



**ADVANCED**  
**General Certificate of Education**  
**2025**

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**English Literature**

**Assessment Unit A2 2**

*assessing*

**The Study of Poetry Pre 1900 and Unseen Poetry**

**[AEL21]**

**TUESDAY 3 JUNE, AFTERNOON**

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**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

Answers which consist of narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 2. From Band 3a upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to begin to comment on 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: 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” situations, 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
<b>Band 5</b> <b>41–50</b> <b>Assured, excellent, perceptive</b>	AO1	<ul style="list-style-type: none"> <li>excellent knowledge and understanding</li> <li>excellent sense of order</li> <li>excellent level of expression</li> </ul>	At the <b>top</b> of the band, responses will be cogent and sophisticated.
	AO2	<b>assured analytical exploration of methods linked convincingly to the key terms</b>	
	AO3	assured and perceptive comments on external context	
	AO4	makes connections in an assured way	At the <b>bottom</b> of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the text.
<b>Band 4</b> <b>31–40</b> <b>Coherent, secure and consistent</b>	AO1	<ul style="list-style-type: none"> <li>secure knowledge and understanding</li> <li>secure sense of order</li> <li>coherent level of expression</li> </ul>	At the <b>top</b> of the band, responses will connect with the key terms in a consistently relevant way, showing articulation and a well-developed understanding of the text.
	AO2	<b>coherent and secure analysis of methods linked clearly to the key terms</b>	
	AO3	coherent and secure comments on external context	
	AO4	makes secure connections	At the <b>bottom</b> 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.
<b>Band 3b</b> <b>26–30</b> <b>Increasingly purposeful/Competent</b>	AO1	<ul style="list-style-type: none"> <li>competent knowledge and understanding</li> <li>competent sense of order</li> <li>competent level of expression</li> </ul>	At the <b>top</b> 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	<b>increasingly purposeful comments on methods with explanations linked competently to the key terms</b>	
	AO3	increasingly purposeful comments on external context	
	AO4	makes competent connections	
<b>'Increasingly purposeful/Competent':</b> a fairly developed and controlled response to the key terms and other aspects of the task			

<b>Band 3a</b> <b>21–25</b> <b>Limited</b>	AO1	<ul style="list-style-type: none"> <li>developing knowledge and understanding</li> <li>limited sense of order</li> <li>limited level of expression</li> </ul>	At the <b>bottom</b> of the band, responses will engage more deliberately with key terms but with limited development and understanding.
	<b>AO2</b>	<b>limited attempt to relate comments on methods to key terms</b>	
	AO3	limited comments on external context	
	AO4	makes limited connections	
<b>Band 2</b> <b>11–20</b> <b>Basic/A little awareness</b>	AO1	<ul style="list-style-type: none"> <li>basic knowledge and understanding of the text(s)</li> <li>basic sense of order</li> <li>basic level of expression</li> </ul>	At the <b>top</b> 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.
	<b>AO2</b>	<b>basic identification of methods straightforward/undeveloped attempt to relate these to the key terms</b>	
	AO3	a little awareness of external context	At the <b>bottom</b> 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	
<b>Band 1</b> <b>1–10</b> <b>Mostly irrelevant/Mostly misunderstood/ Mostly inaccurate</b>	AO1	<ul style="list-style-type: none"> <li>mostly irrelevant</li> <li>lack of knowledge</li> <li>incoherence</li> <li>writes with very little clarity or accuracy</li> </ul>	At the <b>top</b> of the band, responses will make some unconnected points in relation to the text; the response will lack clarity.
	<b>AO2</b>	<b>very little understanding of methods</b>	
	AO3	very little understanding of external context	At the <b>bottom</b> 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	
<b>Band 0</b> <b>0</b>		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 ideas of marriage, examine the **poetic methods** which Chaucer uses to write about the Wife of Bath's ideas about 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 Wife of Bath's ideas about marriage").

**Language** (and tone) in relation to Chaucer's presentation of the Wife of Bath's ideas about marriage:

Extract

- use of antithesis in the 'book-ending' of the first line of the Prologue, setting out the opposing terms which, as they are developed, will structure the Wife's presentation of her ideas about marriage: "Experience, though noon auctoritee/Were in this world..."

- use of sensationalising circumstantial detail in the credentials she offers, establishing herself as one entitled to speak of her ideas about marriage (“sith I twelve yeer was of age, ... Housebondes at chirche dore I have had five”)
- use of Biblical allusion to the wedding at Cana, with the Wife’s unsound commentary upon it, sets up the idea that she should marry only once, an idea which is at once demolished
- use of two rhetorical questions to consolidate the idea of serial marriage as the current focus of the Wife’s speech: “But that I axe, why that the fifthe man/Was noon housebonde to the Samaritan?/How manye mighte she have in marrage?”
- use of a framing device involving repetition of forms of the verb “tellen” (“But me was toold.... Yet herde I nevere tellen...”) suggesting initial obedience to clerical authority when it speaks of marriage but finally undermining that authority and returning to “experience” as the basis of her ideas about marriage
- use of contrast between the Wife’s ignorance or puzzlement – real or assumed – (“What that he mente thereby, I kan nat seyn;/But that I axe, why...? How manye...?”) and her confidence in basing her ideas about marriage upon personal experience (“But wel I woot, expres, withoute lie,/God bad us for to wexe and multiplie;/That gentil text kan I wel understonde”)
- alternation of declaratory tone and a tone of conditionality or contingency, conveyed by parenthetical interjection, as the Wife asserts her credentials to speak of her ideas about marriage while simultaneously offering a tantalising hint that her marriages may not have been valid: “Housbondes at chirch dore I have had five --/If I so ofte mighte have ywedded bee -- /And all were worthy men in hir degree”
- faux-innocent tone, conveyed by rhetorical questions (e.g. “How manye mighte she have in mariage?”) to suggest the Wife’s bafflement at the ideas about marriage promulgated by clerical “auctoritee”, and providing her with an opportunity to present her own ideas

