



ADVANCED
General Certificate of Education
2023

English Literature

Assessment Unit A2 2

assessing

The Study of Poetry Pre 1900 and Unseen Poetry

[AEL21]

TUESDAY 6 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.

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 question's stimulus statement (examples will be provided from the current examination paper).

3 Assessment Objectives for A2 2: A

- (a) **AO1** This globalising objective emphasises three essential qualities:
- (i) knowledge and understanding of the text;
 - (ii) the coherent organisation of material in response to the question;
 - (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/undeveloped 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 attitudes to marriage, examine the **poetic methods** which Chaucer uses to write about female dominance in marriage.

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

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

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

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

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

Answers should contain:

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

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

This **driving objective** will require the candidate to **identify** and **explore** aspects of language and tone, and form and structure in considering the poem in relation to the question's key terms ("female dominance in marriage").

Language (and tone) in relation to Chaucer's presentation of female dominance in marriage:

Extract

- use of transactional metaphor ("come forth and paye his dette") to establish the business-like nature of marital relations according to the speaker, with the wife having the upper hand
- use of intensifying metaphor ("An housbonde I wol have, I wol nat lette,/Which shal be bothe my dettour and my thral") by which the position of the husband is reduced even further, from that of debtor to slave, thus reinforcing the Wife's idea of female dominance in marriage
- use of tense change from determining future tense ("An housbond I wol have...") to present and present perfect to suggest her experience and continuing success in exerting dominance in marriage ("I am expert in al myn age –/This is to seyn, myself have been the whippe –")
- use of simple metaphor ("myself have been the whippe") designating herself as dominant and husband as dominated
- use of deliberately misleading allusion to Biblical authority ("Right thus the Apostel tolde it unto me" 1 Cor.vii.4) to claim female dominance in marriage
- use of interlude as the Pardoner interjects (the dramatic element furthered by the previous characterisation of both speakers), questioning the attraction of the married state where female dominance results in "tribulacion"
- use of the epithet "prechour" by the Pardoner has two effects: it compliments her eloquence, but also draws attention to the unorthodoxy, even unallowability, of the Wife's position on female dominance in marriage
- use of proverbial saying by the Wife ("Whoso that nil be war by othere men,/By him shul othere men corrected be") to resist the questioning of the Pardoner and re-assert herself as a dominant female
- tone of self-assertion conveyed by the double reference to God's sanction in the Wife's determination to use her sexuality in establishing dominance over her husband ("In wyfhod I wol use myn instrument/As frely as my Makere hath it sent./If I be daungerous, God yeve me sorwe!")
- ominous tone suggested by the repeated use of the polysyllabic Latinate term "tribulacion" to indicate the oppression which must be suffered by the husband when this Wife is dominant (the second use of "tribulacion" is immediately followed by the whip metaphor)

Wider text

- use of abusive epithets ("kaynard", "lore!", "dotard") with which the Wife addresses her husbands establishes clearly where dominance lies
- use of histrionic presentation, with mimicry of opposing parties, to present the Wife's active pursuit of dominance in her marriages (n.b. the repeated use of "thou seist")

Form and **structure** in relation to Chaucer's presentation of female dominance in marriage:

- use of the narrative voice as a general method of characterization: Chaucer creates a narrative voice which speaks without hypocrisy about intimate matters such as the desire to dominate in marriage
- use of elements of the *confessio* form in the Prologue as the Wife speaks unabashedly of her desire for dominance in a series of marriages

- use of symbolic action: “Al sodeynly thre leves have I plight/Out of his book, right as he radde...” to represent the struggle for dominance and its outcome in the fifth of the Wife’s marriages
- use of parallelism of the situations where Jankin and the knight concede dominance in marriage to their wives, and even the similarity of expression, reinforces the Wife’s theme: “as yow liketh, it suffiseth me” (knight) and “Do as thee lust” (Jankin);
- more general use of parallelism in the appropriateness of the tale to the teller and her wishes (the power wielded by the Queen and court of ladies; the dominance exerted in magical power, in debate, and finally in marriage by the Loathly Lady)

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 (“female dominance in marriage”).

Medieval ideas about marriage:

Literary context

- Chaucer’s interest in the subject of marriage, as seen in the “Marriage Group” of Canterbury Tales
- “Anti-feminist” literature regarding marriage, representing orthodox attitudes to 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

Social context

- marriage usually for economic reasons rather than a love match
- “patriarchal” society: submission and obedience expected from women
- arranged marriages were common
- the cult of courtly love, which made a definite separation between the wife/husband and the lover, may be seen as a response to the pragmatism of most marriage arrangements

AO4: Explore connections across literary texts.

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

Reward connections which are significant and relevant.

- (b) By referring closely to Extract 1(b) printed in the accompanying Resource Booklet and other appropriately selected parts of the text, and making use of relevant external contextual information on medieval traditional tales, examine the **poetic methods** which Chaucer uses to present his version of a traditional tale.

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

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.

This **driving objective** will require the candidate to **identify** and **explore** aspects of language, tone, and form and structure in considering the poem in relation to the question's key terms ("Chaucer's version of a traditional tale").

Language (and tone) in relation to Chaucer's presentation of his version of a medieval traditional tale:

Extract

- use of a customary setting for a traditional tale (Arthur's court)
- use of brief parenthesis ("– /Paraventure swich was the statut tho – ") by which the teller of the tale dramatises and creates a pause after suggesting that the knight was in danger of death: his jeopardy is in keeping with the origins of many traditional tales in oral culture
- use of mainly nameless characters in the tale may suggest that not characterisation but provocation of discussion was a primary purpose of some medieval traditional tales

- use of direct speech, dramatizing the queen’s words and perhaps taking the traditional tale closer to its roots in oral culture (may also be seen as an expression of the histrionic nature of the tale’s fictional teller)
- use of emphatic feminine rhyme (“...What thing is it that wommen moost desiren./Be war, and keep thy nekke-boon from iren!”) linking two important elements of a medieval traditional tale, the quest and the penalty for failure
- use of a traditional element, particularly in tales featuring the supernatural, in the fixing of a time-limit for the quest as “A twelf-month and a day”
- use of question/exclamation (“But what, he may nat do al as him liketh”) by means of which an audience response to the traditional tale is invited
- use of time-hallowed phrases, (“...and wendeth forth his weye”), familiar from ballad and folk-tale, to sustain the traditional nature of the tale being told
- tone of easy familiarity established between the speaker (the Wife) and her pilgrim audience through the use of familiar story-telling ‘fillers’ (“And so bifel it”, “And happed that”) as expected in the delivery of a traditional tale

