



ADVANCED
General Certificate of Education
2024

English Literature

Assessment Unit A2 2

assessing

The Study of Poetry Pre 1900 and Unseen Poetry

[AEL21]

WEDNESDAY 5 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 ‘Limited’: a more deliberate engagement with the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> developing knowledge and understanding limited sense of order limited level of expression 	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 ‘Basic’: assertive, undeveloped, superficial, partially understood, generalised ‘A little awareness’: a vague/simplistic sense of the key terms	AO1	<ul style="list-style-type: none"> basic knowledge and understanding of the text(s) basic sense of order basic level of expression 	At the top of the band, responses will make basic attempts to connect with the key terms; the response will be expressed with basic clarity and intermittent relevance.
	AO2	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 ‘Mostly irrelevant’: general comments about the text but without conscious identification of the task ‘Mostly misunderstood’ and ‘Mostly inaccurate’: knowledge of the text is insecure/incorrect	AO1	<ul style="list-style-type: none"> mostly irrelevant lack of knowledge incoherence writes with very little clarity or accuracy 	At the top of the band, responses will make some unconnected points in relation to the text; the response will lack clarity.
	AO2	very little understanding of methods	
	AO3	very little understanding of external context	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	

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 present the theme of 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 ("the theme of marriage").

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

Extract

- use of Biblical allusion to Solomon, though the story is misrepresented for the Wife's own purposes (ignoring the point that his wives led him into wrong paths), as a continuation of her claim that multiple marriages are permissible: "the wise king, daun Salomon / I trowe

- he hadde wives mo than oon”
- repeated use of exclamation (“Whiche yifte of God hadde he for alle his wives!”) to express the Wife’s enthusiasm for marriage
 - use of comic euphemisms (“refreshed”, “yifte of God”, “many a myrie fit”) to convey the relish with which the Wife speaks of the sexual pleasure of marriage
 - use of pious interjection (“Yblessed be God that I have wedded five!”) as the Wife turns from this Biblical story to her own varied experience of marriage
 - use of another Biblical allusion (“He seith that to be wedded is no sinne”), this time to St. Paul’s advice on marriage
 - use of the famous Pauline metaphor conceding the necessity for marriage: “Bet is to be wedded than to brinne”
 - use of rhetorical questions (“What rekketh me...? Wher can ye seye...?”) to introduce and conclude a reference to a series of polygamous Biblical figures (“Lamech... Abraham... Jacob... and many another hooly man”) with the intention of justifying the married state
 - use of exegesis in the careful consideration which the Wife gives to Paul’s precise words about marriage (“precept therof hadde he noon. / Men may conseille a womman to been oon / But conseilling is no comandement”)

Wider text

- use of direct address with frequent repetition of accusatory “thou seist”, directed towards an imagined husband/adversary in the Wife’s dramatization of the unhappy phases of her marriages
- use of significant metaphors to refer to marriage by the Wife shows her concept of it as a struggle for power: “An housbonde I wol have, I wol nat lette, / Which shal be bothe my dettour and my thral”
- use of the “maistrie” motif, to which the Wife frequently reverts in Prologue and Tale: gender relationships seen in terms of struggle and dominance, and a yoking together in marriage as likely to produce miseries
- use of terms of abuse with which she addresses her husbands (e.g. “kaynard”, “lorel”, “dotard”) presents marriage as a battleground
- use of symbol – the book representing the husband’s authority, the ostensible cause of the great battle for marital supremacy between the Wife and Jankyn

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

- use of the narrative voice as a general method of characterization: Chaucer creates a narrative voice which speaks with startling directness about intimate matters, in particular about her marriages
- use of elements of the *confessio* form in the Wife’s Prologue allows for an effective treatment of the theme of marriage because of the convention of unembarrassed first-person revelation
- use of histrionic presentation, with mimicry of opposing parties is effective in presenting marital confrontation and quarrelling
- use of extended symbolic scene (the struggle with Jankin where the Wife tears the book) tells of the damage to both parties in that marriage
- use of contrast within the Wife’s own marriages allows for a varied picture to emerge (“I shal seye sooth, tho housbondes that I hadde / As thre of them were goode, and two were bad”)
- use of contrast between the Wife’s own marriages and the eventual fairy-tale happy-ever-after marriage of the Knight throws the turbulence of the Wife’s marriages into sharper relief
- 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 expression of the Wife’s opinion of what makes a desirable marriage: “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 about marriage (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 ("the theme of marriage").

Medieval attitudes to marriage:

Literary context

- Chaucer's interest in the subject of marriage, as seen in the "Marriage Group" of Canterbury Tales
- the bawdy tradition in medieval tales about marriage, featuring broad humour as seen in e.g. Boccaccio, and Chaucer's own Miller's Tale (which features another "Alisoun")

"Anti-feminist" literature regarding marriage

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

Social context

- marriage often for economic reasons rather than a love match
- patriarchal society: submission and obedience expected from women
- living conditions for most people made privacy almost impossible

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 to the question.

- (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 views of male authority, examine the **poetic methods** which Chaucer uses to present the Wife's view of male authority.

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, tone, and form and structure in considering the poem in relation to the question's key terms ("the Wife's view of male authority").