#### Wider text

- use of a series of metaphors (“An housbond I wol have, I wol nat lette,/Which shal be bothe my detour and my thral”; “Myself have been the whippe”) to refer to marriage shows the Wife’s idea of it to be one where she will engage in a struggle for dominance
- use of a series of metaphors (“A lord in his household,/He nath nat every vessel al of gold;/Some been of tree, and doon hir lord servise”; “Lat us wives hoten barley-breed”) to emphasise the unassuming virtue of wives, practical and modest, in the Wife’s defence of marriage against those who argue a preference for virginity
- repeated use of abusive epithets with which she addresses her husbands suggests clearly the aggressive, combative ideas she brings to marriage (“Sire olde fool, “olde kaynard”)
- use of the “maistrie” motif, to which the Wife frequently reverts in Prologue and Tale: marriage is seen as a battlefield
- use of the Pauline allusion by the Wife (“Bet is to be wedded than to brinne”) suggests her willingness to enlist the ideas of clerical “auctoritee” among her own when it suits her
- use of histrionic presentation, seen e.g. in the repeated “Thou seist...” plays its part in conveying the Wife’s idea that marriage is often a battle of wills between husband and wife
- use of the motif of possessions (“They hadde me yeven hir londe and tresoor”) informs the Wife’s ideas of marriage: the economic aspect is always prominent

#### **Form and structure** in relation to Chaucer’s presentation of the Wife’s ideas about marriage:

- use of the narrative voice as a general method of characterisation: Chaucer creates a narrative voice which speaks with its own authority in expressing ideas about marriage
- use of elements of the *confessio* form in the Wife’s Prologue allow for an effective expression of the Wife’s ideas about marriage because of the convention of unembarrassed first-person revelation
- use of contrast between the Wife’s own turbulent marriages (even the composition with Jankin brought with it some damage) and the fairy-tale happy-ever-after marriage of the Knight may suggest some wish-fulfilment in her ideas about the married state

- use of parallelism between the confrontation between the Wife and Jankin and its resolution (“Do as thee lust the terme of al thy lyf”, says Jankin), and that between the 'Loathly Lady' and the knight (“Cheseth yourself...”, he says) suggests the Wife’s idea that marital conflict can be ended by a male admission of female supremacy

**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 of Bath’s ideas about marriage”).

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

Literary context

- Chaucer’s interest in the subject of marriage, as seen in the “Marriage Group” of *Canterbury Tales*
- bawdy tradition featuring broad humour as seen in e.g. Boccaccio and Chaucer’s *Miller’s Tale*

**AO4: Explore connections across literary texts.**

Makes connections between the extract and the wider text in relation to the key terms of the question (“the Wife of Bath’s ideas about marriage”).

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 the position of women in medieval society, examine the **poetic methods** which Chaucer uses to write about the exercise of female power.

**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 exercise of female power").

**Language** (and tone) in relation to Chaucer's presentation of the exercise of female power:

Extract

- use of direct speech and imperative, in which the old woman commands and bars the knight's way ("heer forth ne lith no wey./Tel me what that ye seken, by youre fey!"), establishes the old woman as one able to exercise power
- use of respectful term of address by the knight ("My leeve mooder") suggests the knight is responding to the power of the old woman
- use of verbal patterning in demand and response to emphasise the power exercised by the female, and submission on the part of the male ("Plight me thy trouthe... Have heer my trouthe")

- use of a shift in the use by the old woman of second-person pronouns from respectful to familiar forms as a manifestation of the revelation of female power in this interaction (“Tel me what that ye seken, by youre fey!... The nexte thing that I requere thee,/Thou shalt it do, if it lie in thy might”)
- use of traditional formula, common in romance and folk-tale in expressing the old woman’s demand upon the knight, its very unreasonableness an expression of female power (“The nexte thing that I requere thee,/Thou shalt it do...”)
- use of imperative as the old woman asserts the power she will exercise even against the proudest of her own sex (“Lat se which is the proudeste of hem alle,/That wereth on a coverchief or a calle,/That dar seye nay of that I shal thee teche”)
- use of a list to present the female court in the exercise of its power of life or death over the knight (“Ful many a noble wyf, and many a maide,/And many a widwe.../The queene hirself sittinge as a justise,/Assembled been...”)
- tone of confidence in the words of the old woman, conveyed through the use of asseveration and comparison, that she is well able to exercise the power she claims (“I wol stonde therby,/Upon my lyf, the queene wol seye as I”)
- use of litotes (“This knyght ne stood nat stille as doth a best”) to slow the pace dramatically in preparation for the revealing of the solution to the riddle: that women most desire the exercise of power
- use of repetition of ideas (“soverinetee”, “maistrie”) to emphasise that the exercise of power is what women most desire

#### Wider text

- frequent use of Biblical allusions and interpretations (and mis-interpretations) in the Wife’s Prologue, utilising the weapons of the male clerisy in the service of female power (e.g. she will have her husband’s “tribulacion withal/Upon his flesshe...Right thus the Apostel toold it unto me”)
- repeated use in the Prologue of terms of female relationship (“We wives” and “Ye wise wives”) which may be seen as deriving from awareness that female power depends on unity (“my gossib Alis”, “my dames loore”, “and take witnessse of hir owene maide/Of hir assent”, “I took witnessse/...on my nece”)
- use of a series of metaphors by which the Wife’s concept of marriage as a struggle for power is clearly shown (“An housbonde I wol have, I wol nat lette,/Which shal be bothe my dettour and my thral”)
- use of direct address with constant repetition of accusatory “Thou seist”, as the Wife’s dramatisation of scenes from her marriages gathers momentum, presents the triumphant exercise of female power
- use of the motifs of “soverinetee” and “maistrie” in both Prologue and Tale suggests strongly the interest of the speaker in the exercise of female power
- use of astrological allusion (“And Mars yaf me my sturdy hardinesse”) by means of which the Wife explains her domineering nature: she is a woman who revels in the exercise of power
- tone of dismissal of the audience as the Wife concludes her Tale, suggested by the use of the traditional formula of “parfit joye” anticipated for the married pair and the rapid shift to the prayer of commination against those who resist female power (“And eek I praye Jhesu shorte hir lives/That wol nat be governed by hir wives”)

