



ADVANCED
General Certificate of Education
2022

English Literature

Assessment Unit A2 2

assessing

The Study of Poetry Pre 1900 and Unseen Poetry

[AEL21]

THURSDAY 9 JUNE, MORNING

**MARK
SCHEME**

General Marking Instructions

Introduction

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

Assessment objectives

Below are the assessment objectives for GCE English Literature

Candidates should be able to:

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

Quality of candidates' responses

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

Flexibility in marking

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

Positive marking

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

Awarding zero marks

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

Bands of response

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

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

Quality of written communication

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

COVID-19 Context

Given the unprecedented circumstances presented by the COVID-19 public health crisis, senior examiners, under the instruction of CCEA awarding organisation, are required to train assistant examiners to apply the mark scheme in case of disrupted learning and lost teaching time. The interpretation and intended application of the mark scheme for this examination series will be communicated through the standardising meeting by the Chief or Principal Examiner and will be monitored through the supervision period. This paragraph will apply to examination series in 2021–2022 only.

Section A: The Study of Poetry Pre 1900

Advice to Examiners

1 Description v Analysis/Argument

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

2 Key Terms/Issues

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

3 Assessment Objectives for A2 2: A

- (a) **AO1** This globalising objective emphasises three essential qualities:
- (i) knowledge and understanding of the text;
 - (ii) the coherent organisation of material in response to the question;
 - (iii) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all responses");
- (b) **AO2** This objective is at the heart of A2 2 and requires candidates to **identify, illustrate** and **explore** such poetic methods as form, structure, language (including imagery) and tone.
- (c) **AO3** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.
- Candidates who demonstrate significant strengths in AO1 and AO2 but who provide no external contextual information cannot be rewarded beyond a mark of **30**. Candidates who demonstrate significant strengths in AO1 and AO2 but who provide only limited external contextual information cannot be rewarded beyond a mark of **40**. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).
- (d) **AO4** Make significant and relevant connections across texts, or between the extract and the wider text.

4 Derived Material

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

5 Unsubstantiated Assertions

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

6 Use of Quotation

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

7 Observance of Rubric

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

8 Length of Answers

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

9 Answers in Note Form

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

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

10 Uneven Performance

While a response may begin badly, it may improve as it develops. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

11 Implicit/Explicit

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

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	• 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	• 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 articulacy 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	• 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	

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 key terms but with limited development and understanding.
	AO2	limited attempt to relate comments on methods to key terms	
	AO3	limited comments on external context	
	AO4	makes limited connections	
Band 2 11–20 Basic/A little awareness	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	basic identification of methods straightforward/underdeveloped attempt to relate these to the key terms	
	AO3	a little awareness of external context	At the bottom of the band, responses will make reference to the key terms with a little understanding. The writing will be occasionally relevant.
	AO4	may make basic connections	
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	
	AO3	very little understanding of external context	At the bottom of the band, responses will have no connection with the text; the writing will be hard to follow and irrelevant.
	AO4	very little ability to make connections	
Band 0 0		No attempt to respond	

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 ideas about marriage, examine the **poetic methods** which Chaucer uses to write about the miseries of marriage.

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

The extract is lines 627-668. It begins "What sholde I seye? But at the monthes ende" and ends "For which he smoot me so that I was deaf."

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 poem in relation to the question's key terms ("the miseries of marriage").

Language (and tone) in relation to Chaucer's presentation of the miseries of marriage:

Extract

- use of simile ("Stibourn I was as is a leonesse") plays its part in the description of the increasing violence, verbal and physical, that contributes to the misery of this marriage
- use of allusions to classical history ("Simplicius Gallus") as one of Jankin's weapons in his assault on his wife – the misery of marriage suggested by the bickering between them
- similar use of explicit scriptural allusion (to Ecclesiasticus) and proverbial saws, with the same intention and effect
- use of irony ("Whoso...suffreth his wyf to go seken halwes"): the misery of marriage suggested by the Wife's persistence (in her participation in this pilgrimage) in flouting Jankin's disapproval even after his death
- use of contrast between ill-assorted characters yoked together to endure the misery of marriage: the studious nature of Jankin suggested by his scriptural and classical reading, the raciness and vivacity of the Wife by her garrulous and idiomatic speech
- use of emphatic repeated negative ("I nolde noght forbere him in no cas") suggests the misery of a marriage of incompatibles (or perhaps an unwillingness to accept the miseries of marriage)
- tone of shoulder-shrugging resignation conveyed by stock phrase "What sholde I seye?" gives the impression that the Wife is at the mercy of her desires, and that therefore the miseries of marriage are unavoidable
- casual tone ("For that I rente out of his book a leef") suggested by the failure by the Wife to provide an immediate context or explanation for the event, conveys the malevolence of the Wife's action, and hence the misery of marriage: in the fourteenth century, books were prized and expensive objects

Wider text

- use of significant metaphors to refer to marriage by the Wife shows her concept of it to be one likely to produce its misery ("An housbond I wol have, I wol nat lette,/Which shal be bothe my dettour and my thral")
- use of terms of abuse with which she addresses her husbands suggests clearly the misery of marriage
- use of the "maistrie" motif, to which the Wife frequently reverts in Prologue and Tale: gender relationships seen in terms of struggle and dominance, and a yoking together in marriage as likely to produce miseries
- use of the Pauline allusion offers no very great prospect of happiness in marriage: "Bet is to be wedded than to brinne"