Language (and tone) in relation to Chaucer's presentation of the Wife's view of male authority:

Extract

- use of list ("Al were he short, or long, or blak, or whit") to express the Wife's determination to follow her own will in defiance of male authority
- use of the motif of material goods, which the Wife here concedes to Jankin at the beginning of their marriage ("And to him yaf I al the lond and fee / That evere was me yeven therbifoore"), suggesting that the Wife's view is that authority is grounded in possessions
- use of emphatic negative ("He nolde suffer nothing of my list") suggesting the Wife's view that this male authority is exercised in peremptory fashion

- use of exclamation (“By God! he smoot me ones on the list / ... / That of the strook myn ere wax al deaf”) to introduce and heighten the Wife’s anecdote of how her ear was damaged as she suffered under the exercise of male authority
- use of simile (“Stibourn was I as is a leonesse”) in the Wife’s account of her determination to resist, by word and deed, male authority as exercised by Jankin
- use of emphatic inversion and alliteration in the phrase “And walke I wolde”, to make clear the determination with which she comes to resist male authority
- use of allusions to Roman history (“Simplicius Gallus lefte his wyf”) in the Wife’s pin-pointing of classical learning as a weapon used by men in what she claims is the unreasonable exercise of their authority (“Noght but for open-heveded he hir say”)
- use of Biblical allusion to Ecclesiasticus (“Man shal nat suffer his wyf go roule aboute”): the identification of another kind of learning used by men to further their authority
- use of a series of quasi-proverbs, (“Whoso that ... suffreth his wyf to go seken halwes...”) in the speech of Jankin, reported by the Wife, provides the third of the kinds of learning brought to bear as man asserts his authority
- use of a situational irony , in that the implied prohibition expressed by Jankin not to “go seken halwes” has clearly made no impression on the Wife herself, as she tells her story on the road to the shrine in Canterbury: male authority posthumously defied

Wider text

- use of positioning: her opening line (“Experience, tho noon auctoritee / Were in this world, is right ynogh for me / To speken of wo that is in mariage”) where the Wife introduces herself, is a declaration that she will rely on her own experience rather than on authority
- frequent use of Biblical allusion in the Wife’s challenges e.g. to the male preserve of canon law (“sith that Christ ne wente nevere but ones / To wedding... That I ne sholde wedded be but ones”)
- repeated use of a generalized plural (“men”, “the clerkes”) to establish the male nature of the authority which bears down on women, and the Wife’s determination to evade it (“Men may conseille a woman to been oon, / But conseilling is no comandement”)
- use of allusion to folk-tale (“A wys wyf shal, if that she kan hir good, / Bere him on honde that the cow is wood...”) in the Wife’s colourful account of how male authority in marriage may be undermined by feminine cunning
- use of repetition (“Thou seist...”) in the histrionic presentation of marital interactions in which male authority is flouted, undermined and ridiculed by the triumphant Wife
- repeated use of terms of abuse (“lore”, “kaynard”, “olde dotard shrewe”) to destroy the dignity of male authority as embodied in her wretched husbands
- use of the technical terms of clerical learning (“After thy text, ne after thy rubriche, / I wol nat wirch as muchel as a gnat”), a bastion of male authority, in the Wife’s mocking defiance of it

Form and structure in relation to Chaucer’s presentation of the Wife’s view of male authority:

- use of the narrative voice as a general method of characterization: Chaucer creates a narrative voice which speaks uninhibitedly and unconventionally in offering a ruthless attack on patriarchal authority
- use of elements of the *confessio* form in the Wife’s Prologue allows for an effective treatment of the Wife’s resistance to the structures of male authority because of the convention of unembarrassed first-person revelation
- general use of parallelism and contrast in the appropriateness of the tale to the teller, and possible wish-fulfilment on her part in the location of power in the female (Queen, court of ladies, the ‘Loathly Lady’): the Tale sees the humbling of male authority
- use of popular medieval tale (‘The Loathly Lady’) to present an extreme example of male ‘authority’ – the rape committed by the knight, on which the Wife’s Tale is an extended rectifying comment

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 Wife’s view of male authority”).

Contextual information about medieval views of male authority

- medieval society was highly stratified along lines of class and gender and there was a high value placed on deference
- a patriarchal society: submission and obedience inculcated by the Church and expected from women
- Biblical authority for the weakness of women’s nature (“womman was the los of al mankinde”)
- the Church held power because of its wealth, land, literate bureaucracy, and ability to communicate – and excommunicate i.e. exclude from society; it was the repository of doctrine and the arbiter of morality – and it was overwhelmingly male
- the patriarchal teachings of St Paul, arguably misogynistic in their interpretation, were central to Church doctrine, including that of male authority
- formation of stereotypes which embodied the feminine ideal – hagiographies; the *Clerk’s Tale* of Patient Griselda

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 to the question.

2. Donne

Answer either (a) or (b).

- (a) By referring closely to “Since she whom I loved hath paid her last debt” (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 the speaker’s relationship to God.

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

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

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

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

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

Answers should contain:

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

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

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 (“the speaker’s relationship to God”).

Language (and tone) in relation to Donne’s presentation of the speaker’s relationship to God:

- use of metaphor for death (“she...hath paid her last debt”) which places death in the context of the speaker’s acceptance of God’s dispensing power, God’s care for man being shown by the continuation (“and her soul early into heaven ravishèd”)
- use of a pair of metaphors clarifying the speaker’s realisation that the ways of God are justified: (i) it was admiration of her goodness which “my mind did whet / To seek thee God”, where his reverence for her goodness is compared to a sharpening-stone operating

- upon his mind; (ii) “so streams do show the head”: the contemplation of her goodness leads the speaker back to its source or head — God
- use and development of a traditional or Biblical metaphor for God’s caring provision for man: “thou my thirst hath fed” — the speaker’s dependency on God’s providence is made clear
 - use of a pattern of water imagery (“streams...thou my thirst hast fed...holy thirsty dropsy”) over three lines, exploiting the Biblical motif of man thirsting after the Lord
 - use of a conceit for excessive desire for “more love” with a possible pun on “holy”/wholly, God’s care for man having produced a “holy thirsty” desire for Him in the speaker: “a holy, thirsty dropsy melts me yet”
 - use of some degree of paradox — in the collocation of holiness with dropsy (a pathological condition) which is “melting” or undermining the speaker – has the effect of conveying the speaker’s awareness of the unsearchability of God’s care for man
 - use of a metaphor of God as a lover, approaching and beseeching the speaker to accept compensatory care for his loss (“thou / Dost woo my soul, for hers offering all thine”) expresses the speaker’s awareness of God’s generosity
 - use of oxymoron (“tender jealousy”) to suggest the speaker’s awareness that there is a mystery inherent in his relationship to God
 - use of a traditional triplet of temptations (“[thou]...dost doubt / Lest the world, flesh, yea Devil put thee out”) in which the speaker in his vulnerable dependency imagines God to be anxious to protect him from human frailty and malign forces
 - agitated tone suggested by the use of frequent disruption of rhythm e.g. in the concluding lines of the poem with their accumulation of stressed syllables as the speaker’s awareness of his need for God’s care becomes manifest

Form and structure in relation to Donne’s presentation of the speaker’s relationship to God:

- use of volta, signalled by coordinating conjunction and question (“But why should I beg more love...”) to revise the conclusion of the octet (i.e. that the speaker’s desire for God has not hitherto been satisfied) and offer in the sestet a recognition of the lengths God goes to in his care for man
- use of rhetorical question (“But why should I beg more love, when as thou/ Dost woo my soul, for hers offering all thine”) to express the speaker’s astonishment that, in his relationship to God, he should make such exorbitant demands

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 (“the speaker’s relationship to God”).