Wider text

- use of traditional opening (used in ballads, folk-tales, romances) “In th’olde days...” and reference to semi-legendary King Arthur prepares reader/hearer for the tale
- use of contrast between a mundane and unappealing present-day and a supernatural and marvellous past where the story is set is a common element in medieval traditional tales (“The elf-queene, with her joly compaigne/Daunced full ofte...But now kan no man see none elves mo”)
- use of a long list of possible answers to the queen’s question (“Somme seyden women loven best richesse,/Somme seyden honour, somme seyde jolinesse...etc.”) both reflects the difficulty of the puzzle and centralises it in the tale as is customary

Form and structure in relation to Chaucer’s presentation of his version of a medieval traditional tale:

- use of supernatural folk-tale element of the Loathly Lady – familiar from other traditional versions of the tale
- use of an individuated narrator, voluble and opinionated, whose interest in the question posed in the Tale (“What thing is it that women moost desiren”) has been demonstrated, and who occasionally is impelled to intervene with her own views, may be considered as an innovation in the presentation of a medieval traditional tale
- use of intervention by the fictional speaker to express her own opinion in the debate of the traditional tale (“He goth ful ny the sothe, I wol nat lye”) and her identification with her own sex (“A man shal wyne us best with flaterie...”)
- use of digression into the Greek legend of Midas (tailored to suit the Wife’s purposes) and the lecture on “gentillesse” might be argued to be characteristic of the compendious and unselective nature of medieval traditional tales
- use of double climax prolongs the knight’s adventures as his successful escape from sentence of death is followed by a further seemingly intractable problem which must be resolved – is his wife to be “foul and old” but true, or “yong and fair” but false: this prolongation may be seen as evidence of the liking for debate among the medieval audience for traditional tales

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 (“Chaucer’s version of a traditional tale”).

Literary context – medieval traditional tales

- tales about the Arthurian court had widespread popularity with audiences
- common motifs – the knight-errant, who may have committed a crime or be at fault in some other way; the quest; fantastical adventures often involving the supernatural; adventures in far-flung parts of the globe
- common themes: love; courtesy – often facing the hero with a significant choice
- traditional tales could be used to carry a moral, or to express approval or disapproval of behaviour
- the ‘Loathly Lady’ tale which the Wife tells exists in many versions and was clearly a popular one

AO4: Explore connections across literary texts.

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

Reward connections which are significant and relevant to the question.

2 Donne

Answer either (a) or (b).

- (a) By referring closely to “A Hymn to God the Father” (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 feelings of sinfulness.

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.

This **driving objective** will require the candidate to **identify** and **explore** aspects of language and tone, and form and structure in considering the poems in relation to the question’s key terms (“feelings of sinfulness”).

Language (and tone) in relation to Donne’s presentation of feelings of sinfulness:

- use of possible allusion to the Christian doctrine of Original Sin (“that sin where I begun, /Which was my sin, though it were done before”) may suggest the inescapability of feelings of sinfulness
- use of repetition (“those sins, through which I run,/And do run still: though still I do deplore”) suggests the ease of sinning and the difficulty of extrication from it

- use of metaphor (“and, made my sin their door”) to convey the speaker’s awareness of his responsibility in leading others to sin
- use of contrast between period of abstaining and period of sinning (“that sin which I did shun/A year, or two: but wallowed in, a score”) suggests the speaker’s feeling that sinning is a lapse of self-discipline, and a degradation
- use of two traditional metaphors for dying and for death itself (“I have a sin of fear, that when I have spun/My last thread, I shall perish on the shore”) as part of the speaker’s awareness that fear of death may itself be a sin
- use of two puns, the first on Donne’s own name, the second on sun/son of God: the first draws attention to the intensely personal nature of these feelings of sin; the second to God’s unchanging nature (“thy son/Shall shine as he shines now”) in offering through Christ’s death salvation from sin
- tone of desperate appeal, conveyed by the daringly heterodox direct demand to God to “swear by thy self...”, for forgiveness of sins and release from the fear in which they make him live
- tone of urgency in appealing for forgiveness from sin, and particularly the guilt incurred by leading others to sin, suggested by elision (“that sin by which I have won/Others to sin...”)
- interrogative tone conveyed by the repeated use of questions, expressing a deep-seated anxiety in relation to his own feelings of sin and how that condition will impact on personal salvation

Form and structure in relation to Donne’s presentation of feelings of sinfulness:

- repeated use of rhetorical questions directed to God the Father expressing and finally resolving his doubt that his sins will be forgiven (“Wilt thou forgive that sin...those sins...?”)
- use of a stanza form where initial regularity of pentameters comes under pressure (as his own sinfulness comes under God’s scrutiny) resulting in shortened lines and unexpected dactylic and spondaic feet (“When thou hast done, thou hast not done”)
- use of refrain (“For, I have more”), varied in the final stanza to “I fear no more”, as the distress of the speaker’s awareness of his sin is resolved by knowledge of Christ’s saving power
- use of direct address (“I” and “thou”) to present an immediate confrontation between the speaker/sinner, distressed but at last relieved, and a silent deity

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 (“feelings of sinfulness”).

Biographical information

- Donne was born in London in 1572 to a prosperous Roman Catholic family at a precarious time when anti-Catholic sentiment was rife in England
- several members of his family were prominent and active in their faith; the death of his brother, imprisoned for giving sanctuary to a proscribed Roman Catholic priest, caused Donne to question his faith
- early years as a libertine were ended by his marriage: Isaac Walton saw him as a sinner who repented of his rakish, immoral youth
- after resisting prolonged pressure from King James, Donne reluctantly entered the Anglican ministry in 1615
- as Dean of Saint Paul’s, a preaching post, he soon established himself as one of the great preachers of the age; his printed sermons deal repeatedly with the ideas of religious faith including sin and repentance, though at times he could doubt the efficacy of the latter: “I am still the same desperate sinner; He is still the same terrible God”

- Donne had a particular horror of leading others into sin, and spoke of it in his sermons: “There shall fall upon [the sinner] those sins which he hath done after another’s dehortation, and those which others have done after his provocation”

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “I am a little world”; “Spit in my face ye Jews, and pierce my side”.