Form and **structure** in relation to Chaucer's presentation of the miseries of marriage:

- use of the narrative voice as a general method of characterization: Chaucer creates a narrative voice which speaks with startling directness about intimate matters, in particular about her marriages, including their miseries
- use of elements of the *confessio* form in the Wife's Prologue allow for an effective treatment of the misery of marriage because of the convention of unembarrassed first-person revelation
- use of histrionic presentation, with mimicry of opposing parties, is effective in presenting marital confrontation and quarrelling, hence the misery of marriage
- use of extended symbolic scene (the struggle with Jankin where the Wife tears the book), tells of the damage to both parties in the marriage
- use of contrast between the Wife's own marriages and the fairy-tale happy-ever-after marriage of the Knight throws the miseries and turbulence of the Wife's marriages, particularly for her first three husbands, into sharper relief.

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 miseries of marriage”).

Medieval ideas about marriage:

Literary context

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

“Anti-feminist” literature regarding marriage

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

Social context

- marriage often for economic reasons rather than a love match
- arranged marriages were common in all classes of society
- extra-marital sex strongly disapproved
- patriarchal society: submission and obedience expected from women

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 (“the miseries of marriage”).

Reward connections which are significant and relevant.

- (b) By referring closely to Extract 1(b) printed in the accompanying Resource Booklet and other appropriately selected parts of the text, and making use of relevant external contextual information on medieval ideas about the nature of women, examine the **poetic methods** which Chaucer uses to write about women.

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

The extract is lines 913–951. It begins “Wo was this knight, and sorwefully he siketh...” and ends “Witnesse on Mida, -- wol ye heere the tale?”

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 term (women).

Language (and tone) in relation to Chaucer’s presentation of his ideas about women:

Extract

- use of eight-fold repetition to indicate the lack of agreement on the answer to the Queen’s question – “What thing is it that wommen moost desiren?” – the answer to which will reveal the nature of women (“Somme seyde... somme seyde...”)
- use of alliteration (“oftetime to be widwe and wedde”) linking together two of the three states of womanhood – the third of which, virginity, the Wife has already rejected, and hinting at the changeability (“oftetime”) of women
- use of transition from third person to first (“wommen...oure...we...I”) as the speaker reveals with increasing clarity her own engagement with women and how they behave

- use of a cluster of past participles as the Wife seems to signal the culmination of her list, only to resume, providing comic reversal of expectation for the audience: this cluster, “yflatered”, “ypledred”, “ylymed” reveals a mixture of desire for pleasure and willingness to be entrapped as lying at the heart of the Wife’s idea of the nature of women
- use of metaphor to describe women’s irritability when criticised (“For trewely ther is noon of us alle,/If any wight wol clawe us on the galle,/That we nel kike, for he seith us sooth”) – admitted as part of the general characterization of women
- use of polarised terms in close proximity to indicate hypocrisy as part of woman’s nature (“For, be we never so vicious withinne,/We wol been holden wise and clene of sinne”)
- use of abrupt digression for humorous purpose into the tale of Midas, following immediately on the suggestion that attentive steadiness is a common feature among women – and thereby contradicting it
- use of dismissive metaphor (“that tale is nat worth a rake-stele”) to show the Wife’s opinion that the suggestion just made (“stable...secre...o purpos stedefastly to dwelle”) about women’s discretion is worthless
- change of tone from reflective to dismissive, conveyed by a sudden, abrupt contradicting sentence, exclamation, and direct invitation to the pilgrim audience as the Wife proceeds to tailor the story of Midas to her own ideas about women

Wider text

- use of a cluster of methods (repetition, mimicry, histrionic projection, expostulation, proverbs) by the Wife in speaking of the quarrels in her marriages in order to convey the behaviour of women from the traditional male point of view – scolding, rancorous, determined: “Thou seist that dropping houses, and eek smoke,/And chiding wives maken men to flee/ Out of hir owene house; a benedictee...”
- use of Biblical allusion to Proverbs xxx.21-3 where the nature of women is slighted as one of the things for which “the earth is disquieted” – “Thou seydest eek that ther be thinges thre,/The whiche thinges troublen al this erthe”
- use of Biblical and classical exempla from Jankin’s “book of wikked wives”, demonstrating the vices and weaknesses of women (Delilah, Xantippe, Pasiphae)
- use of pieces of proverbial wisdom from the same source and for the same purpose (“...a woman cast hir shame away/Whan she cast off her smok...”)

Form and structure in relation to Chaucer’s presentation of women:

- use of narrative voice: in the Wife, Chaucer has created a speaker ready to speak with startling directness and without hypocrisy of her own gender; the detailing presents her as above all experienced (and still open to experience) and able to deliver the harvest of that experience when speaking about women
- use of elements of the *confessio* form allow the Wife to generalize about the nature of women: “...al such wit is yeven us in oure birthe;/Deceite, weping, spinning God hath yive/ To wommen kindly, whil that they may live”
- occasional use of direct address to “Ye wise wives that kan understonde” and “we wommen” implies a perfect shared understanding of women and womanhood
- use of a climax in the Tale where the Knight states the ‘correct’ answer to the riddle about what women want: “Wommen desiren to have soverinetee/As wel over hir housbond as hir love/And for to been in maistrie him above”.

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 (women).