- Donne’s dissolute life as a young man in London (he spoke of his “chambering and wantonnesse”) provided the background to long-lasting feelings of sinfulness and unworthiness
- early years as a libertine were ended by his marriage (Isaac Walton saw him as a sinner who repented of his rakish immoral youth); Donne met Ann More in 1598 when he was twenty nine and she was nearly sixteen
- the ‘hospital years’ at Mitcham with Ann and a rapidly increasing family; Donne found some solace for the spoiling of his fortunes consequent upon his marriage in his love for his wife, and after her death in 1617 conveyed something of the nature of their love in this sonnet
- Ann died of complications following childbirth; she had borne twelve children in sixteen years of marriage; she was thirty three years of age
- the inscription on her memorial stone, apparently composed by Donne himself, was in Latin, but read: ‘Her husband John Donne, made speechless by grief, sets up this stone to speak, brings his ashes to hers in a new marriage under God’

AO4: Explore connections across literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: *“Batter my heart”*, *“A Hymn to God the Father”*, *“Spit in my face, ye Jews, and pierce my side”*, *“Thou hast made me”*.

- (b) By referring closely to “The Flea” (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 difficulties 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 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, tone, and form and structure in considering the poems in relation to the question’s key terms (“difficulties in love”).

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

- use of repetition and imperative at the very beginning of the poem to indicate forcefully what the difficulty is which faces the speaker/lover (“Mark but this flea, and mark in this, / How little that which thou deny’st me is”)
- use of questions (“In what could this flea guilty be...?”) and imperatives (“Confess it, this cannot be said / A sin...”) catching the urgency of a speaker frustrated by the difficulty in love presented by the woman’s refusal
- use of a pattern of religious imagery with metaphors “cloistered” and “marriage temple” applied to the body of the flea, and “sacrilege” to its destruction, as the speaker launches a series of conceits expressing his bafflement in encountering these difficulties in love
- use of symbolism, as the speaker turns the flea into a symbol of their union, in imagination

- over-leaping the difficulties set up by the woman's denial of his entreaties
- use of explicit sexual imagery ("sucked", "pampered swells", "yield'st to me") suggesting that the speaker's imagination at least is active in removing the difficulties of his love
- use of sibilance ("Me it sucked first, and now sucks thee"; "Confess it, this cannot be said / A sin nor shame, nor loss of maidenhead, / Yet this enjoys before it woo") suggesting the sensuality which the speaker brings to the imagined elimination of difficulties in the way of the fulfilment of his love
- use of colloquial rhythm and turn of phrase ("Where we almost, nay more than married are") as the speaker pretends to hurry the woman away from the difficulties that stand in the way of his love
- insidiously manipulative tone suggested e.g. by the invitation to "Confess it", and by the alliteration of "Then learn how false, fears be" which belittles the difficulties of love as seen from the woman's point of view
- tone of mock-seriousness suggested e.g. by Biblical allusion ("blood of innocence") and by the absurd parallelism of the conclusion ("Just so much honour, when thou yield'st to me, / Will waste, as this flea's death took life from thee")

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

- use of the dramatic monologue form, the dramatic element seen most clearly in the speaker's exclamatory response ("Oh stay") to the woman's first motion to kill the flea; this response is positioned immediately before a developed set of metaphors conveying difficulties overcome and lovers' union consummated – all contributing to the characterization of a speaker who may be seen as witty and playful or alternatively as self-serving, devious and exploitative
- use of a sequence of stanzas which takes the reader clearly through a series of events where the speaker confronts the difficulty in love which faces him: specious argument; a check – the argument grows more desperate; making the best of it

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 ("difficulties in love").

The nature of Metaphysical poetry

- fondness for dramatic monologue, with its opportunities for self-dramatization, role-play, and the adoption of tones unusual in love and religious poetry
- 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, often used to convey an emotional energy
- 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
- in love poetry, a refusal to adopt the Petrarchan idealization of women
- fleas were a popular subject for jocular and amatory poetry in many European literatures during the Renaissance
- "The Flea" takes its place in a long tradition going back to Roman times of erotic poems dealing with the access which fleas (and even small pets, as in Catullus's poem on Lesbia's sparrow) have to a woman's body

AO4: Explore connections across literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: *"A Valediction: forbidding Mourning"*, *"The Triple Fool"*, *"A Jet Ring Sent"*, *"Batter my heart"*.

3 Blake

Answer either (a) or (b).

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

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

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

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

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

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

Answers should contain:

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

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

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 (“childhood”).