- (b) By referring closely to “The Anniversary” (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 feelings of being in 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.

This **driving objective** will require the candidate to **identify** and **explore** aspects of language, tone, and form and structure in considering the poems in relation to the question’s key terms (“feelings of being in love”).

Language (and tone) in relation to Donne’s presentation of feelings of being in love:

- use of anacoluthon in poem’s opening (“All kings...All glory...The sun itself...Is...”) has through a discontinuity of syntax the effect of producing an unexpected discontinuity of thought, encouraging the reader to ground him- or herself on the phrase “thou and I” which follows, which is to be the platform of the consideration of feelings of being in love
- use of personification (“The sun itself, which makes times, as they pass”) as part of a pervasive imagery of transience, against which the immutability of the love confidently claimed by the speaker stands in contrast
- use of hyperbole (“everlasting day”), again expressive of the speaker’s confidence that their love is immune to ageing and mortality

- repeated use of paradoxes (“Running it never runs from us away,/But truly keeps his first, last, everlasting day”) conveys the speaker’s feeling of security in love
- use of conventional signifier of grief (“Alas... we/...Must leave at last in death, these eyes and ears.../But...”) to acknowledge the temporal realities that surround but are brushed aside by the lovers in their confident happiness
- use of conceit contrasting permanent residents with mere temporary lodgers (“But souls where nothing dwells but love/(All other thoughts being inmates)”) is employed to express the speaker’s confidence in the strength of their love as he contemplates death and the afterlife
- use of contrast between the inclusive happiness to be experienced by the lovers in heaven (“And then we shall be thoroughly blest,/But we no more, than all the rest”) and the feeling of exclusivity which they experience in their love here on earth, where “none but we/Can be such kings”
- use of developed metaphors comparing the lovers to royalty – “we/(Who prince enough in one another be)”; “none but we/Can be such kings, nor of such subjects be.../...Where none can do/Treason to us...” – asserts a feeling of aristocratic impregnability in love which he encourages his lover to share
- tone of confidence and certainty in love conveyed in many ways, e.g. through the use of contrast to express the speaker’s belief in the immutability of their love as all else decays (“All other things, to their destruction draw,/Only our love hath no decay”); and through the use of rhetorical question (“Who is so safe as we?”)
- triumphant tone expressing the exultation of being in love in the poem’s conclusion, achieved through listing and repetition (“love nobly, and live, and add again/Years and years unto years...”), but humorously undercut by the bathos of the poem’s final claim (“this is the second of our reign”)

Form and structure in relation to Donne’s presentation of feelings of being in love:

- consistent use of first-person plural forms emphasises the feeling of solidarity which the speaker insists these lovers feel; the exceptions are significant, referring to their first meeting (“thou and I”), their temporary separation in death (“thine and my corse”), and a wholly hypothetical act of betrayal (“none can do/Treason to us, except one of us two”) – all of which may be seen as reinforcing that feeling of solidarity in love
- use of a cyclical structure – seen in the progression from now (with a brief glance to the past), through death, to resurrection and back to the now – seen also in the early reference to “kings” and its return in stanza three enforces Donne’s feelings about love in the medium of time as involving both progression and recurrence

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 (“feelings of being in love”).

The nature of Metaphysical poetry:

- fondness for dramatic monologue, with its opportunities for self-dramatisation and role-play
- fondness for exercises in ingenuity and paradox
- clearly perceptible, logical structure preferred to descriptive/reflective modes
- frequent adoption of language and attitudes which flout the conventional
- fondness for colloquial cadences and turns of phrase
- fondness for unconventional imagery and conceits
- willingness to adopt and experiment with a wide range of stanza forms, line lengths and rhyme schemes
- readiness to draw on areas of knowledge rarely exploited in the more conventional poetry of the sixteenth and seventeenth centuries

- “The Anniversary”: “Scholastic Philosophy held, not indeed that all in heaven are equally blest, but that all are equally content.” (H. R. Grierson)

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “The Good Morrow”; “The Sun Rising”; “The Triple Fool”; “A Valediction: forbidding Mourning”; “Elegy 5 *His Picture*”.

3 Blake

Answer either (a) or (b).

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

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.

This **driving objective** will require the candidate to **identify** and **explore** aspects of language and tone, and form and structure in considering the poems in relation to the question’s key term (“the theme of innocence”).

Language (and tone) in relation to Blake’s presentation of the theme of innocence;

- use of the traditional symbol of the Lamb to represent Christ (the type of innocence), the most innocent of God’s creatures, and the quality of innocence itself
- use of a child speaker who initially separates him- or herself (through use of discrete pronouns (“I”/“thee”)) from the Lamb, but by the end of the poem welcomes and blesses identity with the Lamb and with the innocence of Jesus (“We are called by his name”)

- use of allusion in the phrase “He is meek & he is mild” to Wesley’s Hymn of 1742 (which also contains the line “Loving Jesus, gentle Lamb”) reinforces the connection of the ideas brought together by the main symbol: Jesus/the child speaker/innocence/the Lamb – a connection already familiar through Biblical echoes
- use of a lexis/associative terms/verbal patterning which will emphasise the innocent harmlessness of the Lamb (“Little”, “Softest”, “tender”)
- use of listing, reinforced by repetition of “Gave”, of the benefits bestowed on the innocent Lamb by the Creator – life, food, clothing, voice

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

- use of a question and answer structure suggesting a catechism: “Little Lamb, who made thee?...Little Lamb, I’ll tell thee” – an imparting of beneficial knowledge to an innocent creature
- use of simple masculine rhyme, sometimes mere identical rhyme, as part of a simplification of means (seen throughout *Songs of Innocence*) which Blake felt was appropriate to the theme of innocence
- marked use of repetition throughout the poem, as part of the same technical simplification and with the same end in view
- use of a formal conclusion, hallowed by tradition, to the assertion of unity of the child speaker with innocence: “Little Lamb, God bless thee!/Little Lamb, God bless thee!”