Medieval ideas about women

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

Social and other literary context

- patriarchal society: submission and obedience expected from women
- formation of gender stereotypes when the normative expectations applied to women were not met – shrewishness, jealousy, possessiveness, lasciviousness
- formation of stereotypes which embodied the ideal of womanhood – hagiographies; the “*Clerk’s Tale*” about Patient Griselde
- Biblical authority for the weakness of women’s nature (“Womman was the los of al mankind”).

AO4: Explore connections within and between literary texts.

Makes connections between the extract and the wider text in relation to the key term of the question (women).

Reward connections which are significant and relevant.

2 Donne

Answer either (a) or (b).

- (a) By referring closely to “Spit in my face ye Jews, and pierce my side” (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 attitudes to sin.

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 (attitudes to sin):

Language (and tone) in relation to Donne’s presentation of attitudes to sin:

- use of apostrophe in which the speaker exhorts the Jews to kill him as a result of his sinful ways (“Spit in my face ye Jews, and pierce my side...For I have sinned, and sinned...”) showing the speaker’s attitude that this sin is something for which he should be punished
- use of a list of imperatives in which the speaker urges the Jews to abuse and execute him as a result of his sinful ways (“Buffet, and scoff, scourge, and crucify me”), showing the speaker’s awareness of sin as having severe consequences
- use of repetition of “sinned” to emphasise the speaker’s awareness of sin as an ongoing feature of his life
- use of a contrast between the speaker and Christ (the former sinful, the latter incapable of sin), and the attendant irony that the punishment fell upon the innocent man, showing the speaker’s awareness of sin as a human failing that required divine intervention

- use of personification of the speaker’s sins, which he feels “can not be satisfied” with his death, presenting his view of the magnitude of his sins
- use of a metaphor in which Christ’s adoption of human form is compared to a disguise (“God clothed himself in vile man’s flesh”) to present the doctrinal view that human sinfulness could only be redressed by divine intervention
- tone of wonder conveyed by exclamation and use of contrast between the reason for adopting a form not ones own of Jacob and Christ – the former for “gainful intent”, the latter to die for man’s sins

Form and structure in relation to Donne’s presentation of attitudes to sin:

- use of the sonnet form, which allows for a movement from an octave (in which the speaker focuses on his own sinfulness) to a sestet (in which the speaker changes the focus to a consideration of divine mercy)
- use of a rhyming couplet to provide a final decisive statement which shows the speaker’s awareness of the incarnation by which sin was redressed

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

Reward biographical information which is significant and relevant to the key terms of the question (attitudes to sin)

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

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant.

Appropriate poems might include: “Thou hast made me”, “This my play’s last scene” and “A Hymn to God the Father”

- (b) By referring closely to “The Triple Fool” (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 the pains 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 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 pains of love).

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

- use of paradox (two or three fools existing within one person) to emphasise the pain arising from the lover’s foolishness
- use of rhetorical question (“But where’s that wiseman, that would not be I,/ If she would not deny?”) to suggest that even wise men can be susceptible to the pains of love
- use of a metaphysical conceit in which the power of poetry to “allay” the pains of love is compared to geological features which remove salt from sea water
- use of personification of “Grief”, which arises from the troubles of love, being tamed and imprisoned by the power of poetry to present the idea that the pains of love can be alleviated by poetry
- use of contrast between the audience’s delight and the speaker’s misery (“Some man... by delighting many, frees again/Grief), presenting the idea that the speaker is isolated from others by the pains of love
- use of personification of grief being liberated (the performer “frees again/ Grief, which verse did restrain”), presenting the central paradox that poetry both alleviates and exacerbates the pains of love

Form and structure in relation to Donne's presentation of the pains of love:

- use of a two-stanza structure which expresses and holds in tension two heterogeneous reflections on the pains of love: that poetry can alleviate but also exacerbate the pains of love
- use of a rhyming couplet to provide a closing statement which suggests the speaker's powerlessness in the face of the pains of love.

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 pains of love)

Literary context: the features of Metaphysical poetry:

- fondness for dramatic monologue, with its opportunities for self-dramatization and role-play
- fondness for exercises in ingenuity and paradox and argument
- 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 terms of the question (the pains of love).

Reward connections which are significant and relevant.

Appropriate poems might include: "A Jet Ring Sent", "Elegy 5 *His Picture*".

3 Blake

Answer either (a) or (b).

- (a) By referring closely to “The Little Black 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 social conditions in eighteenth-century England, examine the **poetic methods** which Blake uses to write about the powerless in society.

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 powerless in society).

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

The title emphasises a double vulnerability in the speaker – as a child and as an “other” because of race.