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

- pervasive use of personification (sun, skies, bells, Spring) in the creation of a happy, unclouded setting for the presentation of the theme of childhood
- use of temporal markers taken from the diurnal rhythm regulates the poem (“The sun does arise...The sun does descend”, while the heat of the day is implied by the elders “sitting under the oak”) -- with the effect of placing the presentation of childhood in a benignant natural world

- use of direct speech (“Such, such were the joys...”) attributed to “the old folk” who associate themselves, in memory, with the happiness of childhood
- use of inclusive pronouns and possessive adjectives (“...we all, girls & boys, / In our youth-time were seen / On the Ecchoing Green”) to establish a community linking childhood with age, male with female
- use of nurturing simile (“Round the laps of their mothers / Many sisters and brothers, / Like birds in their nest...”) to convey a childhood which is happy and secure
- use of movement from activity to quietness (“Ecchoing...darkening...”, “Our sports shall be seen...sport no more seen...”) to convey childhood’s cycle of activity and rest
- use of a traditional symbol for the security of childhood (“Round the laps of their mothers... ready for rest”)
- use of an idealized representative figure, approving and benevolent (“Old John with white hair / Doth laugh away care...”) to suggest elders as seen by the eye of childhood in the most unthreatening light possible
- tone of happiness and appreciation, conveyed by the enumeration of the sights and sounds of the Green and the personification which accompanies this
- possibly a final tone of slight unease suggested by the positioning of the phrase “the darkening Green”; more likely to be interpreted as a tone of content and the anticipation of rest

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

- use of three stanzas which mark the stages of the child’s day
- use of a setting, the village green – capitalized for significance – which is by tradition ownerless and open to all, the centre of communal activity, where childhood can express itself in freedom and happiness

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 (“childhood”).

Childhood in the eighteenth century:

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

AO4: Explore connections across literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “*The Chimney Sweeper*” from *Songs of Innocence*, “*Holy Thursday*” from *Songs of Innocence*, “*The School Boy*”.

- (b) By referring closely to “Introduction” from Songs of Experience (Poem 3 (b)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the poetic methods which Blake uses to write about knowledge of spiritual things.

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

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

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

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

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

Answers should contain:

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

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

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 (“knowledge of spiritual things”).

Language (and tone) in relation to Blake’s presentation of knowledge of spiritual things:

- use of an enumeration of the three temporal states (“Present, Past, & Future”) in an assurance that the third of these is accessible to the Bard, who is therefore qualified to speak of his knowledge of spiritual things
- use of possible allusion to Genesis 3.8 (“the Holy Word / That walked among the ancient trees”) – a reference to the Christian creation myth which strengthens the belief to be accorded to the Bard as he speaks of his knowledge of spiritual things
- use of violently compressed Biblical metaphor by which the “Holy Word” heard by the Bard is made to walk “among the ancient trees”: a mystical and impressive account of the source of his knowledge of spiritual things
- use of contrast between the potentialities of the Soul (“that might control / The starry pole”)

and its abject actual (“lapsed”) state as a further indication of the nature of the spiritual knowledge to be divulged

- use of repetition of “fallen” accentuates the poignancy of the Soul’s actual state and hence the necessity for the spiritual knowledge to be expressed by the Bard
- use of apostrophe in the Bard’s call (“O Earth, O Earth return!”) to Creation and to the “lapsed Soul” to revert to a previous state from which it has fallen, and in which spiritual knowledge may be found
- use of symbol (“And the morn / Rises from the slumberous mass”), the morning standing for a renewal of spiritual knowledge
- use of metaphors (“The starry floor, / The wat’ry shore / Is giv’n thee...”) for the wonderful possibilities for spiritual knowledge which have been granted to the earthly creation, and from which it has turned away
- declamatory tone, mediated by the traditional opening imperative calling upon all to hear as the Bard delivers his knowledge of spiritual things
- plaintive tone suggested by repetition and question (“O Earth return! / ...Turn away no more. / Why wilt thou turn away?”) as the Bard begs his hearers not to ignore the spiritual knowledge he points to

Form and structure in relation to Blake’s presentation of knowledge of spiritual things:

- use of an unnamed speaker to introduce in Biblical style the Bard, a prophet figure who is to deliver a knowledge of spiritual things: “Hear the voice of the Bard!”
- use of direct speech in the gnomic words of spiritual knowledge of the Bard himself in verses 3 and 4

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 (“knowledge of spiritual things”).

- a child of Dissenter parents, Blake was a devout, if unorthodox Christian, even claiming to have had numerous visions of God and angels
- Blake’s early love of study of the Bible and his familiarity with its contents
- Blake began to discount organised religion in favour of personal devotion to God, detailing his religious views in his prophetic books (1789-1820), which emphasised his belief in the divinity of mankind and a rejection of repression which masqueraded as religion
- 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
- Blake’s association with various neo-Platonist and Swedenborgian groups, whose mystical and hermetic thinking had some attraction for him
- frequent appearance of bardic and prophetic figures in Blake’s poetic and graphic work.

AO4: Explore connections across literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “*The Lamb*”, “*Holy Thursday (Songs of Innocence)*”, “*The Tyger*”.

4 Keats

- (a) By referring closely to “La Belle Dame sans Merci” (Poem 4 (a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the poetic methods which Keats uses to write about love.

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

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

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

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

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

Answers should contain:

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

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

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 (“love”).

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

- use of allusion in the title to Alain Chartier’s fifteenth-century French poem, which also deals with despair and death in love
- use of archaism in diction (“made sweet moan”, “woe betide!”, “in thrall”) in order to create an imaginary medieval world as setting for the knight’s unhappy experience of love
- use of metaphor (“And on thy cheeks a fading rose / Fast withereth too”) as the culmination of the speaker’s description of the deathly appearance of the love-afflicted knight
- use of repetition (of “faery” and “wild, wild”) place the lady in the realm of the supernatural or uncanny, and suggests the danger of love

- threefold use of symbolic representation of the delightful attractions of love (“roots of relish sweet, / And honey wild, and manna dew”)
- use of caesura followed by exclamation of grief (“And there I dream'd – ah! woe betide!”) to introduce and render impressive the dream that will establish the connection between love and death
- use of heavy repetition of “pale” in the description of the victims of love (“pale kings...Pale warriors, death-pale were they all”) strengthens the association of love with death
- use of careful juxtaposition (“I saw their starved lips in the gloam, / With horrid warning gaped wide, / And I awoke...”), so that the “horrid warning” presented by the “pale kings” destroyed by love is followed immediately by the knight’s awakening – presumably to the same fate (“haggard”, “palely loitering”)
- tone of exhaustion or despair in love suggested by the truncated final lines of the stanzas, particularly towards the end of the poem (“On the cold hill side”, “Hath thee in thrall”, “On the cold hill’s side”, “And no birds sing”) where the full measure of the disaster which has overcome the knight becomes apparent

