or mine must carry out (stanzas VI-VII) – conveying the physically and psychologically damaging treatment of children in the nineteenth century
- use of fragments of diction of Christian supplication and hymnology to express the idea that Christianity itself has been appropriated and perverted to the service of a system which ruthlessly mistreats children (e.g. in stanzas X-XI, “of His image is the master/Who commands us to work on”)
- use of a pattern of imagery of standing and stamping to convey the violence (“mailed heel”, “palpitation”) inflicted on children by an entirely profit-driven system (“tread onward to your throne amid the mart”)
- accusatory tone, especially in conclusion, conveyed by repetition, rhetorical question, and perhaps generalised Biblical allusion (“How long...how long, O cruel nation,/ Will you stand, to move the world, on a child’s heart?...the child’s sob...curses deeper...”), the target of which is those who implement or permit such treatment of children.

Form and structure in relation to Barrett Browning’s presentation of the theme of the treatment of children in nineteenth century England:

- use of a range of rhetorical devices (questions, direct address to an imagined audience of “brothers”, archaic pronoun “ye”, anaphora) to establish a mode appropriate to the public discussion of the treatment of children
- use of variation of otherwise uniform 8-line stanza to a 12-line version in stanza IV to allow for an extended consideration of the story of “little Alice” and her happiness in death – a poignant comment on the treatment of children in the nineteenth century
- use of change of speaker in III-IV and elsewhere to allow the children themselves to express their weariness and the happiness they expect in death – another means of commenting on the treatment of children in the nineteenth century
- use of accentual verse approximating to trimeter, a loose form frequently departed from, allowing various local rhetorical effects, e.g. to dramatise a pathetic comment (X) or replicate by sound or rhythm the work of the children.

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 (the treatment of children in nineteenth-century England).

Social context

- historical attitudes and assumptions e.g. that children were an economic resource of the family
- philosophical ideas privileging childhood were weak or absent under the sway of Utilitarianism
- obedience inculcated as a primary virtue by Christian teaching (Charles Wesley’s “Gentle Jesus, meek and mild”); simultaneous sentimentalising strain of thought envisioned children as repositories of innocence

- growing industrialisation in nineteenth-century Britain; many children employed in unregulated factories and mines
- Factory Acts of 1830s and later in England; the philanthropic work of reformers such as Shaftesbury
- Barrett Browning as a poet who explicitly dealt with social, economic and political abuses, often taking an outspoken and unconciliatory position
- the mid-nineteenth century was a period when political, religious and social issues were discussed frequently and publicly, e.g. in lectures where rhetorical presentation was expected, cultivated and enjoyed.

AO4: Explore connections within and between 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 to the question.

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

- (b) By referring closely to “The Mask” (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 grief.

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

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

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

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

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

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

- use of personification of “Grief” (and “Wrong”) to establish the formative conditions of this woman’s life: “Grief taught to me this smile”
- use of contrast between the gaiety of outward life (associated with garlands, flowers, jesting) and the grief within (associated with tolling of a “death-chime” – the only indication of the source of her grief)
- use of simile comparing those who grieve but who are forced to keep up a mask of appearance with the comfortless captives behind the bars of a prison (stanza III)
- use of double image (simile and metaphor) associating her outward beauty with the fading of light (“dying suns”, “the ending of my day”) to show the transient beauty which masks her grief
- use of conventional symbols of grief (“moan”, “cypress”, “tears”) to convey a wished-for but impossible course of action for the speaker: the full and open expression of her grief

- use of repetition of phrase “the bitter world” to enforce the harshness of the condition that grief must be concealed by “the mask”
- use of central image of poem, introduced in title and resumed in stanza VII: “Face-joy’s a costly mask to wear”: this image is elaborated into a metaphor of the cost of the mask which conceals grief, in which “cost” is equated to pain, and this pain itself is seen as something which receives sedulous cultivation (“nourished/And rounded to despair”)
- use of rhetorical question followed by imperative to enforce the lesson about grief which follows in the final stanza
- use of elliptical construction (“Whom sadder can I say?”) to convey the speaker’s final judgement that there are none sadder than those who must live in the world masking their grief
- tone of resignation to grief and the manner in which it must be borne, conveyed by references to God as dispenser of pity and judgement (“The yea of Heaven is yea”).

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

- use of direct speech (though without quotation marks) with multiple repetitions of “she said” to convey the recounting of the secondary speaker’s experience of grief by a primary speaker
- use of direct questions and of second-person pronoun (“you” becoming “ye” in the conclusion to increase inclusivity and for rhetorical emphasis) in order to indicate an implied audience for what is said about the nature of grief.