- use of exclamation to communicate assertion of identity and value by a disempowered speaker: “I am black, but O! my soul is white”
- use of developed contrast in v.1, utilising similes (“White as an angel”, “black, as if bereav’d of light”) and connotations of the terms “black”, “white”, “light” to establish the disregarded, powerless position of the speaker
- use of a suggested natal setting (“in the southern wild”, “underneath a tree”) which places the origin of the speaker outside society, and therefore without access to the sources of power in that society

- use of symbolism (the “sun”, the “cloud”) to suggest variously a rectified state in which the powerless will be satisfied, and that the mark of their powerlessness (their blackness) is of merely temporary significance
- use of oppositional terms (“gives”/“receive”, “morning”/“noon day”) to suggest a balanced universe under God’s beneficence as a comfort to the powerless of society
- use of diminishing metaphor and simile (“And these black bodies and this sunburnt face/Is but a cloud, and like a shady grove”) to belittle the powerlessness felt by the speaker and even conceivably to hint at advantages
- use of extension of metaphor and simile of “cloud” and “shady grove” to suggest a future where the powerless will be happy: “Come out from the grove, my love & care,/And round my golden tent like lambs rejoice”
- possible use (by omission of definite article) of a representation of the idiom of the speaker – an idiom marking him out as a member of a group excluded from power (v. 6)
- use of emergence of verbs of agency for the speaker (“I say...I’ll shade...I’ll stand and stroke”) only in the final verses of the poem to signify a future state where he is no longer powerless
- tone of confidence in the wisdom of the mother’s advice conveyed by the repetition of “Thus...And thus”: the speaker accepts what is said about the nature of his powerlessness, and is willing to transmit its wisdom

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

- use of a speaker, the “little black boy” of the title to represent and give voice to the oppressed and disempowered in society
- use of a dramatised reported speech, the speaker conveying the words of his mother and his mother’s imagined representation of the words of God to convey a consoling message to the speaker in particular and to the powerless in society in general (vv. 3–5).

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 powerless in society).

Social conditions in eighteenth-century England:

- the panicky reaction by Government to the American and especially the French Revolutions took the form of severe repression of dissent, and rigorous support for vested interests (particularly property interests) which could be considered loyal: many in such a society were likely to be powerless
- utilisation of child and female labour in factories and mines provided unignorable examples of exploitation of the powerless, and such figures are frequently encountered in the pages of the *Songs of Innocence and Experience*
- the persistence of slavery into the early nineteenth century, despite the work of Wilberforce and his supporters
- Blake’s hatred of slavery, and his involvement in polemical attacks on it.

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 (the powerless in society).

Reward connections which are significant and relevant.

Appropriate poems might include: “London”.

- (b) By referring closely to “The Chimney Sweeper “ from *Songs of Experience* (Poem 3(b)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on eighteenth-century attitudes to children, examine the poetic methods which Blake uses to write about the relationship between parents and 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 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 relationship between parents and children).

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

- use of representation of the street-cry of the young sweep seeking for trade, in order to establish the pathos of the situation of a child abandoned by his parents: the curtailment of the word “sweep” suggesting both the young age of the child and his “woe”
- use of the “church” as a symbol of parental obligation fulfilled in appearance, but not in reality
- use of conventional lexis of parental obligation (“They clothed me.../ And taught me...”) to increase the shock when the consequences damaging to the child are revealed (“clothes of death.../...notes of woe”)
- use of apparent non-sequitur in verse 2 to convey the disconnect between parents and children (“Because I was happy upon the heath,/ And smil’d among the winter’s snow,/ They clothed me in clothes of death...”)

- use of repetition of “because” emphasises by parallelism the misinterpretation and misunderstanding of the nature of the child by the parents: “because I am happy & dance & sing,/They think they have done me no injury”
- use of double entendre in the final lines of the poem (“They.../are gone to praise God & his Priest & King,/Who make up a heaven of our misery”) – “make up” meaning either to confect or lyingly to invent, suggesting the complicity of the social and religious establishments in the perversion of the relationship between parents and children

Form and structure in relation to Blake’s presentation of the theme of the relationship between parents and children:

- use of an unindividuated speaker who in two lines establishes the *mise-en-scene* (“A little black thing among the snow,/Crying “weep! ’weep!” in notes of woe!”): a severed relationship between child and parents is presented in visual terms and without introduction or explanation
- use of a question and answer structure in which the absence of the parents is queried by the speaker, and the child’s testimony suggests the nature of the relationship between his parents and himself.

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 relationship between parents and children).

Eighteenth-century attitudes to children:

- 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 gave serious consideration 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
- so-called “patriarchal” thinking emphasised the duties and obligations of children to parents, especially fathers, but was less willing to acknowledge the reverse

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 (the relationship between parents and children).

Reward connections which are significant and relevant.

Appropriate poems might include: “Infant Sorrow”.

4 Keats

Answer either (a) or (b).

- (a) By referring closely to “Ode on Melancholy” (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 suffering.

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

The following mark scheme should be applied in conjunction with the A2 2 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 term (suffering).

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

- use of direct address to dissuade the auditor from seeking recourse from suffering in poisons or pain-killing drugs or in death itself (“No, no, go not to Lethe”)
- use of a set of allusions to classical Greek myth (“Lethe...Proserpine...Psyche”) to reinforce the unexpected advice about not seeking to avoid suffering
- use of simile in which suffering (“the melancholy fit”) is compared to a “weeping cloud”: the simile succeeds in suggesting that suffering plays a beneficial role in life (“That fosters the droop-headed flowers all”)
- use of a series of decided imperatives to the auditor detailing the actions to be taken in the face of suffering (“glut thy sorrow...Emprison her soft hand... feed deep, deep...”)