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

- use of a question and answer structure: the speaker questions the knight about the reasons for his unhappiness, the knight responds by telling of his meeting with the lady, her words of love, his dream, his waking, finally reverting to the original question
- use of several speakers – the questioner, the knight, and the lady and the pale kings as reported by the knight - provides some degree of dramatic characterization in the treatment of the theme of suffering in love
- use of setting: the detailing (“the sedge is withered”, “the harvest’s done”, “no birds sing”) accentuates a bleak setting appropriate to a distressing, and seemingly to be fatal love encounter
- use of stock characters from medieval balladry and romance – the knight, the lady (who doubles as an enchantress) – as representational figures of the lover and the beloved in a fatal encounter
- use of the dream or vision as a traditional means of conveying profound truths, in this case about the nature of love

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

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

- Keats began writing poetry at the age of about nineteen, inspired by a reading of Spenser’s *Faerie Queen*
- the facts of Keats’s life (early loss of parents, death of his brother, constant financial insecurity, his own knowledge that his tuberculosis was likely to be fatal)
- 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
- Keats’s own letters, particularly to Fanny Brawne, convey his idea of love as an intense and passionate experience: “Love is my religion”; the sonnet “Bright star” has been associated with her
- Keats’s reading, which may have influenced “La Belle Dame Sans Merci” included Spenser, Coleridge, Burton
- the letters from the fictitious “Amena Bellafilla “ to Tom Keats: a cruel practical joke which enraged the poet

AO4: Explore connections across literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: *“The Eve of St. Agnes”*, *“Bright star! would I were stedfast as thou art”*.

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

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

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

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

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

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

Answers should contain:

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

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

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 (“poetic fame”).

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

- use of simile (“books... / Hold like rich garnerers the full-ripen’d grain”) emphasising strongly the plenitude of the hoped for poetic achievement
- use of personification of the pen – the act of writing is to produce a concrete embodiment (gleaning) of the speaker’s thought about poetry, love and fame
- use of a compressed sequence of metaphors in the second quatrain to convey the unpremeditated nature of the poetic faculty (operating through “the magic hand of chance”) as it contemplates the mystery (“huge cloudy symbols”) of the natural world (“the night’s starr’d face”)
- use of direct address to his beloved (“fair creature of an hour”) stressing her mortality as he had stressed his own and linking in anxiety his desire for her with his desire for poetic fame

- use of capitalized personifications (“I stand alone, and think, / Till Love and Fame to nothingness do sink”) of the presiding desires of the poem, the hopes for fulfilment of which have been revealed as tenuous and beset by insecurities
- concluding tone of awe, suggested by the caesural pause (“I stand alone, and think”) followed by the main statement of the poem: that poetic fame shrivels to nothingness when he contemplates his isolation and mortality

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

- use of the Shakespearean sonnet form offers a vehicle suitable for the compressed expression of the speaker’s anxiety that his ambition for poetic fame may not be fulfilled; rather than on the customary octave/sestet separation, the significant structural division is based on the “When...then” construction, with the anxiety confirmed and set in a wider existential context by the words following the caesura in line 12
- use of parallel structures (“When I have fears...”, “When I behold...”, “And when I feel...”) positing three situations with the same outcome for the speaker: the realization that, when considered in the light of his mortality, poetic fame is as nothing
- use of repetition (“...fears that I may cease to be...think that I may never live...”) of the idea that death may deprive him of the poetic fame he desires

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 (“poetic fame”).

The nature of Romantic poetry

- Romantic poetry valued the exploration of the self
- often expressed a concern for nature, conceiving of it as a teacher, healer, and worthy of veneration
- often focused on the imagination and the transcendent (what is above and beyond the limits of human experience)
- many passages in Keats’s *Letters* express his high conception of poetry as a healthful influence in man’s life
- “If I should die...I have left no immortal work behind me...If I had time, I would have made myself remembered” (*Letters*): Keats’s constant awareness of mortality, and belief that poetic success might do something to counter it

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: “*Sleep and Poetry*”.

5 Dickinson

Answer either (a) or (b)

- (a) By referring closely to “There came a Day at Summer’s full” (Poem 5 (a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external contextual information on Puritan religious beliefs, examine the **poetic methods** which Dickinson uses to write about an intense human relationship.

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

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

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

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

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

Answers should contain:

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

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

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 term (“an intense human relationship”).

Language (and tone) in relation to Dickinson’s presentation of an intense human relationship:

- use of the symbol of the Solstice (“As if no soul the Solstice passed/ That maketh all things new”) to introduce a series of unorthodox ideas (the solipsism of “Entirely for me”, the

Solstice rather than Easter as a moment of rebirth, the reference to capitalised “Saints”) which may serve to create an atmosphere of anticipation of the unconventional nature of the intense human relationship about to be described

- use of religious imagery (“I thought that such were for the Saints, / Where Resurrections – be –”) suggests the speaker’s intense happiness that she is not excluded from the experience of the relationship which she will later describe
- use of a complex simile in which the superfluity of speech (“The symbol of a word”) is compared to the superfluity of the trappings at the sacrament of the Eucharist (“The Wardrobe – of our Lord”) to reflect the importance of the unspoken aspects of this intense relationship and the stripping away of inessentials
- use of a developed metaphor — “Each was to each The Sealed Church, / Permitted to commune” — in which the participants in this privileged relationship are compared to a church, self-contained, intimate and ratified
- wry tone conveyed by the Biblical allusion to Revelations 19:7 and its disconcerting preamble — “Lest we too awkward show / At Supper of the Lamb” — to present the deep reverence demanded by the relationship which is conceived of as transcending death, but also the speaker’s reservations when that relationship is conceived of in conventional theological terms
- use of two metaphors: (“The Hours slid fast – as Hours will, / Clutched tight, by greedy hands-”) to express the speaker’s attempt to retain time and to preserve this intense relationship; (“So faces on two Decks, look back, / Bound to opposing lands –”) to express the failure of that attempt
- use of a significant verbal echo — “Each bound the Other’s Crucifix — / We gave no other Bond” — to express the commitment required in this relationship and to signify their bond in mutual suffering
- triumphant tone in the final line (“Justified — through Calvaries of Love-”) conveyed by the appropriation of the significant theological term “Justified” and the pluralisation of “Calvaries”: communicating the speaker’s perception of an intense relationship through a subversive use of orthodox religious terms

Form and structure in relation to Dickinson’s presentation of an intense human relationship:

- movement from the use of first-person singular to first-person plural to present an unending relationship despite physical separation
- frequent appropriation of Christian theological and doctrinal terms, accepted to validate the relationship — “Each was to each The Sealed Church” — but also used to expose the insufficiencies of orthodoxy

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 (“an intense human relationship”).