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 theme of innocence”).

Blake’s views of religion

- Blake’s early love of study of the Bible and his familiarity with its contents
- Blake came from a family with Dissenting traditions, inclined to dislike and suspect the teaching and traditions of the Established Church, seeing it as a hypocritical and self-interested institution which had set itself against human rights and offered no expression or approval to the furious creative energies he acknowledged in e.g. “The Tyger”
- Blake’s belief was that God existed only in man: “God is Man and exists only in us and we in him” – apart from man the idea of God has no meaning
- belief in the truth-telling capabilities of the child was part of the emerging intellectual background of the late eighteenth-century, and a belief which Blake shared
- however, the older Calvinist ideas that children were tainted by Original Sin still survived strongly

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include include: “The Chimney Sweeper” (*Songs of Innocence*); “Holy Thursday” (*Songs of Innocence*).

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

N.B. Equal marks are available for 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.

This **driving objective** will require the candidate to **identify** and **explore** aspects of language and tone, and form and structure in considering the poems in relation to the question’s key terms (“social injustice”).

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

- use of definite article and capitalisation (“the new born Infant’s tear” etc.) to impress on the reader the typicality of the sufferers under social injustice observed by Blake’s wandering speaker
- use of irony with the repeated word “charter’d” where the meaning of ‘privileged’ transforms to its opposite – ‘restricted’ or ‘constrained’ – as the word is applied to the streets and river of London: thus its application can embrace both oppressor and oppressed in a socially unjust system
- use of alliteration (“The mind-forg’d manacles”, “Marks of weakness, marks of woe”) to stress cause and consequence, oppression and misery in a London where social injustice prevails

- use of complex metaphor as the unjust “chartering” law of society (“every ban”) becomes “manacles” forged – note the double meaning – in the minds of those who oppress the vulnerable
- use of symbols as two buildings – the “black’ning Church” and the “Palace” – represent the centres of religious and political power administering a socially unjust city
- use of complex set of metaphors as the very sounds of suffering are given moral potency and even materiality in their rebuke to the centres of social injustice (verse 3), and in verse 4 are shown to “blast” and “blight” (metaphor now suggesting disease and famine) the sufferers themselves
- use of an oxymoron (“Marriage hearse”) as the climax of a verse which forcibly conveys the most shocking condemnation of social injustice through the depiction of its poisoning of those human relationships held most ‘sacred’ in their bonding together of society
- emphatic tone conveyed by pervasive use of repetition, particularly of the word “every” which asserts the ubiquity of the social injustice observed

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

- use of a general transition from impressions of social injustice where the governing sense is that of sight (“I wander...And mark in every face I meet”) to those where the governing sense is that of hearing (“I hear...I hear”) and an appalling soundscape of the “midnight streets” is offered
- use of “types of the oppressed” (Bowra) – “the Chimney sweeper”, “the hapless Soldier”, “the youthful Harlot”, “the new born Infant” – to point up social injustices (poverty, the sufferings of the vulnerable, and economic and sexual exploitation)
- use of variations in the rhythm of the mostly octosyllabic lines for local effects, most signally in the transition from verse 3 to verse 4 where the sudden variation of stress at the beginning of the line “But most...” throws emphasis onto what is presented as the culminating horror of social injustice

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 (“social injustice”).

Social conditions in late-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
- late-eighteenth-century England had extraordinary wealth due to its manufacturing, mining and trade, yet the unequal distribution of wealth created a huge gap between rich and poor
- Blake lived in London, where he witnessed the squalor in which the poor and orphaned lived
- economic exploitation of children continued into the nineteenth century, with children seen as a resource by mill and factory owners
- in England (at least in Blake’s view) vested religious and economic interests repressed and exploited children with great cruelty
- utilisation of child and female labour in factories and mines provided unignorable examples of exploitation of the powerless, who are frequently encountered in the pages of the *Songs of Innocence and Experience*

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: "The Chimney Sweeper" (*Songs of Experience*); "The Chimney Sweeper" (*Songs of Innocence*); "Holy Thursday" (*Songs of Experience*).

4 Keats

Answer either (a) or (b).

- (a) By referring closely to “Ode on Indolence” (Poem 4(a)) 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 withdrawal from reality.

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.

This **driving objective** will require the candidate to **identify** and **explore** aspects of language and tone, and form and structure in considering the poems in relation to the question’s key terms (“withdrawal from reality”).

Language (and tone) in relation to Keats’s presentation of withdrawal from reality:

- use of three extended allegorical personifications (Love, Ambition and Poesy) associated with difficulty and strenuousness, to represent the forces tempting the speaker back into the busy world of reality
- use of a set of metaphors (“Shadows”, “Ghosts”, “Phantoms”) which may be seen to convey the weakness of the attraction which these personages exert on the speaker (“Upon your skirts had fallen no tears of mine”), who prefers to withdraw from reality into indolence

- use of simile (“They pass’d, like figures on a marble urn”) possibly to suggest a visionary quality of quiet remoteness in these three shapes, which although persistent are ultimately unable to counter (“bowèd necks”, “side-faced”) the drifting of the speaker away from reality
- use of consonance to suggest the numbing attraction of indolence to withdraw the speaker from reality (“Ripe was the drowsy hour;/The blissful cloud of summer-indolence/ Benumb’d my eyes”; “sweet as drowsy noons, /And evenings steep’d in honey’d indolence”)
- use of symbol (the moon) to suggest transience as one aspect of the reality from which he wishes to withdraw into indolence
- use of metaphor (“For I would not be dieted with praise,/A pet-lamb in a sentimental farce!”) to suggest artificial and enforced behaviour as another aspect of the reality from which he wishes to withdraw

Form and structure in relation to Keats’s presentation of withdrawal from reality:

- use of the ode form, a form held to be both dignified and lyrical, frequently employing elaborate stanzaic forms, and suitable for reflective and philosophical purposes; here Keats uses it for a meditation on his need for a fallow period of idleness, expressing this as a withdrawal from reality
- use of an epigraph from Matthew 6 (“They toil not, neither do they spin”) introduces the subject of “indolence” and withdrawal
- repeated and increasingly emphatic use of forms of farewell in the final stanza (“adieu!”, “Farewell!”, “Vanish, ye Phantoms!”) to confirm the speaker’s withdrawal from reality

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

The Nature of Romantic poetry

Reward contextual points which are significant and relevant to the key term of the question (“withdrawal from reality”).