#### **Form and structure** in relation to Chaucer’s presentation of the exercise of female power:

- use of an individuated female narrator whose interest in the theme of the Tale, “soverinetee” or power in marriage, has already been demonstrated
- use of elements of the *confessio* form, popular in medieval drama and poetry, as the Wife shamelessly reveals her desire for power over the men to whom she is married
- exceptional length of the Prologue in which the Wife introduces herself, so that it becomes almost an extended autobiography of a woman in whom sexual desire and a desire to exercise power are both strongly present

- use of mocking interjection by the Friar at the end of the Prologue is followed promptly by a demonstration of female power as she retaliates
- use of symbolic scenes e.g. the rape; the struggles for power between male and female (Jankin and the Wife, the knight and the 'Loathly Lady'): the former serves to express the brutality of male power, the latter the satisfactory outcome when power is exercised by the female

**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 exercise of female power”).

The position of women in medieval society:

- low level of tolerance of dissent or of unorthodox behaviour generally in medieval society, reflected in repression of minority or unempowered groups including (arguably) women
- medieval society highly stratified along lines of class and gender; high value placed on deference
- the medieval Church held power and influence because of its wealth, land, literate bureaucracy, and ability to communicate – and excommunicate, i.e. exclude from society; it was an almost exclusively male preserve, though exceptionally powerful women are known to have existed
- the patriarchal teachings of St Paul – arguably misogynistic in their interpretation – were central to medieval Church doctrine
- existence of a copious “anti-feminist” literature reflecting on the fallen nature of women
- disempowerment of women through stereotyping: formation of gender stereotypes where the normative expectations were not met – shrewishness, jealousy, possessiveness; formation of stereotypes which embodied the ideal – hagiographies; Chaucer’s *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 (“the exercise of female power”).

Reward connections which are significant and relevant to the question.

## 2 Donne

Answer either (a) or (b).

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

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

- repeated use of insulting epithets (“Busy old fool, unruly sun”, “Saucy pedantic wretch”) in direct address to the sun to characterise it as an unwelcome and disruptive presence, and so convey the attitude that the experience of love should be inviolable
- use of a list of occupations (“Late school-boys, and sour prentices/...court-huntsmen.../...country ants...”) which are bound to particular times of the day or year to express the speaker’s attitude that as a lover he is superior to temporal constraint

- use of a metaphor of precious goods and materials (“...both th’Indias of spice and mine/... lie here with me”) to express the speaker’s attitude of admiration at the value of the love which he possesses
- use of a series of metaphors of sovereignty (“She’is all states, and all princes, I”) to express an attitude of empowerment through love
- use of repetition and mirroring syntax (“She’is all states, and all princes, I”) to express an attitude of self-absorption and the feeling that their love is all-inclusive
- use of Ptolemaic conceit by which the local setting becomes the cosmos (“This bed thy centre is, these walls, thy sphere”) may suggest a solipsistic attitude on the part of the lover who is the speaker
- tone at once arrogant and contemptuous (“I could eclipse and cloud them with a wink,/ But that I would not lose her sight so long”) conveyed through hyperbolic claim and stated exception conveys the lover’s attitudes of confidence, security and esteem for what he possesses

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

- use of setting (“Why dost thou thus,/Through windows, and through curtains call on us”) – a bedroom, perhaps a curtained bed, secluded and intimate, where the lovers might expect to feel safe from intrusion, which serves as a microcosm for the display of the speaker’s attitude to love
- use of a stanza form where the abbreviated second line allows for local effects: challenge (“Why dost thou thus[?]”, “Why shouldst thou think?”), suggesting the speaker’s attitude of annoyance in being interrupted in the enjoyment of his love; and superb self-confidence in his love’s reality (“Nothing else is”)
- use of a couplet to conclude each stanza also allows for local effects, e.g. in stanza 1 “clime/time” suggests the speaker’s confident attitude that he is above the contingencies of place and time

**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 (“attitudes to love”).

- early years as a libertine were ended by his marriage: Isaac Walton saw him as a sinner who repented of his rakish, immoral youth
- a contemporary, Richard Baker, described Donne as “a great visitor of ladies, a great frequenter of plays, a great writer of conceited verses”
- early rakish behaviour terminated by his marriage: Donne met Anne More when he was twenty-nine and she was nearly sixteen, and while he was clearly much more sexually experienced than Anne, it is well documented that she found Donne to be self-conscious and almost embarrassed by sexual experience
- the “hospital years” at Mitcham with Anne and a rapidly growing 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 the lines “the admiring her my mind did whet/To seek thee God”
- after resisting prolonged pressure from King James, Donne reluctantly entered the Anglican ministry in 1615
- Inscription on Anne Donne's gravestone: "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 ("attitudes to love").

Reward connections which are significant and relevant to the question.

Appropriate poems might include: "A Jet Ring Sent"; "The Good Morrow", "A Valediction: forbidding Mourning".

- (b) By referring closely to “Death be not proud” (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 attitudes to death.

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

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

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

- extended use of personification of “poor Death” (“And soonest our best men with thee do go/ Rest of their bones, and souls delivery”) which emphasises its weakness, and inability to control consequences: the speaker’s attitude is that death’s actions recoil upon itself and it becomes not destruction, but relief and liberation – “souls delivery”
- use of direct address, developed with pitying epithet and culminating in flat statement of what awaits death (“Death be not proud...poor Death... Death, thou shalt die”) to suggest an attitude to death that may be seen as e.g. taunting or condescending
- use of contrast between the death of common repute (“Mighty and dreadful”) and the death depicted by the speaker (“poor”, a “slave”, “Thou’art slave to fate, chance, kings, and desperate men”) suggests the speaker’s attitude that death is being exposed in his true and shabby colours