- use of natural imagery in stanza II emphasises not only beauty, but also (through traditional associations of rose and rainbow) transience: the response to suffering being an immersion in this world and an acceptance of this transience (the “morning rose”, “the rainbow of the salt sand-wave”)
- use of a (perhaps) deliberate ambiguity regarding the antecedent of the pronoun “She” which opens stanza III: ideas of the “mistress” quickly fade and are replaced by the personified “Melancholy” of the title, envisaged as a goddess of both suffering and pleasure
- use of multiple personifications in stanza III (“Beauty that must die”, “Joy”, “aching Pleasure”, “Delight”) which insist on the simultaneity of suffering and pleasure
- use of the metaphor of the devotee who “Can burst Joy’s grape against his palate fine”, suggesting that immersion in a life of pleasurable sensation must go hand in hand with experience of suffering
- tone of vigour gradually imparted to the argument as it moves from negation to affirmation, conveyed by discourse markers (“No, no...But...Then...Ay”) as differing responses to suffering in human life are considered

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

- use of an almost completely regular, disciplined stanza form lends dignity to the consideration of the subject; the slight variation in rhyme in stanza III may be seen as a concluding flourish: the speaker advises a silent auditor first on the wrong (I), then on the correct (II) way of coping with suffering (“when the melancholy fit shall fall”), and in stanza III he reflects on the nature of suffering, indicating its closeness to “aching Pleasure”.

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

Reward biographical information which is significant and relevant to the key term of the question (suffering).

- this poem was composed in the spring of 1819, when Keats was 23; the Odes emerged out of a preceding period of misfortunes and unhappiness for Keats, personal and financial; his recent engagement brought him frustration and dissatisfaction rather than anything else. His beloved brother Tom died in distressing and painful circumstances in December 1818
- other facts of Keats’s life – early loss of parents, constant financial insecurity, his own knowledge that his tuberculosis was likely to be fatal
- Keats’s letters contain many references to the sufferings of his life: “I have never known any unalloy’d Happiness for many days together”. He repeatedly applied himself to the question of the “nature and purpose of suffering” (Andrew Motion)
- 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 (suffering).

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “La Belle Dame sans Merci”, “Ode to a Nightingale”.

- (b) By referring closely to “Bright star! would I were stedfast as thou art” (Poem **4(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 Romantic poetry, examine the **poetic methods** which Keats uses to write about desire.

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 term (desire).

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

- use of apostrophe to address the “Bright star!” with the expression of a desire for its permanence, a desire which is at once heavily qualified or contradicted
- use in the octet of a dense cluster of images of various kinds, all having the effect of animating and personifying aspects of the natural world, and so preparing a complex set of correspondences and contrasts regarding the permanency which is desired by the speaker (star as eye and as hermit in service of nature, the seas as purifying priests, the moors and mountains as a face)
- use of archaic term “Eremit” to emphasise (by unfamiliarity as by associations of meaning) the distant coldness of the star, so setting up a contrast with the warm sensuousness of the object of desire in the latter part of the poem
- use of detailing: the selection of details describing the “fair love” of the speaker emphasises the fragility of the object of desire, the enjoyment of which he wishes to prolong indefinitely (“soft”, “ripening”, “tender-taken breath”)
- prominent use of repetition of adverbs “still”, “for ever”, and “ever” in sestet to express the speaker’s desire for the prolongation of warm and passionate experience

- use of some measure of self-contradiction, as often in Keats, in the expression of what is desired (“sweet unrest”)
- use of caesural pause in final line with problematic effect – abandonment of argument and of hope that desire will be fulfilled? determination to accept no second best, and to give up life if his desire is not achievable? association of the consummation of love with death?
- concluding tone of uncertainty, conveyed through the caesural pause in the final line and the line’s abrupt resumption: leaves reader wondering about the possibility of fulfilment of desire

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

- use of a speaker (to be identified with the poet himself) who conveys and slightly dramatises (lines 9 and 14) his desire for “stedfastness”
- use of contrast between octet and sestet: in the octet the dominant sense appealed to is that of sight, whereas in the sestet sight is replaced by touch and hearing as the desire expressed by the speaker becomes more intimate and sensuous
- use of volta to resume or “pick up” the negative of line 2 (“Not in lone splendour...No – yet...”), as the speaker expresses his desire for constancy, but also his reservation about and eventual rejection of the cold constancy represented by the star.

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 (desire).

The nature of Romantic poetry:

- tended to emphasise intuition, impulse and emotion rather than reason
- often expressed a particular concern for nature, conceiving of it as a teacher, a healer, and worthy of veneration
- valued the investigation of the self
- Keats’s association of love and death, originating in part in his deteriorating health in the last few years of his life, became a potent motif in the later development of Romantic poetry
- focused on the imagination and the transcendent (what is above and beyond the limits of human experience)
- Keats’s own letters, particularly to Fanny Brawne, convey his idea of love as an intense and passionate experience: “Love is my religion”. The sonnet “Bright star” was addressed to her.

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 (desire).

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “Ode to a Nightingale”, “When I have fears”, “Ode on Indolence”, “La Belle Dame sans Merci”.

5 Dickinson

Answer either (a) or (b).

- (a) By referring closely to “The last Night that She lived” (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 death, examine the **poetic methods** which Dickinson uses to write about attitudes to death.

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

The following mark scheme should be applied in conjunction with the A2 2 Poetry 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 (attitudes to death).