- Romantic poetry in general tended to emphasise intuition, impulse and emotion rather than reason
- it valued the investigation of the self
- it focused on the imagination and the transcendent (what is above and beyond the limits of ordinary human experience)
- it often expressed a particular concern for nature, conceiving of it as a teacher, a healer, and worthy of veneration
- Keats’s interest in “Negative Capability”, a quality which he attempted to define as involving an artist’s reliance on intuition while tolerating uncertainties (See his letter of 21st Dec. 1817)
- 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
- the seeds of “Ode on Indolence” may be sought in his letters of 1819
- Romantic poetry was attacked from the outset for what was seen as its escapist tendency

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “Ode to a Nightingale”; “Ode on Melancholy”.

- (b) By referring closely to “On seeing the Elgin Marbles” (Poem 4(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 Keats uses to write about mortality.

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.

This **driving objective** will require the candidate to **identify** and **explore** aspects of language and tone, and form and structure in considering the poems in relation to the question’s key term (“mortality”).

Language (and tone) in relation to Keats’s presentation of mortality:

- use of heavily pointed caesura in opening line (“My spirit is too weak: – mortality/Weighs heavily...”) to separate the speaker’s flat declaration of inadequacy at the sight of the Elgin marbles from the subsequent depiction of the effect on him of the thought of mortality which this sight provokes
- use of integrated figure – concretising metaphor, and simile, and personification – (“...mortality/Weighs heavily on me like unwilling sleep”) to express the burden of mortality and its psychological effects on the speaker
- use of simile (“I must die/Like a sick eagle looking at the sky”) to reinforce the inevitability

- (“must die”) of mortality, despite the hopes and aspirations of the speaker
- use of a metaphor of steep mountains (“each imagin’d pinnacle and steep/Of godlike hardship”) to convey the imagined difficulties which the aspirations of the speaker will lead him to encounter – difficulties which remind him only of his mortality as they tell him he must die
- use of allusion to classical Greek myth of Aeolus (“I have not the cloudy winds to keep/Fresh...”) acts as a reminder of the “occasion” of the sonnet and the antiquity of the provenance of the marbles, whose mingled “grandeur” and “Wasting” over time are forcing him to confront mortality
- use of personification of time (“the rude/Wasting of old Time”) as the executor of mortality
- tone of frustration suggested by the fragmentation and ellipsis of the final four lines as the sight of the marbles produces in the speaker an indescribable agitation composed of wonder at their grandeur and pain at the thought of mortality

Form and structure in relation to Keats’s presentation of mortality:

- use of the sonnet form brings with it an expectation of shapeliness and completeness of thought, which is disappointed here as the thought of the “...rude/Wasting of old Time...” causes the speaker, who has already on at least two occasions admitted the inexpressibility of his thoughts both on mortality and the aspiration to resist it, to end in vagueness and incoherence (“...with a billowy main –/A sun – a shadow of a magnitude”)
- use of the classical allusion to Greek myth also has a structural purpose in acting as a hinge to turn the attention of the introspective speaker outwards, to the Grecian “wonders” in front of his eyes – whatever is viewed, whether by the inner or the outer eye, speaks to him of mortality
- use of parallelism of the phrases “an undescribable feud” and “a most dizzy pain” (linked by “So do...”) in order to establish comparability of the speaker’s distressed responses to his vaguely conceived aspirations and to the marbles respectively – in both responses, the distress is caused by thoughts of mortality

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 (“mortality”).

Biographical context

- ‘If I should die...I have left no immortal work behind me...If I had time I would have made myself remembered’ – Keats’s constant awareness of mortality, and belief that poetic success might do something to counter it
- Keats’s school-fellows and teachers left record of how responsive he was to the classical Greek world; he offered several visions of Ancient Greece in his poetry, e.g. “On First Looking into Chapman’s Homer” and “On seeing the Elgin Marbles”, “Ode on a Grecian Urn”, “The Fall of Hyperion”
- references to Apollo, the Greek god of healing, prophecy and poetry are frequent in Keats’s poetry, and reflect the high conception of poetry as a healthful influence in man’s life which Keats developed
- Keats came to believe in the “immortal youth” of the Greek spirit and applied his conviction to his own disturbing awareness of the transience of human life
- a visit to see the Elgin marbles with his friend Haydon gave Keats inspiration for his poem “Endymion” (as well as this sonnet named after the occasion) and may have helped make his poetry more pictorial
- the marbles themselves were displayed in a fragmentary state, and there was disquiet about how they had been obtained

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: "Ode to a Nightingale"; "When I have fears"; "La Belle Dame sans Merci".

5 Dickinson

Answer either (a) or (b).

- (a) By referring closely to “I heard a Fly buzz – when I died – ” (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 Puritan 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.

Situation:

The conceit of the poem is that the speaker imagines her own death and looking back on the room and those who had gathered to weep her passing.