- use of repetition and accumulation (“And dost with poison, war, and sickness dwell,/And poppy, or charms can make us sleep as well,/And better than thy stroke”), by controlling the pace and momentum of the argument, conveys the relentlessness of the speaker’s attack on death
- use of listing of common causes of death (“Thou’art slave to fate, chance, kings, and desperate men”) and of death’s unpleasant ‘living conditions’ (“And dost with poison, war, and sickness dwell”) operates by accumulation to make known the speaker’s attitude that death is indeed a paltry thing
- use of concluding paradox (“Death, thou shalt die”), perhaps reinforced by emphatic form of modal verb to suggest inevitability, or the speaker’s determined attitude
- tone of playfulness as seen e.g. in the analogies of “rest and sleep” and “poppy, or charms”, by showing the speaker’s mind at play in the (imagined) presence of death, may suggest a dismissive attitude

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

- use of dramatic monologue form affords opportunity to characterise a confident and convinced speaker addressing a silent auditor: this confidence informs the dismissive attitude taken towards death
- repeated use of analogies (“From rest and sleep, which but thy pictures be,/Much pleasure, then from thee, much more must flow”, “And poppy, or charms can make us sleep as well,/And better than thy stroke”) to further an argument about the powerlessness of death, perhaps suggesting the speaker’s scornful attitude to death
- use of concluding couplet (“One short sleep past, we wake eternally,/And death shall be no more; Death, thou shalt die”) to state in the form of paradox the orthodox Christian attitude to death (itself traditionally offered as paradox)

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

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

The nature of Metaphysical poetry

- fondness for dramatic monologue, with its opportunities for self-dramatisation and role-play
- preference for exercises in ingenuity and paradox over more reflective or meditative modes
- clearly perceptible, logical structure preferred to descriptive/reflective modes
- frequent adoption of language and attitudes which flout the conventional
- preference for colloquial cadences and turns of phrase
- fondness for unconventional imagery and conceits
- the long-established use of the sonnet form to present and develop an argument made it a suitable and popular form for Metaphysical poetry of a dialectic cast

**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 (“attitudes to death”).

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “This is my play’s last scene”; “Since she whom I loved hath paid her last debt”.

### 3 Blake

Answer either (a) or (b).

- (a) By referring closely to “Infant Sorrow” (Poem 3(a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Blake uses to write about the relationship between parent and child.

**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 (“the relationship between parent and child”).

**Language** (and tone) in relation to Blake’s presentation of the relationship between parent and child:

- use of triplet (“Helpless, naked, piping loud”) to convey the strongly contrasting qualities of vulnerability and violently assertive energy which the infant brings into the “dangerous” world and which will shape its relationship with its parents
- use of simile (“I leapt:/... Like a fiend hid in a cloud”) suggesting both the spirit imprisoned in the body and the hidden energies of the human soul – turbulent forces with which the distressed parents must cope

- use of parallel constructions (“Struggling in my father’s hands,/Striving against my swadling bands”) to convey the energies which the infant brings to confront its parents
- use of metaphors for control and constriction and also, paradoxically, for care (“my father’s hands,/...my swadling bands”) may suggest irreconcilable differences in perspective between the child and its parents
- use of rhyme supported by alliteration (“...hands...bands,/Bound...”) to emphasise the repression experienced by the infant in its relationship with its parents
- use of symbol, the “mother’s breast” signifying the loving care and nurture in the relationship on the part of the parents
- repeated use of first-person forms (“I”, “my”) enforces the egotism which the infant brings to the relationship with its parents
- tone of deliberate vagueness in the opening line (“My mother groan’d, my father wept”) mediated by the lack of explanatory detail: is the groaning of the mother to be taken as resulting from the physical pain of child-birth, or as part of a more general parental distress in this mythic scene?

**Form and structure** in relation to Blake’s presentation of the relationship between parent and child:

- use of a speaker, the new-born child, the embodiment of demanding egotism in the relationship with its parents
- frequent use of reversed foot (trochaic foot) may suggest the outbursts of energy that pulse in the parent-child relationship (“Into the dangerous world I leapt”, “Struggling in my father’s hands” etc.)
- use of contrast between initial and final actions of the infant (the explosive energy of “leapt” versus the tactical calculation of “sulk”) reinforces the impression of irreconcilable differences between the infant and its parents, distress on the parents’ part, exploitative intent on that of the child

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

Reward contextual points which are significant and relevant to the key terms of the question (“the relationship between parent and child”).

Biographical information

- Blake’s interest in the parent-child relationship was often directed towards condemnation of exploitative use of children as an economic resource, and harshly repressive educational practices
- in *Jerusalem*, Los states: “I must Create a System, or be enslav’d by another Man’s”; Blake’s life as he conceived of it was a revolt against authority, breaking free from the fetters, whether those fetters were eighteenth-century versification, the materialist philosophy he associated with Newton, or a repressive established religion
- Blake and his wife Catherine were childless
- in terms which could be applied to his poetry, Blake spoke of his self-invented method of printing as “melting apparent surfaces away, displaying the infinite which was hid”

**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 relationship between parent and child”).

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “The Little Black Boy”; “The Chimney Sweeper” (Songs of Experience), “The Little Vagabond”.

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

**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 suffering of the poor”).

**Language** (and tone) in relation to Blake’s presentation of the suffering of the poor:

- use of assonance (“...my tongue/Could scarcely cry “weep! ‘weep! ‘weep! ‘weep!”/So your chimneys I sweep, & in soot I sleep”) suggests the suffering of the poor through the extreme youth and immiseration both in work and in rest of the speaker
- use of significant anecdote (“There’s little Tom Dacre, who cried...”), where the suffering of that poor child is highlighted through the attempted comforting by the speaker: “Hush, Tom! never mind it...”
- use of simile (Tom “cried when his head,/That curl’d like a lamb’s back, was shav’d ...”): the Lamb as a symbol of harmless innocence, and of Christ himself, accentuates the harshness of the treatment meted out to the suffering child, as well as providing a graphic detail of the customary contemporary humiliating treatment of the poor