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

- use of capitalisation – “Except the Dying” – emphasises the speaker’s attitude that the process of the woman dying marked this night out as ‘uncommon’
- use of metaphor – “upon our Minds/*Italicized*” – presents the attitude that the woman’s dying affected the perception of everything around them by those present
- use of simile – “as a Reed/Bent to the Water” – to suggest a hyper-attentive attitude to the dying woman and her death as her final moments are recorded in a precise and detailed way
- agitated tone, conveyed through the metaphor – “Too jostled were Our Souls to speak” – to give a physical sense of the psychological impact of death on those present, thus presenting the attitude that death is enormously affecting for those that witness it
- tone of incomprehension conveyed by oxymoron (“And then an awful leisure was /Belief to regulate –”) to suggest the attitude that the aftermath of death involves difficulty in coming to terms with what has happened

Form and structure in relation to Dickinson's presentation of the theme of attitudes to death:

- use of chronological progression to present the onlookers' attitude to the process of dying, the actual death and then the aftermath
- use of dashes to present an unhurried, reverential consideration of attitudes to death: "And We – We placed the Hair –/And drew the Head erect –"
- use of inconclusive, suspended ending to present the attitude that their feelings about the death they have witnessed are not easily resolved – "And then an awful leisure was/Belief to regulate –"

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 (attitudes to death).

- for Puritan society mortal life was a stage before the afterlife, and death was the gateway to this afterlife
- women played an important role in watching over the dying in terms of deathbed vigils and Dickinson would have participated in these, including that of her close friend Sophia Holland when she was thirteen
- popular at the time was "mortuary poetry" which was frequently sentimental in its treatment of death and focused on the passing of the soul to heaven.

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 (attitudes to death).

Reward connections which are significant and relevant to the question.

Appropriate poems might include: "Because I could not stop for Death –", "I heard a Fly buzz – when I died –".

- (b) By referring closely to “There’s a certain Slant of light” (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 painful experiences.

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 (painful experiences).

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

- use of simile – “like the Heft/Of Cathedral Tunes” – to give a sense of the weight and impact of the painful experience
- use of oxymoron – “Heavenly Hurt” – to present the overwhelming intensity of the pain she experiences
- use of repetition of pronoun – “gives us”; “Sent us” – to suggest that this is a collective painful experience rather than one relating to an individual
- use of personification – “the Landscape listens” – to suggest that the painful experience is so intense that it affects not just the individual but the natural world
- use of religious iconography (“There’s a certain Slant of light...”) normally uplifting, but here associated with painful experiences
- tone of hopelessness conveyed by the metaphor “’Tis the seal Despair .../Sent us”, which suggests that the pain is inescapable in the way that a seal closes something securely

Form and structure in relation to Dickinson's presentation of the theme of painful experiences:

- use of caesural pause “Where the Meanings, are – ” to foreground the word ‘are’ and the reality of the painful experience
- use of dashes to isolate a word “None may teach it – Any – ” perhaps to stress the incommunicable, inexplicable nature of a pain that needs to be experienced rather than taught
- use of inconclusive ending – “’tis like the Distance/On the look of Death – ” to suggest that the painful experience is ongoing.

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

Reward biographical information which is significant and relevant to the key terms of the question (painful experiences).

- Dickinson became increasingly withdrawn from society and by her forties was a virtual recluse
- at the age of thirteen she experienced the death of her second cousin and close friend Sophia Holland
- she suffered from a crisis of faith during her time at Amherst Academy
- Dickinson frequently felt melancholy; it is thought that she suffered from agoraphobia, anxiety and depression and she was also treated for a painful eye condition.

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 (painful experiences).

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “I felt a Funeral, in my Brain”, “It was not Death, for I stood up”.

6 Elizabeth Barrett Browning

Answer either (a) or (b).

- (a) By referring closely to Extract **6(a)** from “A Curse for a Nation” printed in the accompanying Resource Booklet and other appropriately selected parts of “A Curse for a Nation”, and making use of relevant external contextual information on social and political conditions in the nineteenth century, examine the **poetic methods** which Barrett Browning uses to write about injustice.

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 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 poem in relation to the question’s key term (injustice).

Situation: “I heard an angel speak last night” – the speaker is engaged by an angel who orders her to write “A Curse for a Nation”. The speaker is reluctant, objecting that the nation to be cursed is her kin, then that her own land is equally guilty, and finally that being a woman she is unfit for the task. But the angel is inexorable. The extract forms the Prologue of “A Curse for a Nation”. The Curse itself follows.

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

Extract

- sparing (and arguably contradictory, or at least ambiguous) use of localizing detail to identify the injustice: “And thus, as was enjoined on me,/I send it over the Western Sea”; “For love of freedom which abates/Beyond the Straits”
- use of a complex simile expressing the destructiveness of the curse against injustice, its divine nature and its origin in love: “From the summits of love a curse is driven,/As lightning is from the tops of heaven”
- use of synecdoche to express the suffering of the victims of injustice: “My heart is sore/For my own land's sins: for little feet/Of children bleeding along the street”
- use of metaphor to convey the exclusionary nature and obstructiveness of injustice: “parked-up honours that gainsay/The right of way”
- deliberate use of cliché or stock phrase to be deconstructed by the reader to emphasise the arrogance of injustice: “The right of way”
- use of complex metaphor of a half-closed door to express the grudging nature of charity and the damage done to human relationships as parts of the injustice prevalent in the speaker's own land: “almsgiving through a door that is/Not open enough for two friends to kiss”
- use of generalised abstractions (in the form of a governing personification) to convey the destruction of noble qualities under injustice: “patriot virtue starved to vice on/Self-praise, self-interest and suspicion”
- use of repetition and listing (stanzas 5-8) as rhetorical techniques in the service of generating momentum in an attack on injustice
- use of italics to emphasise the particular qualification to compose the curse against injustice which is identified in the speaker by the angel: “Because thou hast strength to see and hate/A foul thing done *within* thy gate”
- use of gender stereotype as the speaker attempts to evade the imposed task of attacking injustice: “For I, a woman, have only known/How the heart melts and the tears run down”
- uncompromising tone of the utterances of the angel, conveyed by incessant repetition of imperative forms of the verb “write”, as he insists on the curse against injustice