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

This **driving objective** will require the candidate to **identify** and **explore** aspects of language, 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 attitudes to death:

- use of jarring juxtaposition in “I heard a Fly buzz – when I died –” to suggest an ironic attitude to death, as the banal undermines the expected momentousness of the event
- use of simile in “The Stillness in the Room/Was like the Stillness in the Air –/Between the Heaves of Storm –” conveys an attitude of anticipation of the moment of death

- use of a concretising paradox in “Breaths were gathering firm/For that last Onset – when the King/Be witnessed” to present an attitude of religious expectation in those awaiting the speaker’s death
- use of metaphor (“that last Onset”) presenting death as a moment of dread and awe coincident with the sudden appearance of Christ: an ambivalent attitude reflecting religious fear and hope may be inferred
- use of testamentary metaphor (“Signed away/What portion of me be/Assignable –”) to convey a social and religious attitude that a good death must be orderly and prepared for, or perhaps to present a despairing attitude to the loss of identity which death entails
- use of symbol of the fly, its significance enhanced by capitalisation, to subvert common attitudes to death and through its intrusion, drain them of solace, dignity and illumination (“Between the light – and me”)
- use of the metaphor “And then the Windows failed” may be seen as a reductively mechanical attitude, seeing death merely as the shutting down of physical systems, or that the speaker’s experiment in imagining has “failed” and death cannot be imagined
- tone of panic suggested through the repetition of “and then it was/There interposed a Fly ... And then the Windows failed – and then/I could not see to see” perhaps communicating an attitude of mounting fear as death draws near

Form and structure in relation to Dickinson’s presentation of attitudes to death:

- use of past tense in “I heard a Fly buzz – when I died –” to present retrospection in a situation impossible to retrospect: several attitudes may be attributed to the speaker: speculative? morbid? fascinated?
- repeated use of caesural and terminal pause in “With Blue – uncertain – stumbling Buzz –/ Between the light – and me –” to suggest an attitude of mounting fearfulness
- use of contrast between the eschatological momentousness of “that last Onset – when the King/Be witnessed” and the bathos of “and then it was/There interposed a Fly” to present differing attitudes to death

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

Reward contextual points which are significant and relevant to the key terms of the question (“attitudes to death”).

Nineteenth-century Puritan attitudes to death:

- Dickinson’s culture was steeped in religion, but religious thought was undergoing a period of transition and challenge
- Dickinson follows and ultimately subverts a long history of literature surrounding a ‘good death’: far removed from the *ars moriendi* of medieval Catholicism, for nineteenth-century Calvinists, this often was a matter of simple management and putting affairs in order
- as central to a nineteenth-century Calvinist, issues surrounding Wills and Estate management within the community, as well as legacy and ownership, hounded Dickinson throughout her life and only escalated for her family after her death
- nineteenth-century Calvinist thought strongly believed in the absolute power of God’s direction and control of an individual’s life and safe deliverance in the afterlife
- nineteenth-century religious observance was often gruelling and demanded great faith to sustain: release and relief in heaven was the anticipated reward for this faithfulness
- “When I state myself, as the Representative of the Verse – it does not mean – me – but a supposed person” (Dickinson’s letters)

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: "It was not Death, for I stood up".

- (b) By referring closely to “I’m “wife” – I’ve finished that – ” (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 attitudes to marriage.

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

The following mark scheme should be applied in conjunction with the A2 2 Poetry 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.

Situation:

The speaker imagines herself as a married woman and attempts unsuccessfully to reconcile the transition from spinsterhood to her new role as wife.

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

This driving objective will require the candidate to 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 marriage”).

Language (and tone) in relation to Dickinson’s presentation of attitudes to marriage:

- use of a series of declamatory statements at the opening to the poem (“I’m “wife”... I’m Czar – I’m “Woman” now”) in order to create the impression of the speaker’s resolute attitude towards marriage and the position that will be hers
- use of euphemism (“That other state”) to avoid a direct consideration of the previous state of spinsterhood, suggesting the speaker’s ambivalence towards her new role as wife

- ironic juxtaposition of the masculine/feminine “Czar” and “Woman” (“I’m Czar – I’m “Woman” now –”) expresses both a tension between these two states of being and a degree of uncertainty in the speaker’s understanding of her new role (Czar? Woman?) within marriage
- use of two metaphors for marriage (“How odd the Girl’s life looks/Behind this soft Eclipse –/I think that Earth feels so/To folks in Heaven”) in order to mitigate, at least in the speaker’s mind, the potentially negative effects of her transition from “the Girl’s life” to the married state
- use of contrast between the respective states of marriage and spinsterhood (“now –/This being comfort – then/That other kind – was pain –”): the speaker’s associations of comfort with marriage and pain with spinsterhood suggest an attempt to establish a more reassuring dichotomy in her own mind, thus providing a more palatable (to the speaker) view of marriage
- repeated use of the term “wife” enclosed by inverted commas in order to enforce the speaker’s awareness of the socially conditioned nature of her new role within marriage
- repeated use of abrupt and peremptory exclamations at the conclusion to the poem (“I’m “Wife”! Stop there!”): the speaker’s final realisation of the implications of her new role may suggest her desire to halt an unsettling line of thought
- faltering, hesitant tone suggested by the spasmodic adoption and rapid abandonment of various modes of confronting the speaker’s consideration of marriage: e.g. declamation, exclamation and assertion

Form and structure in relation to Dickinson’s presentation of attitudes to marriage:

- repetition of the assertion “I’m “wife” ... I’m “Wife”!” in the opening and closing lines of the poem which helps to create the spurious impression of a logical resolution of the issues facing the speaker within her new state of matrimony
- repeated use of dashes to disrupt the poem’s metre (e.g. “I’m “wife” – I’ve finished that –/ That other state –/I’m Czar –”) in order to convey the speaker’s hesitancy and ambivalence towards marriage

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 marriage”).

Biographical context

- although Dickinson never married, there were a number of significant male relationships in her life, notably Charles Wadsworth a minister from Philadelphia; their parting in 1862 was a significant event for Dickinson
- Dickinson lived in a patriarchal society, wherein being in a secure relationship and ultimately married was the preferred state for a woman: women often felt pressurised into marriage simply to conform to society’s norm
- Dickinson herself lived a quiet private life, rarely leaving her home and living for much of the time in complete isolation; this was much at odds with the expectations of her society

AO4: Explore connections within and between literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “She rose to His Requirement”.

6 Barrett Browning

Answer either (a) or (b).

- (a) By referring closely to “A False Step” (Poem 6(a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Barrett Browning uses to write about attitudes to love.

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.

This **driving objective** will require the candidate to **identify** and **explore** aspects of language and tone, and form and structure in considering the poems in relation to the question’s key terms (“attitudes to love”).