- pervasive use of a deliberately artless, child-like diction (“And so he was quiet, & that very night,/As Tom was a-sleeping he had such a sight!”) to suggest the youth and vulnerability of the chimney-sweepers, and so implicitly to draw attention to the suffering of the pauper children
- use of the most common names (Tom, Dick, Joe, Ned, Jack) to suggest how widespread the suffering of the poor is
- use of metaphor of “coffins of black” which may suggest the blackened bodies of the boys (and that they are doomed to early death), or the narrow chimneys in which they spend their days, or the lapsed world in which they live and suffer
- emergence in the poem’s conclusion of moralising tone of eighteenth-century Christian teaching intended for children, conveyed by simple rhymes and vague injunctions (“if he’d be a good boy,/He’d have God for his father, & never want joy”; “So if all do their duty, they need not fear harm”) — such teaching, by stressing the duties of acceptance and obedience colluded in the exploitation of the suffering of the poor

**Form and structure** in relation to Blake’s presentation of the suffering of the poor:

- use of an individuated speaker whose brief autobiography tells of the sufferings of the poor in a brutalising and inexorable economic system (“...I was very young,/And my father sold me.../So ... in soot I sleep”); he comforts Tom Dacre, recounts Tom’s dream and accompanies him to work early next morning (“we rose in the dark,/And got with our bags & our brushes to work”)
- use of contrast between the details of Tom’s dream (“Then down a green plain leaping, laughing they run,/And wash in a river and shine in the Sun”, “They rise upon clouds”) with its Christian echoes of a happy deliverance from life, and the squalid and cruel realities of the boys’ lives (“in soot I sleep”, “his head... was shav’d”) renders more poignant the presentation of the suffering of the poor

**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 suffering of the poor”).

Social conditions in late-eighteenth-century England

- the plight of child sweeps in cities in England was part of a wider picture of exploitation of the vulnerable – the poor, the very young; the practice of using children to clear chimneys was not ended until 1875
- the panicky reaction by Government to the American and especially the French Revolutions took the form of severe repression of dissent, and rigorous support for vested interests (particularly property interests) which could be considered loyal: such support easily manifested itself in forms which condoned or excused suffering
- the utilisation of child and female labour in factories and mines provided unignorable examples of exploitation of the poor, and such examples are frequently encountered in the pages of the *Songs of Innocence and Experience*
- the persistence of slavery into the early nineteenth-century, despite the work of Wilberforce and his supporters; Blake’s hatred of slavery, and his involvement in polemical attacks on it
- there has been critical discussion about the nature of the “innocence” in this poem, centred on the apparent happiness of Tom and the speaker as they go off to work, and an awareness of Blake’s sentence, “Innocence may dwell with Wisdom, but never with Ignorance.” For a brief statement of the arguments, along with much interesting and illuminating material about child sweeps, see Peter Ackroyd *Blake* (Chapter Ten.)

**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 suffering of the poor").

Reward connections which are significant and relevant to the question.

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

## 4 Keats

- (a) By referring closely to “Ode to Psyche” (Poem 4(a)) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Keats uses to write about the classical Greek world.

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

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

**Language** (and tone) in relation to Keats’s presentation of the classical Greek world:

- frequent use of personification (“The wingèd Psyche” – a personification of the soul, “the winged boy” – love, “the gardener Fancy”) as influenced by its prevalence in Greek literature, myth and religion, allows for a pictorial presentation of the thematic ideas under consideration
- use of a conventionalised diction (“lucent fans”, “lyre” and “lute”, “I see, and sing, by my own eyes inspired”, “the moss-lain Dryads”) familiar through translation of Greek epic, traditionally accepted as the most exalted form of poetry, and most apt for lofty and serious themes

- use of classical allusions to Ancient Greece gives important access to a world of heroic and pathetic exploits, to a belief system, and to a storehouse of legends (“O latest-born and loveliest vision far/Of all Olympus’ faded hierarchy!/Fairer than Phoebe’s sapphire-region’d star,/Or Vesper, amorous glow-worm of the sky”): here Keats is able to point distantly to other areas of the Cupid and Psyche myth while exalting the beauty of the human soul by contrast with the “faded hierarchy”
- repeated use of compound adjectives (“Mid hush’d, cool-rooted flowers fragrant-eyed,/Blue, silver-white, and budded Tyrian,/They lay calm-breathing ...”) may, through their multi-sensory appeal, suggest the intensity of Keats’s commitment to his subject – the union of the Soul and Love – which he found in his classical Greek source
- use of a combination of methods: question and answer, exclamation, and the shortened final line of the stanza (“The winged boy I knew;/But who wast thou, O happy, happy dove?/His Psyche true!”) to present what has drawn him to this particular classical Greek source, as he works out his ideas about human life and the creative impulse
- use of superlatives and then comparatives (“O latest-born and loveliest vision far/Of all Olympus’ faded hierarchy!/Fairer than Phoebe’s sapphire-region’d star,/Or Vesper, amorous glow-worm of the sky;/Fairer than these, though temple thou hast none”) to expand the speaker’s thoughts on Psyche – particularly her importance as representative of the soul
- use of repetition and listing (“When holy were the haunted forest boughs,/Holy the air, the water and the fire...”) to express the speaker’s admiration for the order and piety he sees in the classical Greek world
- final tone of resolve conveyed by the organic metaphors of stanza V – the speaker’s determination to develop his identity and his philosophy in the service of the goddess, where the “working brain” and “the gardener Fancy” will co-operate to re-unite Psyche and Love, as in the classical Greek myth

**Form and structure** in relation to Keats’s presentation of the theme of the classical Greek world:

- use of an individuated and engaged speaker, who addresses Psyche as priest-worshipper-poet, combining Keats’s thinking about the importance of the classical Greek world with his thinking about the nature of this life and his role in it, and the regeneration of a lapsed or degenerate present (“these days so far retired/From happy pieties...”)
- use of a three-part structure which moves from direct address to Psyche to third-person description, before reverting emphatically to direct address (“Yes, I will be thy priest...”) allows for a varied treatment of Keats’s ideas about the soul in its classical Greek personification
- use of a lengthy structural repetition in which the neglect of Psyche is reversed by the speaker’s intention to provide the worship due to her (“Nor virgin-choir to make delicious moan/Upon the midnight hours;/No voice...no heat/Of pale-mouth’d prophet dreaming... So let me be thy choir, and make a moan/Upon the midnight hours...”): this repetition asserts a presence against a previous absence, with the aim of expressing the speaker’s desire to make a personal intervention, and the poet’s commitment to his classical Greek source