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 of the question (grief).

Biographical context

- details from Barrett Browning’s biography and letters which show that for many years she was forced to conceal a deep grief and “mask” her feelings in her family circle; the death of a beloved brother and her father’s prohibition of marriage for his daughters may be considered
- Victorian norms of reticence inhibited displays of intense emotion
- formality of Victorian grieving and observances.

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant.

Appropriate poems might include: “If I leave all for thee...”, “Mother and Poet”.

Section B: Unseen Poem

Advice to Examiners

General Marking Guidance

Introduction

This marking guidance sets out the approach which should be applied in allocating marks to students' responses. The Mark Grid and its descriptors should be regarded as the fundamental tools of judicious assessment.

An indication of the nature and range of students' responses likely to be worthy of credit is also provided on later pages. This guidance document could be used in conjunction with the Chief Examiner's Reports and the Exemplification of Examination Performance scripts on the subject page of the CCEA website.

Assessment Objectives

Below are the assessment objectives for Assessment Unit AS1: The Study of Poetry 1900 – Present. Students should be able to:

- AO1:** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
- AO2:** Analyse ways in which meanings are shaped in literary texts.
- AO5:** Explore literary texts informed by different interpretations.

Professional judgement

The section of this document which presents indicative content is neither prescriptive nor exhaustive. Students may approach the Unseen Poem in various ways and credit should be awarded as appropriate. In the event of unanticipated answers, assessors are expected to use their professional judgement regarding their validity.

Positive marking

Assessors are encouraged to be positive in their marking, giving appropriate credit for what students know, understand and can do rather than penalizing them for errors or omissions. This is particularly important in A2 2: Section B, where, for example, an insecure interpretation may be based on analysis of language for which some credit can be allowed.

Assessors should bear in mind that some straying and self-correction is common as the student's understanding of the poem is likely to develop throughout the response time. Students will not necessarily have time to look back and reconcile clashing details. Thorough misunderstandings, however, should not be credited.

Bands of response

In deciding which mark within a particular band to award to any response, assessors are expected to use their professional judgement.

The following guidance should prove helpful:

- **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 students' responses to all tasks. It is assessed under AO1.

Assessing the Responses of Students

- 1 Assessors are expected to maintain a consistent standard throughout the marking. An agreed departmental approach (perhaps developed through a shared consideration of a small selection of responses from across the teaching groups) may support a consistent approach.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalize.
- 3 Using the Mark Grid overleaf and the text-specific guidance, decide first which band best describes the attainment of the student in response to the question set and then determine a mark.
- 4 A2 English Literature responses tend to be quite lengthy. Annotating the strengths and weaknesses of the response is a helpful step in holistic assessment and will also benefit colleagues reviewing the responses for the purpose of internal moderation/standardisation. It may be useful to comment on such things as: content, relevance, organization, cogency of argument and quality of expression. This process of annotation will reflect and support the rationale for the final mark awarded. An example of the 'Marking Annotations' for GCE English Literature is available on the CCEA website (final document under the 'General' tab). These annotations are brief and useful but are not mandatory.
- 5 Do not use half marks.

Advice to Assessors

1 Key Terms/Issues

From Band 3a upwards you will find responses indicating increasing ability to engage with the key terms ("poetic methods", "thoughts and feelings", "speaker") and structure their answers accordingly. It is not necessary to use the key terms robotically as a refrain, and a fluent writer will not do so, but an assessor needs to be convinced of the focus and relevance of what s/he reads if credit is to be given. Responses in Bands 4 and 5 will address the key terms and offer interpretations in an increasingly cogent and sustained way. However, responses which are merely narrative/descriptive are unlikely to have engaged with the key terms of the question beyond 'a very little' ability and so, the appropriate mark band would be Band 1.

2 Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the questions are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set.

Below are the assessment objectives for Assessment Unit A2 2 Section B: Unseen Poetry.

AO1 This globalizing objective emphasises three essential qualities:
(i) knowledge and understanding of the text;
(ii) the coherent organization of material in response to the question;
(iii) communication appropriate to literary studies.

AO2 This objective is concerned with the poet's methods, used to achieve certain effects. It requires students to consider situation, form and structure, language – including imagery – and tones.