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

- use of ambiguity in the title, “False Step” usually implying no more than error, but “False” also carrying the meaning of dishonesty and betrayal; the exclusion of such damaging charges may be interpreted as part of the characterisation of the speaker (probably male on the evidence of v. 1) in his chivalrous courtesy to the woman and his attitude to love generally

- use of an endearment (“Sweet, thou hast trod on a heart”) to address the woman, conveying an attitude of affection on the part of the speaker
- use of an extended metaphor (carried on from the “Step” of the title through “trod”, “foot”, “trip” and resumed in the final line with “trod”) through which the step taken by the woman addressed signifies a thoughtless action with unhappy consequences, revealing the differing attitudes to love of both the woman (carelessness) and the speaker (Stoicism)
- use of a cluster of methods to diminish the presentation of culpability in the woman in her false step and so convey the deferential attitude of the love-struck speaker: these include the modal verb in “Women as fair as though art/Must do such things” (she is compelled by her beauty); deprecatory adverbs “only hast stepped” and “merely the heart of a friend” (to reduce respectively the damaging significance of her action and the value of his feelings); use of question “why should a heart have been there...?” (the unreasonable inconvenience of the very presence of the speaker)
- use of parallel negating metaphors (“It was not a stone that could trip/Nor was it a thorn that could rend”) to express the harmlessness of the speaker’s attitude in the love he brings
- use of slightly archaic diction common in Victorian love poetry (“thou hast trod on a heart”, “’Twas merely the heart of a friend”, “And yet peradventure...”) to dignify the attitudes to love found in the poem – and possibly to conceal a less elevated attitude in the speaker at the end of the poem
- possible tone of satisfaction may be inferred in the final three verses, conveyed by the pointed use of contrasts in the references to the woman’s fading beauty and popularity, and by the speaker’s relish in his vocalisation of her imagined thoughts suggested by the (gloating?) repetition of delaying participles (“sitting... Remarking... seeking”) – expressing her changed attitude to love and the speaker’s response to this change

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

- use of structural turning point marked by phrase of qualification (“And yet”): prior to this the scene is imagined to be in the present and the speaker’s attitude to the beloved has been excusatory and deferential, whereas that of the woman is superbly unconscious (verse 1); subsequent to it the scene moves to the future and different attitudes to love may – or may not – be inferred
- use of a change of tense from present to future (“Thou’lt sigh”) allowing the speaker to communicate his present attitude to love and suggest, through a brief dramatic scene, an imagined future
- use of three speakers, two of them imagined by the initial speaker in a ‘nested’ arrangement: the male speaker imagines his beloved now grown old and seeking in vain for compliments from former admirers; he mimics such a compliment, then the words of the lady herself as she reflects sadly and longingly on the heart she “trod upon ages ago” – thus a variety of attitudes to love can be suggested

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 (“attitudes to love”).

Biographical context

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

- strongly sentimental strain in mid-nineteenth-century love poetry, evident in its diction and allusions
- Barrett Browning’s handling of themes of betrayal, trickery and unhappiness in some of her love poetry

AO4: Explore connections across literary texts

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “The face of all the world is changed”; “Void in Law”.

- (b) By referring closely to “First News from Villa-Franca” (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 patriotism.

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.

Situation:

The speaker is a partisan of the Italian cause. “We” are the Italians. “You” is a silent auditor who has suggested that the Villa-Franca agreement will bring peace. The speaker rebuts this view with extreme vehemence.

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

This **driving objective** will require the candidate to **identify** and **explore** aspects of language and tone, and form and structure in considering the poems in relation to the question’s key term (“patriotism”).

Language (and tone) in relation to Barrett Browning’s presentation of patriotism:

- use of a parade of rhetorical devices (questions, exclamations, repetition, direct address) in a stirring expression of patriotic feeling
- use of personification and symbolism in the depiction of the enemy (“Austria stands at bay.../The cursed flag of the yellow and black”) to encourage and inflame feelings of Italian patriotism

- use of an emotive placename, that of the River Mincio (which marked the beginning of Austrian fortified territory) in an appeal to Italian patriotism
- use of a series of rhetorical questions (“Peace, peace, peace, do you say?”) in stanza II to shame Italians into patriotism
- use of paradox (“Because we triumph, we succumb”) to depict a situation assumed to be intolerable to patriotism
- use of metaphor (“our cannons dumb”) to express the powerlessness of Italian patriotism after Villa-Franca
- use of ellipsis in stanza IV to convey the incoherent distress of the speaker, an Italian patriot, as she contemplates the main political actors at Villa-Franca
- use of hyperbolic statement (“Our very Dead would cry ‘Absurd!’/And clamour that they died in vain,/And whine to come back to the sun”) to convey the speaker’s feelings about the importance of martyrdom in the patriotic movement
- use of italicisation to express the vehemence and polarization in the debate about independence conducted among Italian patriots, and about the sacrifices that have been made (“Hush! More reverence for the Dead! *They’ve* done the most for Italy...”)
- use of constructions both slightly archaic and idiomatic to express the true meaning of peace for the patriotic cause (“Now would that we had died instead,/Still dreaming peace meant liberty,/And did not, could not mean despair”)
- use of a final series of similes (stanza VII) substituting violence for “peace” and a dreadful illumination for the lack of belief among some in the patriotic cause
- tone of violent sarcasm, conveyed mainly by frequent use of interrogatives concerning the word “peace” and expecting the answer ‘no’ – the sarcasm dispersed by the speaker’s final definition of “peace” for the patriot

Form and structure in relation to Barrett Browning’s presentation of patriotism:

- use of the dramatic monologue form in which an individuated speaker reacts to words heard from another and can even (stanza II) be imagined gesticulating in protest against what she claims is a dishonour to the patriotic Italian cause
- use of a stanzaic form gives opportunity of percussive repetition and rebuttal of the word “peace” as a betrayal of the patriotic cause

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 (“patriotism”).