**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 classical Greek world”).

#### Biographical information

- Keats's letters show what a responsive reader he was; he came across the myth of Cupid and Psyche in Lempriere's "Classical Dictionary"
- proximity in time of the composition of the "Ode to Psyche" and Keats's long letter to his brother about human life as a "vale of Soul-making"
- the Greek classics were one place where the English Romantic poets sought for the sublimity they found lacking in the poetry of the turn of the nineteenth-century; for Keats, his conception of Ancient Greece was also a ground for him to test his ideas about art generally, about poetry in particular as a healthful influence in man's life, and about man in a painful and troubling world
- Keats came to believe in the "immortal youth" of the Greek spirit, and applied his conviction to his own disturbed awareness of the transience of human life
- Keats had already engaged with the myth of Cupid and Psyche in an early poem "I Stood Tiptoe on a Little Hill"; in the "Ode to Psyche" he omitted the travails and punishments which Psyche underwent before she was allowed final happiness
- identification of poet with speaker may be encouraged by the remark in Keats's letters about the neglect of Psyche: "I am more orthodox than to let a heathen Goddess be so neglected"

#### **AO4: Explore connections across literary texts.**

Makes connections between the given poem and the poem chosen in relation to the key terms of the question ("the classical Greek world").

Reward connections which are significant and relevant to the question.

Appropriate poems might include: "On First Looking into Chapman's Homer"; "Ode on a Grecian Urn"; "On seeing the Elgin Marbles".

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

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

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

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

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

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

Answers should contain:

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

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

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 (“nature”).

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

- use of personification of the season sustained throughout three stanzas, first as a conspirator working with the sun to produce abundance, then as a series of contented harvest workers, finally, as an object of consolation by the speaker as winter is hinted – all this presenting the idea that nature is based on – or is – change
- use of tautology to enforce the closeness of the alliance between autumn and her “Close bosom-friend” (the “maturing sun”), in order to convey the natural process of productive growth that still continues into autumn
- use of a pattern of verbs of replenishment (“to load and bless... To bend with apples... fill...” etc.) to express that continuation of growth and so emphasise the unending richness of nature
- use of repetition of comparative forms (“to set budding more,/And still more, later flowers for the bees”) to emphasise both nature’s prolongation of the process of growth and its beneficence (“for the bees”)

- use of representative figures (the harvest workers), set in a landscape of natural abundance, at the very moment work has ceased (“careless”, “Drowsed”, “patient”): this comments on man’s part in the natural cycle
- use of assonance to create the effect of a prolongation of the process of production (“Thou watchest the last oozings, hours by hours”) also contains in “last” a premonition of natural change
- use of a lexis of anthropomorphic suggestion emerging strongly in the final stanza (“the soft-dying day”, “wailful choir”, “small gnats mourn”, “the light wind lives or dies”) and conveying an animistic view of nature
- emergence of a consolatory tone at the beginning of the final stanza dealing with change in nature, conveyed by double rhetorical question followed by immediate imperative (“Where are the songs of Spring? Ay, where are they?/Think not of them”) and comfort (“thou hast thy music too”)

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

- use of direct address, as often in the varieties of the ode form; here it is to autumn itself, and reinforces the animistic bent in the view of nature conveyed in the poem
- repeated use of question (addressed to Autumn but appropriated by every reader) on two occasions but with differing purposes: in stanza two the question is introductory to a reminder of plenty and growth, whereas in stanza three the double question (“Where are the songs of Spring? Ay, where are they?”) acts as a slightly chilly recollection of the bleaker side of nature
- use of a shift in imagery from predominantly visual (“While barred clouds bloom the soft-dying day”) to aural in stanza three (“Then in a wailful choir the small gnats mourn”) as impending change in nature is suggested through a soundscape evoked through assonance and onomatopoeia (“lamb’s loud bleat...the redbreast whistles...And gathering swallows twitter in the skies”)

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

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

Romantic attitudes to nature:

- the “rebirth of wonder” – as a reaction against eighteenth-century urbanity, balance and composure — (seen in e.g. the Romantic conception of “the Sublime”, a taste which reacted with aversion against the planned and plotted landscape)
- an underlying pantheism, a belief that there was a spirit in nature, even a tutelary spirit, probably benign towards man (still an influential idea to-day)
- a belief that nature was a repository and fostering-ground of human virtue; there was a corresponding suspicion of the probably malign influence of the city
- Romantic attitudes to nature were part of a general reaction against the scientific and rationalising tendency of eighteenth-century thought; nature came to be discussed enthusiastically, mystically, even in religious terms
- Keats’s own response to various aspects of nature, e.g. gardens, the landscape of Scotland, bird life – as seen in both his poetry and his letters

**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 key term of the question (“nature”).

Appropriate poems might include: “The Sea”; “Ode to a Nightingale”; “Bright star! would I were steadfast as thou art”.

## 5 Dickinson

### Answer either (a) or (b)

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

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

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

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

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

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

Answers should contain:

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

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

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 (“nature”).

**Language** (and tone) in relation to Dickinson’s presentation of nature:

- use of anaphora (“How the old Mountains drip with Sunset/How the Hemlocks burn — ...”) to present awe and admiration in the scenes of nature
- use of a liquifying metaphor (“the old Mountains drip with Sunset”) to present the concrete landscape changing its state under the influence of light
- use of pagan personification (“Wizard Sun —”) to present a magical and unorthodox response to nature defined outside the traditional parameters of conservative religious faith

- use of a metaphor of filtration (“Have I the lip of the Flamingo/That I dare to tell?”) to present a desire to purify and crystallize an artistic response to nature, and a simultaneous awareness of the audacity of such a desire
- use of personification (“How a small Dusk crawls on the Village”) to present the slow, inevitable encroachment of darkness and nightfall, as the day comes to its natural but perhaps sinister close
- use of metaphor (“How it is Night ...Dome of Abyss”) by which the night is presented as provoking a complex reaction to nature comprising dread and wonder
- use of metonym (“– in Nest and Kennel –”) to present a world wider than the human world as being equally impacted by nature
- use of allusion to three master painters of the Renaissance and Baroque periods (“Guido”, “Titian”, “Domenichino”) to present the inability of even the most skilled artists to convey the majesty of nature