Wider text

- use of parallel constructions (“Because...”) to list the reasons for the infliction of this just curse
- use of archaic pronoun “ye” to add rhetorical emphasis to the curse against the perpetrators of injustice
- use of symbols to signify the brutality of injustice (“...bear down with brand and thong/ On souls of others”)
- use of a Christian lexis offers an ethical framework in which the injustice under consideration is to be judged (“ye prosper in God's name,/... Yet do the fiend's work perfectly/ In strangling martyrs”; “God's witnessing Universe”)
- use of repetition, rising to the italicised climax of the curse against injustice (“*This* is the curse. Write”)
- occasional use of detailing may serve to identify the particular injustice prompting the poem (“the state/ Of Freedom's foremost acolyte”, “brand and thong”, “writhing bond-slaves”, “the bloodhounds”)

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

- use of first person and of an individuated and engaged speaker intensifies through dramatization (the impact of character upon character) the presentation of the theme of injustice: “I faltered, taking up the word”
- use of shortened second line in each stanza (a dimeter) for varying local effects e.g. often followed by a marked pause for emphasis in the treatment of the speaker's reluctance and the angel's insistence that the curse against injustice should be written
- use of a slightly archaic diction to dignify the treatment of a serious theme.

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 (injustice).

Social and political conditions in the nineteenth century

- slavery widespread in the Southern states of the U.S.A.
- Barrett Browning's interest in the struggle for freedom of European peoples oppressed by imperial powers during the first part of the nineteenth century
- significant publishing history of "A Curse for a Nation": in 1855 in the American abolitionist magazine "Liberty Bell", where it was of course read as an attack on slavery; republished in 1860 in *Poems Before Congress* (with insertion of new stanza 7 in the Prologue, which had the effect of pointing its relevance to the injustice of British foreign policy towards the Italian national struggle); "Certain of these quoted stanzas do "fit" England as if they were made for her" (EBB: Letters)
- other social or political injustices which Barrett Browning interested herself in included the abuses of child labour.

AO4: Explore connections across literary texts

Makes connections between the extract and the wider text in relation to the key term of the question (injustice).

Reward connections which are significant and relevant to the question.

- (b) By referring closely to “Belovèd, my Belovèd, when I think” (Poem **6(b)**) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Barrett Browning uses to write about love.

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

The following mark scheme should be applied in conjunction with the A2 2 Poetry 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 term (love).

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

- use of direct address to the one she loves
- use of seasonal imagery, the “snow” suggesting the wintry barrenness of her life before knowing of her lover, the spring-like “blossoms white/Thou sawest growing” reminding that, though as yet unknown, that lover did exist in the world
- use of repeated negatives (“no footprint... No moment”) to convey the emptiness of her life before the appearance of the lover
- use of extended metaphor (“link by link... chains... fall off... Struck...”) comparing the burdens of that past time with a prisoner’s chains, from which her lover in the role of vigorous liberator will free her
- use of repeated exclamations of wonder at the very thought of having lived without the presence of the lover, and without even having inferred his “possible” existence (“why, thus I drink/Of life’s great cup of wonder!”)
- use of flower-picking metaphor to express that failure to infer the lover’s presence (“nor ever cull/Some prescience of thee”)

- use of analogy: her lack of prescience equated with that of atheists unable to infer the existence of an invisible God – a state of unawareness of the nearness of love
- tone of awe conveyed by the delayed completion of the exclamation concerning the unsuspected existence of her lover, and by the cup metaphor which effects that completion: “Belovèd, when I think...why, thus I drink/Of life’s great cup of wonder!”
- tone of surprised scorn for her own obtuseness (dullness) in failing to guess the nearness of love, conveyed by the “dull atheists” analogy

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

- use of Petrarchan sonnet form, but without the clear volta; separation between octet (unhappiness of an experienced past) and sestet (present wonder at the state of mind of a past self) blurred but not obliterated by the delayed exclamation
- use of a double temporal position, moving back and forth between present and past: the speaker thinks back to “a year ago”, considering and commenting on her state of mind at a time when she was unaware of the existence of the person she would come to love
- use of slightly archaic diction and orthography as is frequent in Barrett Browning’s poetry (“thou wast...I sate...”) to dignify the treatment of the love she now experiences.

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

Reward biographical information which is significant and relevant to the key term of the question (love).

- Elizabeth Barrett’s love affair and elopement with Robert Browning
- “Sonnets from the Portuguese” written during their courtship; some of the imagery in “Beloved, My Beloved” is reminiscent of motifs in their correspondence at this time
- literary context of Victorian love poetry, which Barrett Browning followed in some ways and challenged in others
- strongly religious strain in mid-nineteenth-century love poetry, evident in its diction and allusions.

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 (love).

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “What can I give thee back”, “Let the world’s sharpness like a clasp knife”, “Mother and Poet”.