Contextual information on Puritan religious beliefs:

- Puritanism insisted on the maintenance of a strict religious orthodoxy
- after the Reformation Puritanism reduced the sacraments from seven to two (Baptism and Communion)
- worship of saints was strictly forbidden
- Dickinson lived in a Puritan 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 a high percentage of the time in complete isolation; this was much at odds with the expectations

- of her Puritan society
- 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

AO4: Explore connections across literary texts.

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

Reward connections which are significant and relevant to the question.

Appropriate poems might include: *"I cannot live with You -"*

- (b) By referring closely to “I felt a Funeral, in my Brain” (Poem 5 (b)) printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Dickinson uses to write about mental anguish.

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

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

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

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

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

Answers should contain:

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

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

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 (“mental anguish”).

Language (and tone) in relation to Dickinson’s presentation of mental anguish:

- use of the presiding metaphor (“I felt a Funeral, in my Brain”) represents the preternaturally morbid character of the speaker’s psychological state, which serves to underline the intensity of her mental anguish
- repeated use of coordinating conjunction (“And”) to convey by relentless accumulation the intensity of the psychological trauma which the speaker endures
- use of repetition in “Kept treading – treading –” and “Kept beating – beating –” to consolidate the unremitting mental anguish of the speaker
- use of personification in “It seemed / That Sense was breaking through –” to present the anticipated arrival of enlightenment and understanding which might alleviate the mental anguish of the speaker

- use of simile in (“A Service, like a Drum - /Kept beating – beating - till I thought/ My Mind was going numb –”) to suggest a maddening inexorable pulse which serves to exacerbate the speaker’s mental anguish, and to anticipate a mental state which may be worse
- use of metaphor in (“And then I heard them lift a Box/ And creak across my Soul/ With those same Boots of Lead”) as a resumption of the presiding metaphor of the funeral, and to convey the weight of the existential horror experienced by the speaker
- use of synecdoche (“And Being, but an Ear”) to represent the diminution of the speaker as a result of the cataclysmic impact of the mental anguish
- use of metaphor in (“And then a Plank in Reason, broke, /And I dropped down, and down –”) to present the catastrophic failure of the rational self as an aspect of the speaker’s mental anguish
- tone of vulnerability conveyed through the use of repetition (“And I dropped down, and down”), and by the progression (“broke”, “dropped”, “hit”, “plunge”, “Finished”) to suggest a speaker in freefall, robbed of all human agency as she experiences mental anguish

Form and structure in relation to Dickinson’s presentation of mental anguish:

- use of a traditional form (Common Metre) to create a disjunction between the chosen form, rarely used for introspection, and the subject matter of the poem i.e. mental anguish
- repeated use of dashes as intensifiers (“Kept treading – treading –”, “Kept beating – beating –”, “And Finished knowing – then –”) to incorporate anticipation into the experience of mental anguish

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 (“mental anguish”).

Biographical information:

- Dickinson’s experience of frequent bouts of mental illness and depression
- Dickinson’s seclusion and solitude within the world of Amherst
- the psychological stresses associated with the Puritan world-view e.g. the demand for a perfected life set beside the conception of man as an unworthy ‘worm’
- Dickinson wrote to her friend Abiah Root, “Does not Eternity appear dreadful to you?”
- in a letter to a friend Dickinson wrote: “When I state myself, as the Representative of the Verse – it does not mean – me – but a supposed person”

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question. Reward connections which are significant and relevant to the question.

Appropriate poems might include: “*One need not be a Chamber – to be Haunted –*”

6 Barrett Browning

Answer either (a) or (b).

- (a) By referring closely to “If I leave all for thee, wilt thou exchange” (Poem 6 (a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the poetic methods which Barrett Browning uses to write about the experience 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 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 poems in relation to the question’s key terms (“the experience of being in love”).

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

- use of slight archaisms (e.g. second person “thee”, “thou”, “thy” and “thine”; “nay”, “alas”) as was conventional in nineteenth-century love poems in order to dignify the emotion
- use of repetition of “all” (“If I leave all for thee, wilt thou exchange / And be all to me?”) to convey the absolute nature of the “exchange”, the commitment of love being proposed and demanded

- use of a list of the features of the interaction that have brought joy to the old life of the speaker, (“Shall I never miss / Home-talk and blessing and the common kiss...”) - phrased as a query whether they will survive in the new life of love which she is considering
- use of continuation of this listing, but now modulating to concrete objects (“walls and floors”) and culminating in “home”, referring to the desire for security which is what the speaker requires from her lover
- use of a series of questions to the lover, of which the third (“Nay, wilt thou fill that place by me...”) repeats more emphatically the form of the first, and introduces a new complication to the proposed exchange – grief
- use of metonym (“dead eyes too tender to know change”) to convey the emotional “place” which the lover is being asked to fill
- use of direct address (“Open thy heart wide, / And fold within...”) to a lover from whom is demanded not only love, but protection
- use of metaphor (“fold within, the wet wings of thy dove”) in which the speaker compares herself to a weather-beaten bird and her lover to its refuge
- tone of deep agitation, conveyed by the tangled repetitions (“If to conquer love, has tried, / To conquer grief, tries more...”) of the two terms “love” and “grief” in lines 9-13
- beseeching tone suggested by the marked caesura, followed by the pleas for love and protection (“Yet love me – wilt thou? Open thine heart wide / And fold within...”)