**Form and structure** in relation to Dickinson’s presentation of nature:

- use of slant rhyme (“burn – ”/“Sun – ”, “full — ”/ “tell”, “blot”/“Street – ”) gradually solidifying into full rhyme (“Wood – ”/“Solitude – ”, “told – ”/“Gold – ”) to present a crystallizing of the speaker’s meditations on nature
- pervasive and repeated use of exclamation (“How the old Mountains drip with Sunset/How the Hemlocks burn”) to present the speaker’s lingering in this natural scene

**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 (“nature”).

Biographical context

- the Romantic movement’s concern with nature and the sublime sought to reconcile the beauty and majesty of nature with its sheer terrifying awesomeness
- American views of nature with which Dickinson would have been familiar: that the ‘wilderness’ was a place of savagery, danger and evil, or that it was a new Garden of Eden, expressing the majesty and benevolence of God
- in her personal reading, Dickinson admired the writings of Thoreau (his interest in what later would be called environmentalism and conservation) and Emerson (Transcendental view of nature as “the Universal Spirit”)
- Dickinson frequently wrote in her journals how she dreaded the yearly onset of the winter months, but could always find relief in the awesome beauty of the natural world
- she suffered from a crisis of faith during her time at Amherst Academy
- Dickinson was treated for a painful eye condition and came to view ‘eyesight’ increasingly as a gift

**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 (“nature”).

Reward connections which are significant and relevant to the question.

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

- (b) By referring closely to “It was not Death, for I stood up” (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 despair.

**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 (“despair”).

**Language** (and tone) in relation to Dickinson’s presentation of despair:

- use of mocking personification (“for all the Bells/Put out their Tongues”) perhaps to present the thoughtless malice — as perceived by the speaker — of religious institutions towards those suffering from despair
- use of the repetition of conjunctions (polysyndeton) (“And fitted to a frame,/And could not breathe without a key,/And ‘twas like Midnight”) to intensify the presentation of the relentless pressure of despair
- use of similes (“The Figures I have seen/ Set orderly, for Burial,/ Reminded me, of mine – As if my life were shaven,/And fitted to a frame,/And could not breathe without a key,/And ‘twas like Midnight”) to create in the speaker’s mind a form of equivalence between the actual deaths she has observed and the psychic death of despair

- use of pun (“first Autumn morns” [morns/mourns]) to emphasise the funereal grieving associated with the pain of despair
- use of possible allusion to Dante’s *Inferno* (“Grisly frosts”) to present the centre of Hell itself as frozen in despair
- use of a metaphor of shipwreck (“Without a Chance, or Spar –/Or even a Report of Land”) to present the disorientation and abandonment caused by the state of despair

**Form and structure** in relation to Dickinson’s presentation of despair:

- use of ballad form in quatrains to present in monstrously incongruous form an excursion of thought and reflection into the experience of despair
- repeated use of slant rhymes (“down –”/“Noon”, “crawl – ”/“cool –”, “seen”/“mine –”) to present disjunctive thoughts which remain only imperfectly cohesive and crystallized when exploring the nature of despair
- use of anaphora (“It was not Death”, “It was not Night”, “It was not Frost”) to present through a process of relentless elimination the disorientation produced by the fruitless attempt to express the nature of despair.
- frequent use of dashes (“When everything that ticked – has stopped —/And Space stares – all around –/Or Grisly frosts –”) to present the fractured, incomplete attempts at expressing the nature of despair

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

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

Biographical context:

- Dickinson attempted to define despair at a time when the understanding of depression and mental health, along with the vocabulary to express this, was considered mainly through the spiritual and religious
- 1862, the year the poem was written, was a particularly horrific year in the American Civil War and witnessed some of the worst battles of the War
- Dickinson’s growing self-imposed isolation was made permanent by some deep emotional traumas, one of which she seems to have experienced in 1862, the year in which the poem was written

**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 key term of the question (“despair”).

Appropriate poems might include: “One need not be a Chamber – to be Haunted –”, “I Felt a Funeral, in my Brain”.

## 6 Barrett Browning

Answer either (a) or (b).

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

**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 term (“motherhood”).

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

Extract

- use of apostrophe to Christ (“O Christ of the five wounds...”) in his aspect of *vir dolorum* to convey the extremity of the sufferings of motherhood
- use of an analogy in the opening of stanza XIV between the speaker and the Virgin, the type of grieving motherhood

- frequent use of rhetorical questions to express incredulity (“Both boys dead?”) or pointlessness (“When Gaeta’s taken, what then?”) assumes at times an audience which is intimately concerned in the trials of motherhood expressed by the speaker
- use of direct address to this audience (“Do not mock me”), is intended at times as a criticism or rebuke by the speaker for their lack of sympathy with the pain of motherhood
- use of parallel constructions (“When the fair wicked queen... When the guns of Cavalli... When Venice and Rome... What then?”) to convey the pointlessness of political or national victory to a bereaved mother
- rapid and frequent alternations of tone (e.g. from hushed or contrite to vehement) facilitated by the dramatic monologue form helps assert the exceptionality of her sufferings as a mother

**Wider Text:**

- use of patterning (“One of them shot by the sea in the east,/And one of them shot in the west by the sea”) is resumed later in the poem (“The east sea and west sea rime on in her head”) to unite the two aspects of the speaker: mother and poet
- use of apostrophe directed at her dead sons (“Ah, boys, how you hurt... And I proud”) as the speaker remembers the pain and joy of motherhood
- repeated use of italicisation (“I made them indeed/Speak plain the word *country*...I prated of liberty”) as the speaker considers her role of mother-as-teacher, and how far she may be responsible for the fate of her sons
- use of proper place names (Turin, Ancona, Gaeta) to trace the course of the mother’s grief