- Barrett Browning’s long residence in Italy (1846–1861) and identification with the Italian struggle for independence coincided with the achievement of this aim; her deep involvement with the Italian people was revealed by the bout of depression and illness following this event at Villa-Franca (1859) which put a temporary stop to hopes for Italian unification
- her attitudes reflected the prevalent disgust of European intellectuals sympathetic to the Romantic movement at the repression and despotism that marked the first half of the nineteenth century in Europe (e.g. Keats, Shelley, Byron among English writers)
- her responsiveness to the following ideas: the eventual failure of the attempt made after the defeat of Napoleon Bonaparte to restore the old dynastic system by which power had been legitimised for centuries; the growing influence of the ideas of the German philosopher Hegel, who suggested that national identity rather than authority sanctioned by dynastic or religious legitimacy was the basis of society; the success of nationalist movements in identifying their cause with freedom and justice and with the still potent principles of the French Revolution

- two strands in Barrett Browning’s poetry: the deeply personal love poetry and the poetry of public commitment to social and political causes
- both Barrett Browning and her husband Robert Browning were drawn towards the dramatic monologue, and achieved critical success in this form

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 (patriotism).

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “The Forced Recruit”; “Mother and Poet”.

Section B: Unseen Poetry

Advice to Examiners

1 Description v Analysis/Argument

Answers which consist of simple narration/description as opposed to the interpretation 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 or 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.

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.

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 0			At the bottom of the band, responses will have no connection with the text; the writing will be hard to follow and irrelevant.
		No attempt to respond	

Section B

Unseen Poetry

In this poem the speaker considers a rainstorm outside, and its impact on the house and its occupant.

Explore the thoughts and feelings of the speaker through **analysis** of the poetic methods used by Nemerov.

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 equates the battering of wind and rain against an old house to an inner conflict of the mind, and exposes a vivid picture of the protagonist’s torment as the tensions between humankind and nature become his personal struggle to survive
- the speaker discusses how the appearance of the crows, carrion feeders and traditionally symbolic of death, suggest processes of destruction and deterioration (e.g. between man and nature); their arrival on the rooftop signifies a coincident arrival of the speaker’s perception of the protagonist’s own mortality
- the house, symbolic of the oppression of nature by the processes of civilisation, gradually sheds its man-made constraints (“Timber and sap/Revolt...from washer, baulk and spike”), restores its connection with nature, and becomes a component in the external pressure being exerted on the protagonist (“The house was talking, not to him...But to the crows”)

- the speaker discusses how the trappings of civilisation are in opposition to nature, which rebels against its artificial restraints; the protagonist's dread as he realises the dissociation of his civilised existence from nature provokes a reaction which threatens to engulf his sense of himself as a rational being
- a potential alternative reading could suggest that the poem is a metaphor for the poetic processes – wind and rain can be seen as symbols of poetic inspiration; the crows' feet that "Scatched on the slate" as a pun alluding to writing; the poet's "brainstorm" breaking him away from the artificiality of civilised existence, allowing him to convey the essence of nature; the implication that poetic creation is inextricably linked with nature's consciousness, and with turmoil

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

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

- use of analogy in "He sat alone/In an upstairs room and heard these things..." to suggest a correlation between the house's attic room and the subject's brain, and to indicate the intrusive perceptions that will occur in the isolated protagonist's psyche
- use of a close packed sequence of poetic features – onomatopoeia, personification and simile – in "a blind/Ran up with a bang, a door slammed, a groan/Came from some hidden joist, and a leaky tap,/At any silence of the wind, walked like/A blind man through the house" suggests nature's onslaught and implies that the house must yield to the natural forces that assail it
- repeated use of archaic noun "rooftree" to suggest the speaker's feeling that earlier civilisations had greater integration with the natural world, and to act as contrast with the later symbolism of houses as "trees stretched on the rack"
- use of the motif of the crows as harbingers of destruction — firstly as *agents provocateurs* stimulating the revolutionary instincts of nature against the constraints of civilisation ("the crows were talking...once the crows knew, all nature would know"); then as metaphors reflecting the degeneration of the protagonist's mind ("He came to feel the crows walk on his head/As if he were the house.../Scatched, through the hair, his scalp..."); finally, as symbols to emphasise the annihilation of the speaker's rational consciousness ("Inside his head he heard the stormy crows")
- use of metaphor in "Houses are only trees stretched on the rack" presents the house for a moment as an emblem of nature tortured and constrained: 'the secret' being discussed by the house and the crows is that civilisation's relationship with nature is that of oppressor and oppressed
- use of anthropomorphism in "The house was talking...to the crows; the crows were talking back/ In their black voices" suggests a conspiratorial association between the house and nature and suggests that the protagonist, representative of civilisation, is their enemy
- use of metonymy in "Fur, leaf and feather would invade the form" to suggest that the house, emblematic of civilisation, will be overrun by nature
- use of simile in "He came to feel the crows walk on his head/As if he were the house..." initiates the process, catalysed by the crows, of the protagonist's breakdown; his collapse may be prompted by his cataclysmic realisation that the symbols of civilisation are unable to safeguard him from primal nature
- use of a series of visceral metaphors in "all the noises underneath/ Be but the cooling of sinews, veins,/Juices, and sodden sacks suddenly let go...his ruins of wiring, his burst mains..." to convey the protagonist's perception of being exposed to the same destructive forces of nature that are storming the house
- use of extended metaphor of revolution in "The rainy wind had been set free to blow/Until the green uprising and mob rule/That ran the world had taken over him" suggests the final disintegration of the protagonist's rational being as he surrenders to the natural world
- use of metaphor in "...set him in the school/Where any crutch can learn to be a limb..." to suggest that civilisation's unnatural supports (like houses, crutches, civilised humans) can, once the

- sophistry of civilisation is stripped away, be usefully and fully reintegrated into nature
- use of amalgamation of the metaphors of the storm and the crows in “Inside his head he heard the stormy crows” internalises the unexpected and terrifying insight of the protagonist who, having experienced a conflation of external and internal storms, has been compelled to relinquish his identity as a rational being
 - poem is structured in two parts, moving from the literal storm and the arrival of the crows, to the metaphorical storm with the crows’ invasion of the protagonist’s mind; the poem’s title refers to both of these storms
 - use of disengaged third-person speaker who is omnisciently aware of the protagonist’s experiences, thoughts and feelings captures the helplessness of the protagonist when faced with the momentous effects of first the literal and then the metaphorical storm
 - use of unrhymed, standalone final line “Inside his head he heard the stormy crows” may suggest the protagonist’s shocking comprehension of his own disintegration

Source

Lines from Poem 'Brainstorm'.....© Howard Nemerov Literary Estate permission granted