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

- use of sonnet form, handled fairly loosely as regards its traditional divisions, developing ideas about love through questions, reflective comment and pleading
- use of syntactical breakdown, conveyed by ellipsis and suppression of subject (“If to conquer love, has tried, / To conquer grief, tries more ... as all things prove”) to mark a moment of high emotion in the speaker’s address to her lover
- use of strong but irregular emphasis throughout (e.g. “Alas, I have grieved so I am hard to love. / Yet love me – wilt thou?”) achieved by disruption of the iambic metre traditionally required by the poetic form conveys the fluctuations in the speaker’s emotion as she speaks of love

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 (“the experience of being in love”).

- literary context of Victorian love poetry, which Barrett Browning followed in some ways and challenged in others
- strongly religious strain in mid-nineteenth-century love poetry, evident in its diction and allusions
- biographical context of Elizabeth Barrett’s love affair and elopement with Robert Browning
- “Sonnets from the Portuguese” written during their courtship; some of the imagery in “If I leave all for thee...” is reminiscent of motifs in their correspondence at this time
- the death of her favourite brother Edward in a sailing accident; she commented: “That was a very near escape from madness, absolute, hopeless madness”

AO4: Explore connections across literary texts.

Makes connections between the given poem and the poem chosen in relation to the key terms of the question (“the experience of being in love”).

Reward connections which are significant and relevant to the question.

Appropriate poems might include: *“Let the world’s sharpness like a clasping knife”*, *“Void in Law”*.

- (b) By referring closely to “My Heart and I” (Poem 6 (b)) printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of relevant external contextual information on the position of women in nineteenth-century English society, examine the **poetic methods** which Barrett Browning uses to write about women’s suffering.

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

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

0	NONE
1–10	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 (“women’s suffering”).

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

- use of personification of the heart as a constant companion in the suffering of the female speaker (“We sit beside the headstones thus, / And wish that name were carved for us”)
- use of variation in the frequent repetition of refrain-word “tired” to express the condition of exhausted suffering experienced by the speaker: the word is varied for the purpose of intensification to “so tired”, then “tired out”, then used by a past lover in a more affectionate and less desolating sense: this world-weary tiredness, the index of the woman’s suffering, is seen almost to obliterate life’s greatest pleasures (“A pretty child, or God’s blue heaven”)
- use of mollifying simile (“The moss reprints more tenderly... / As heaven’s sweet life renews earth’s life”) perhaps to suggest an end to suffering

- use of metaphor (“And in our own blood drenched the pen”) to hint at a vigorous and committed life led by the speaker in days past, before the sufferings of exhaustion which she now experiences
- use of a second metaphor for a similar purpose (“Our fancies hang grey and uncurled / About men’s eyes indifferently”) to convey the passing away of the imaginative vigour of life in its prime, replaced by the suffering of the present
- brief use of direct speech from a lover from that past time (“Dear love, you’re looking tired”), employing the refrain-word, but to describe a condition much less grave than the suffering now felt

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

- use of dramatic monologue, a form in which Barrett Browning experimented, in which a woman speaker reveals her suffering – the dramatic element to be found in the questions, exclamations, and presentation of direct speech that imply an imagined auditor
- use of setting (a graveyard) to suggest a life almost completed – the final metaphor of a journey to the graveyard suggesting an attitude of resignation towards suffering (“We *once* were loved, used, -- well enough, / I think, we’ve fared, my heart and I”)

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

Reward contextual points which are significant and relevant to the key terms of the question (“women’s suffering”).

The position of women in nineteenth century society:

- deference, reticence and resignation still persisted strongly as social norms for well-bred women in the mid-nineteenth century
- the emphasis laid on gentility, and the class-based nature of many cultural norms; their reinforcement by the Established Church
- the economic vulnerability of unattached women; their limited career prospects
- the literary context of Victorian love poetry, especially the common literary trope of the abandoned woman
- relevant aspects Barrett Browning's biography e.g. her difficulty in extricating herself from the influence of her father; her pursuit of a writing career
- both Barrett Browning and her husband Robert Browning were drawn to the dramatic monologue form and achieved critical success in it
- other poems of Barrett Browning which dealt with social and political injustices

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 Mask*”, “*Void in Law*”, “*Mother and Poet*”.

Section B: Unseen Poem

Advice to Examiners

1 Description v Analysis/Interpretation

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 offer interpretation and 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 exploration 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.

9 **Uneven Performance**

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

10 **Implicit/Explicit**

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

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

A2 Unit 2 Poetry Section B (AEL21)

Mark	AO	General characteristics	How to arrive at the mark
Band 5 41–50 Assured, excellent, perceptive ‘Assured’: confident, controlled, judiciously selective, highly developed sense of audience and purpose ‘Excellent’: highly developed literary skills ‘Perceptive’: creative	AO1	<ul style="list-style-type: none"> excellent 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 poem	
	AO5	assured and sophisticated interpretation in relation to the poem	At the bottom of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the poem.
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 understanding secure sense of order coherent level of expression 	At the top of the band, responses will connect with the poem in a consistently relevant way, showing articulation and a well-developed understanding of the poem.
	AO2	coherent and secure analysis of methods linked clearly to the poem	
	AO5	coherent and consistent attempts at interpretation with clear sense of relevance to the poem	At the bottom of the band, responses will connect with the poem 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 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 poem (these attempts may not be sustained or consistent).
	AO2	increasingly purposeful comments on methods with explanations linked competently to the poem	
	AO5	competent attempts at interpretation with competent sense of relevance to the poem	

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

Section B: Unseen Poetry

In this poem the speaker recalls his encounter with a young child who rejects his ideas about death and insists that despite the passing of two siblings there are still seven children in her family.

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

The following mark scheme should be applied in conjunction with the A2 2 Section B (Unseen Poem) 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 appropriate concepts and terminology, and coherent, accurate written expression.

Answers should contain:

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

AO5: Explore literary texts informed by different interpretations.

This Assessment Objective requires candidates to provide evidenced interpretation of the poem according to the terms set out in the question.