Imagery

"Imagery" is a perfectly valid term in literary criticism and may appear in a creditworthy general summation. However, it often appears as an incomplete point or as a generalization and in these cases,

is unworthy of marks. Assessors should be satisfied that the students' treatment of imagery fulfils the analysis requirement rather than merely a series of assertions. Use of the term "imagery" can be used indiscriminately so look for use of the specific associated term – metaphor, simile, metonymy, synecdoche, etc.

Tone

In a similar vein to imagery, assertions can be made about tone which are not creditworthy. The student needs to identify the tone accurately and support the identification by showing how the tone is achieved. This will mean identifying the method (AO2) which the poet uses. Tone (angry, contemptuous, puzzled or whatever) may be suggested through, for example, a choice of words with particular associations, or by a significant deviation from the expected syntax, or by the use of a particular metaphor. Once this has been demonstrated, the comments on tone then have to be related to the key term of the question for credit to be awarded.

AO5 The emphasis for this objective should be on the students' ability to develop an exploration and interpretation of the speaker's "thoughts and feelings".

The interpretation demanded by **AO5** can only be effectively supported by a consideration of poetic methods. Paragraphs of summary and paraphrase does not meet this remit.

3 Use of Textual Evidence

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

Quotations should be appropriately selected and adequate to the purpose they are designed to serve.

This assessment is 'open book' as the poem is provided and so, accuracy of quotation and reference is expected.

Proper conventions governing the introduction, punctuation and lineation of quotations should be observed, with particular regard to the students' smooth and syntactically appropriate combining of quotation with their own words.

4 Length of Answers

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

5 Uneven Performance

While a response may begin badly, it may improve as it develops. Obvious weaknesses should not blind the assessor to strengths displayed elsewhere in the answer.

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

A2 Unit 2 Poetry Section B (AEL21)

| Mark | AO | General characteristics | How to arrive at the mark |
|---|-----|--|---|
| Band 5 41–50 Assured, excellent, perceptive ‘Assured’ : confident, controlled, judiciously selective, highly developed sense of audience and purpose ‘Excellent’ : highly developed literary skills ‘Perceptive’ : creative | AO1 | <ul style="list-style-type: none"> excellent knowledge and understanding excellent sense of order excellent level of expression | At the top of the band, responses will be cogent and sophisticated. |
| | AO2 | assured analytical exploration of methods linked convincingly to the key terms | At the bottom of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the text. |
| | AO5 | assured and sophisticated reasoning/interpretation in relation to the key terms | |
| Band 4 31–40 Coherent, secure and consistent ‘Coherent and secure’ : a response to the key terms which demonstrates clarity and integration in the handling of literary material ‘Consistent’ : maintains focus on all aspects of the task | AO1 | <ul style="list-style-type: none"> secure knowledge and understanding secure sense of order coherent level of expression | At the top of the band, responses will connect with the key terms in a consistently relevant way, showing articulation and a well-developed understanding of the text. |
| | AO2 | coherent and secure analysis of methods linked clearly to the key terms | At the bottom of the band, responses will connect with the key terms in a mostly relevant way, showing secure understanding of the text and clarity of expression. |
| | AO5 | coherent and consistent attempts at reasoning/interpretation with clear sense of relevance to the key terms | |
| Band 3b 26–30 Increasingly purposeful/Competent ‘Increasingly purposeful/Competent’ : a fairly developed and controlled response to the key terms and other aspects of the task | AO1 | <ul style="list-style-type: none"> competent knowledge and understanding competent sense of order competent level of expression | At the top of the band, responses will make some purposeful and relevant attempts to connect with the key terms (these attempts may not be sustained or consistent). |
| | AO2 | increasingly purposeful comments on methods with explanations linked competently to the key terms | |
| | AO5 | competent attempts at reasoning/interpretation with competent sense of relevance to the key terms | |