Section B: Unseen Poem

Advice to Examiners

1 Description v Analysis/Argument

Answers which consist of simple narration/description as opposed to the argument required by AO5 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse methods. Top Band answers will address methods and key terms in an explicit and sustained way.

2 Key Terms/Issues

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

3 Assessment Objectives for A2 2: B

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

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

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

(iii) knowledge and understanding of the text.

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

(c) **AO5** The emphasis for this objective should be on the candidates' ability to respond to the text, and to develop an interpretation of the speaker's "thoughts and feelings".

4 Unsubstantiated Assertions

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

5 Use of Quotation

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

6 Observance of Rubric

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

7 Length of Answers

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

8 Answers in Note Form

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

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

9 Uneven Performance

While a response may begin badly, it may improve as it develops. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

10 Implicit/Explicit

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

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

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	
	AO5	assured and sophisticated reasoning/interpretation in relation 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.
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	
	AO5	coherent and consistent attempts at reasoning/interpretation with clear sense of relevance 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.
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/interpretation 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			No attempt to respond

Section B

Unseen Poetry

In this poem the speaker reflects upon the arrival and departure of a motorcycle gang.

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

The following mark scheme should be applied in conjunction with the A2 2 Poetry Section B 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 explore a range of interpretations, for example:

- the speaker, an observer, contrasts nature with the arrival and departure of motorcycle gang
- Gunn uses the analogy of a motorcycle gang to show how modern man lacks a sense of purpose and, unwilling to keep still, follows others whose activities are also ultimately purposeless
- the speaker contrasts Nature’s instinctual comprehension of its purpose with the willed purposelessness of the motorcycle gang
- the bluster and noise inherent in the motorcycle gang’s activity can be seen to camouflage the uncertainty they experience when static
- the speaker implies an existential notion that both soul and machine have their basis in the “created will” (“Men manufacture both machine and soul”)
- the speaker suggests that, although exercising imperfect control, the motorcycle gang has defined itself by choosing an eternal present where physical movement for its own sake is its own validation
- the speaker universalises his message by suggesting that life is a journey with an uncertain destination and that motion, however directionless, gives an assertion of the vitality of will over inert matter
- an existential reading could be made suggesting that man has free will and his identity lies in his ability to choose, thus creating his future from his own actions

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:

- repeated use of sibilance in the opening quatrain (...the gust of birds/That spurts across the field... Has nested in the trees and undergrowth”) may suggest the sound of the birds’ apparently frenetic activity before they nest and imply that, even in seemingly aimless actions, nature ultimately is aware of its purpose
- use of contrast between the certainty of “nested” nature and the motorcyclists who are “Seeking their instinct” suggests that humankind lacks the “hidden purpose”, orderly and repetitive, of nature and thus seeks meaning in the “uncertain violence” of motion
- use of foreshadowing in “Under the dust thrown by a baffled sense/...the dull thunder” to suggest the ominous sound of the bikers’ impending arrival; the boys’ empty activity is contrasted with the actions of the birds
- use of simile in “Small, black, as flies hanging in the heat” immobilises the boys’ sense of movement, their self-importance undercut when placed in the context of the size of the universe
- use of personification in “the distance throws them forth” acts dynamically in bringing the speeding biker gang into defined focus
- use of parenthesis and capitalisation “they come:/Small, black, as flies hanging in the heat, the Boys,/Until the distance throws them forth...” to suggest the shared identity of the gang, one of machismo, exuberance and barely restrained threat (“Boys” may also intimate an immaturity and/or lack of sophistication in their view of existence)
- use of consonance in “their hum/Bulges to thunder” to create an onomatopoeic effect describing the vibrant, powerful sounds of the motorcycles’ engines
- use of metaphors in “In goggles, donned impersonality,/In gleaming jackets trophied with the dust” to suggest that the gang’s identity is asserted through a uniformly defined image and that their accomplishments are viewed in terms of their quest
- use of the metaphors “strap in doubt – by hiding it, robust –” offers a contrast between the uncertainty and the virility of the arrival of the gang and suggests that the individual’s uncertainties are contained by the self-definition to be found when on the move with the gang
- use of Quixotic imagery (of the nobility of a quest in itself purposeless) in “They ride, direction where the tyres press” may suggest that the bikers’ futures are governed by their restlessness and a belief in an as yet unrealised destiny
- use of juxtaposition in “Men manufacture both machine and soul” to suggest that both physical and ideological ideas are created concepts to allow humans a sense of control over their futures
- use of anaphora and of the generalized pronoun in “One lacks direct instinct...One joins the movement...One moves...” may be seen to have the effect of universalising the speaker’s thoughts and suggesting that individual decisions are what make singular identities
- use of pun in the line “One joins the movement in a valueless world” to suggest both an instrument of philosophical comprehension and the moving forward/restlessness of humanity
- use of personification of time in “A minute holds them” is emphasised by the juxtaposition of “who have come to go” and suggests the restlessness of the biker gang, underlining their search for meaning through momentum
- use of epigrammatic formulation in the final lines (“At worst, one is in motion; and at best... One is always nearer by not keeping still”) to crystallise the speaker’s thoughts about movement
- use of a fairly intricate stanza form where regularity of rhyme is balanced by some upsetting of expectation as the alternating elements of the first three lines are denied completion until the final line of the stanza – this may be linked in some responses to Gunn’s themes of purpose and uncertainty.