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

- the speaker's encounter affords an aesthetic experience as he is captivated by the girl's rustic charm; there is some suggestion that the speaker loses this perspective once debate ensues — he may only see the girl's beauty when she is objectified, inarticulate, and passive
- the speaker repeatedly draws attention to the girl's youth, rusticism, and wildness — perhaps implying that because she is young and unschooled, her perception is naïve and therefore lacking in validity when compared with the cold immutability of adult logic
- the speaker inflexibly demarcates death as a permanent separation from life; in contrast, the girl believes that death can be viewed as a transformation of life rather than its loss — that it is part of a larger cycle with the dead intimately linked with the living

- the girl maintains a close family connection with her siblings — from her perspective, all members, living or dead, are part of the family’s collective identity; indeed, it may be suggested that due to the physical proximity of their graves and their integration with her domestic life, “John” and “Jane” are more alive to the girl than those siblings away at sea or living in Conway
- the girl is presented as being pure, beautiful, and unsullied, a ‘noble savage’ of instinctual wisdom, while the speaker appears to be a refined man of scientific logic and rigid rationality: these presentations could suggest that the characters are used to symbolise the premise that nature offers a deeper understanding of the transcendental world than culturally produced logic, religion or science can provide
- the climax of the poem makes room for two contradictory systems of quantification, each of which seeks to revise the unquantifiable state of death into a known quantity — both perspectives are left to coexist without resolution
- there are alternative readings as to which character’s perspective is more compelling — for example, the child can be seen as drawing an associationist conclusion that is valid but only to the immature mind; alternatively, the child can be viewed as a victim of the adult’s attempts to force demonstrative reasoning upon her simple, joyful vision
- an overarching irony may be suggested in that while the narrator pompously imagines he is describing his encounter with the uncomprehending “little Maid”, it may be more accurate to suggest that he is unwittingly describing his own incapacity to comprehend a perspective that provokes a challenge to his rigid ideas

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 according to the terms set out in the question.

- use of present tense in the title “We are Seven” reinforces the perspective of the child over the speaker and suggests that the unqualified confidence of her viewpoint (or her resistance to the speaker’s argument) has lingered long in, and troubled, the memory of the speaker
- use of extended dash to foreground the opening statement “———A simple Child”, emphasised by capitalised noun, straightaway cites the girl’s youth and lack of sophistication, and may begin the insinuation of a negative response to the later rhetorical question “What should it know of death?”
- the opening stanza’s use of alliteration and assonance in “A simple Child,/ That...lightly...feels its life in every limb” creates a calm, idyllic atmosphere that is undercut by the stark end rhyme which contrasts “breath” and “death”, so establishing a central tension between childhood light-heartedness and the adult perception of death
- use of an accumulating sequence of descriptive details, underlined by repetition of “her”, in “Her hair was thick with many a curl/ That clustered round her head//...She had a rustic, woodland air... Her eyes were fair...—Her beauty made me glad” emphasises the speaker’s enchantment with the girl and ensures that the reader’s attention is initially focused upon the prettiness of the child (a contrast may also be noted in that the child’s beauty gladdened the speaker, but her determination to “have her will” against his logic dismayed him)
- use of diminutising adjectives relating to the child’s youth (“simple Child ...little Maid...Sweet Maid”) implies naivety and a lack of worldly experience, and by extension may imply that her perspective is equally ingenuous, and thus unworthy of serious consideration against the speaker’s rationalism
- use of listing of domestic activities which the girl carries out beside the graves — stockings are “knit”, kerchiefs are hemmed, songs are sung, supper is eaten — may suggest that the girl conceives her dead siblings as integrated with the minutiae of her daily life; in so considering, she blurs the speaker’s binary distinction between life and death
- repeated use of present tense as the girl speaks of her siblings “we are seven...they are side by side...he lies by her side” may suggest that the child views herself as being united in the

present with her dead siblings; to her, death is perceived as a central part of life rather than a parting from life

- use of seasonal symbolism in “their graves are green ... the grass was dry... the ground was white as snow...” may suggest that the child’s perspective of death is of a transformative experience, part of a harmonious natural cycle rather than a permanent separation
- use of repeated rephrased questioning (“How many...”) and repeated attempts at the application of empiricism and logic (“If two are in the church-yard laid,/ Then ye are only five.”) may suggest a deep-seated need by the speaker to prove the validity of his adult rationality against the child’s imaginative vision
- repeated use of euphemism in “God released her of her pain; and then she went away” and “My brother John was forced to go” may suggest that the child is aware of the reality of her siblings’ deaths — that Jane’s death was a merciful release from pain, while John’s death had an element of coercion — but that she engages in a type of protective intellectual revisionism by viewing death as a distancing rather than a separation
- use of supercilious tone conveyed through juxtaposition in “You run about, my little Maid,/ Your limbs they are alive; /If two are in the churchyard laid, / Then ye are only five” to suggest that the liveliness of the girl when contrasted with her dead siblings is, to the speaker, elementary validation of his argument
- use of an increasingly impatient tone conveyed through repetition, jarring internal rhyme, and exclamation in “But they are dead; those two are dead! / Their spirits are in heaven!” suggests the speaker’s inability/ refusal to concede the possibility that the girl’s perception of continued family communion after death may hold some validity
- defiant tone conveyed through the use of negation and exclamatory present tense in “Nay, we are seven!” underlines the girl’s explicit rejection of the speaker’s rationalism in favour of her personal experience and imagination
- use of reflective opening stanza may suggest that the girl’s unerring conviction of death as a part of life has so challenged the speaker’s perceptions that he has been unable to rid himself of her argument
- use of dialogue that proceeds without interruption suggests attentiveness, earnestness and, ultimately, the intractability of each character’s point of view; despite many attempts to clarify perspectives, neither character proves able/ willing to concede the other’s viewpoint
- use of cinquain in the final stanza underlines the intractability of each character — the speaker’s frustration at the girl’s refusal to bend to his rationale (“’Twas throwing words away”) and the girl’s absolute outlook that her siblings are still with her (“Nay, we are seven!”) underlines that their point of disagreement remains uncomprehended and unresolved