| Mark | AO | General characteristics | How to arrive at the mark |
|--|-----|--|--|
| Band 3a 21–25 Limited | AO1 | <ul style="list-style-type: none"> developing knowledge and understanding limited sense of order limited level of expression | At the bottom of the band, responses will engage more deliberately with the key terms but with limited development and understanding. |
| | AO2 | limited attempt to relate comments on methods to key terms | |
| | AO5 | limited attempts at reasoning/interpretation with limited sense of relevance to the key terms | |
| Band 2 11–20 Basic/A little awareness | AO1 | <ul style="list-style-type: none"> basic knowledge and understanding of the text basic sense of order basic level of expression | At the top of the band, responses will make basic attempts to connect with the key terms; the response will be expressed with basic clarity and intermittent relevance. |
| | AO2 | <ul style="list-style-type: none"> basic identification of methods straightforward/undeveloped attempt to relate these to the key terms | |
| | AO5 | basic attempt at reasoning with basic sense of relevance to the key terms | |
| Band 1 1–10 Mostly irrelevant/Mostly misunderstood/ Mostly inaccurate | AO1 | <ul style="list-style-type: none"> mostly irrelevant lack of knowledge incoherence writes with very little clarity or accuracy | At the top of the band, responses will make some unconnected points in relation to the text; the response will lack clarity. |
| | AO2 | very little understanding of methods | |
| | AO5 | very little ability to engage with the key terms | |
| Band 0 0 | | | No attempt to respond |
| | | | |
| | | | |

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

Section B

Unseen Poetry

In this poem the speaker reflects on whether history is valuable in modern society.

Analyse the poetic methods used by Carol Ann Duffy to **explore** the thoughts and feelings of the speaker.

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

| | |
|-------|-------------------------|
| 0 | NONE |
| 1–10 | LITTLE UNDERSTANDING |
| 11–20 | BASIC |
| 21–25 | LIMITED |
| 26–30 | INCREASINGLY PURPOSEFUL |
| 31–40 | COHERENT |
| 41–50 | ASSURED |

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

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

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

Reward candidates who understand and discuss some of the following ideas. Other valid interpretations will be rewarded.

- the speaker personifies History as a decrepit elderly lady who becomes the central character of the poem
- the speaker recalls events of magnitude through the course of history and observes that the central character was witness to them all
- the speaker suggests that the central character's experiences are unimportant to the modern world and that she, History, is treated without respect
- the presentation of history as female may be read to suggest that the role of the female throughout history has been portrayed as unimportant, as observer rather than participant.

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 key issues in the poem:

- use of pun on the male pronoun embedded in the title *History* underlines the unusual position of history being voiced from a female perspective and emphasises the traditional primacy of the male voice in the recording of history
- use of distancing third-person singular pronoun “She” and parenthesised adjective “alone” suggests the position of history as irrelevant to modern society
- use of precise detailing through a series of vivid and grotesque images throughout the opening stanza (“bones in a bed, not a tooth/in her head, half dead”) suggests that history is both unattractive to, and disregarded by, modern society
- use of a succession of naturalistic images of decrepitude (“smelling of pee.// Slurped tea...stared/ at her hand – twigs, stained gloves –/wheezed and coughed...dozed, snored”) suggests that though history is a living rather than abstract concept, it holds little value for modern society
- use of sibilance and violent plosives to contrast the humanity of the women at the Crucifixion who “ease him down/ from the Cross, his mother gasping/ for breath” and the violence of the “soldiers spitting,/ spears in the earth” suggests that history has tended to be driven by the consequences of male violence rather than the conciliatory role of women
- use of naming of famed locations, battles and atrocities creates a sense of the wide sweep of History’s observations
- use of juxtaposition of “martyrs burnt at the stake” and “murderers/ hung by the neck”, the “saint (who) whistled and spat in the flames” and the “dictator (who) blew out his brains” suggests the indiscriminate nature of death and underlines that history is often created through destruction
- deliberate use of ironic understatement in “the children waved/ their little hands from the trains” to convey the shocking image of the slaughter of the Holocaust innocents as a seminal moment in history
- bravura use of consonance in “the dictator strutting on stuttering film” which history sees “up-close” creates a dual perspective on historical events, both close and remote
- use of metaphor “woke...in the dark” suggests that the experiences of history are irrelevant in comprehending the modern world
- shift to the uglified present through repeated use of visceral images of “fresh graffiti sprayed/on her door, shit wrapped in a newspaper posted/onto the floor” suggests that society despises the lessons to be learned from history
- use of regular stanzaic form, persistent enjambment and insistent internal rhyme propels the poem forward to suggest the unrelenting creation of history and its excretion of the past
- repeated motif of sleeping and waking suggests the cyclical nature of history, echoed by the stanza form, and underlines that society does not learn from the past
- contrast between allusions to the grand narratives of history – Christianity, the cradle of civilisation, crusades, twentieth-century dictators – and the sordid degeneration of the modern world, reduced to “shit in a newspaper”
- there are a number of possible readings of the personification of history as a female spectator, e.g. as a reflection of the lack of female perspectives in the recording of history or, as an alternative, as a representation of the gradual marginalisation of history, especially in a contemporary context.