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

- use of the dramatic monologue form (the speaker is characterized and circumstanced) to present a woman who has lost her sons, and her thoughts about the sufferings of bereaved motherhood
- use of anapaestic rhythm creates a driving momentum to the expression of the painful feelings of motherhood which, however, is repeatedly checked by the pauses enforced by the final line of each stanza (e.g. stanza XIV and the transition to XV)
- use of echoing: final stanza almost repeats the first stanza of the poem and both seals and denies (“Let none look at *me!*”) the connection between motherhood and the national struggle

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

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

**Political conditions in nineteenth-century Italy**

- “Mother and Poet” was based on the life of Baroness Olympia Savio, who lost two sons at Ancona and Gaeta fighting for Italian independence
- she became the personification of Our Lady of Sorrows for the Italian cause
- success of nineteenth-century nationalist movements, including that in Italy, in identifying their struggle with freedom and justice, and with the still potent principles of the French Revolution
- 1859-61: achievement of Italian independence
- Barrett Browning’s long residence in Italy (1846-61) and fervent support for the Italian cause; her only child was born in 1849

**AO4: Explore connections within and between literary texts.**

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

Reward connections which are significant and relevant to the question.

- (b) By referring closely to “The face of all the world is changed” (Poem **6(b)**) printed in the accompanying Resource Booklet and one other appropriately selected poem, and making use of relevant external biographical information, examine the **poetic methods** which Barrett Browning uses to write about the impact of love.

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

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

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

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

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

Answers should contain:

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

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

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 impact of love”).

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

- use of personifying metaphor of transformation (“The face of all the world is changed”)
  - the speaker’s perception of reality is altered by the approach of her lover
- use of metaphor (“the footsteps of thy soul/ ... stole/Betwixt me and the dreadful outer brink/Of obvious death...”): the speaker is situated close to death with the lover coming protectively between death and herself, an intervention which transforms everything for her
- use of a combination of multiple pauses, repetition and half-rhyme (“the footsteps.../Move still, oh, still, beside me, as they stole...”) to suggest an atmosphere of hushed stillness in this early phase of the speaker’s transformation by love, an atmosphere which enhances the impact of the rescue which she experiences

- use of contrast (“I, who thought to sink,/Was caught up into love”) between a despairing expectation (‘sinking’) and the vitality and delight of being “caught up” in what her lover has brought her
- use of a musical metaphor (she was “taught the whole/Of life in a new rhythm”) to convey the impact of the joy her new lover has brought
- use of internal rhyme (“...caught up... and taught the whole”) to present the impact of the sudden rapidity of this later phase of love
- use of the cup metaphor (“The cup of dole/...I am fain to drink”) for life before the transformative arrival of the lover allows for rich interpretation, owing to the layers of meaning of the word “dole”
- use of hyperbole (“The names of country, heaven, are changed away/For where thou art or shalt be, there or here”) expressing the impact of the transformation effected by love, and her lover’s place in the new world which she now inhabits

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

- use of a sonnet form following the Petrarchan rhyme pattern, but varying the expected structure of octet, volta and sestet so as to offer a theme, a reprise (line 10), and a coda (line 12) in which the speaker considers the impact of the transformation of her very identity by love
- use of a series of contrasts (past v. present, bitter v. sweet, gradual v. sudden, death v. life) and the movement from their first to their second terms to suggest the fullness of the transformation effected by 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 impact of love”).

Biographical context:

- Elizabeth Barrett’s love affair and elopement with Robert Browning, as detailed in their letters
- “Sonnets from the Portuguese” written during their courtship
- literary context of Victorian love poetry, which Barrett Browning followed in some ways and challenged in others
- strongly religious strain in mid-nineteenth-century love poetry, evident in its diction and allusions
- diction of Victorian love poetry often featured archaic and religious (“sacred”) terms in order to dignify the subject of love
- “rebirth” of the sonnet and the sonnet sequence in the nineteenth-century (Dante Gabriel Rossetti, Christina Rossetti, Meredith), in which Barrett Browning was prominent

**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 impact of love”).

Reward connections which are significant and relevant to the question.

Appropriate poems might include: “And yet, because thou overcomest so”; “Belovèd, my Belovèd, when I think”; “Let the world’s sharpness like a clasping knife”.

## Section B: Unseen Poem

### Advice to Examiners

#### 1 Description v Analysis/Interpretation

Answers which consist of narration/description as opposed to the interpretation required by AO5 should not be rewarded beyond Band 2. From Band 3a upwards you will find scripts indicating increasing ability to engage with the poem and to offer interpretation and begin to comment on methods. Top Band answers will address methods and offer interpretations in relation to the speaker's thoughts and feelings in an explicit and sustained way.

#### 2 Assessment Objectives for A2 2: B

- (a) **AO1** This globalising objective emphasises three essential qualities:
- (i) 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 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".

#### 3 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.

#### 4 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.

#### 5 Observance of Rubric

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

#### 6 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.

#### 7 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.

## 8 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.

## 9 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 B (AEL21)

Mark	AO	General characteristics	How to arrive at the mark
<b>Band 5</b> <b>41–50</b> <b>Assured, excellent, perceptive</b>	AO1	<ul style="list-style-type: none"> <li>excellent understanding</li> <li>excellent sense of order</li> <li>excellent level of expression</li> </ul>	<p>At the <b>top</b> of the band, responses will be cogent and sophisticated.</p> <p>At the <b>bottom</b> of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the text.</p> <p>At the <b>top</b> of the band, responses will connect with the poem in a consistently relevant way, showing articulation and a well-developed understanding of the text.</p> <p>At the <b>bottom</b> of the band, responses will connect with the poem in a mostly relevant way, showing secure understanding of the text and clarity of expression.</p> <p>At the <b>top</b> of the band, responses will make some purposeful and relevant attempts to connect with the poem (these attempts may not be sustained or consistent).</p>
	AO2	assured analytical exploration of methods linked convincingly to interpretation	
	AO5	assured and sophisticated interpretation	
<b>Band 4</b> <b>31–40</b> <b>Coherent, secure and consistent</b>	AO1	<ul style="list-style-type: none"> <li>secure understanding</li> <li>secure sense of order</li> <li>coherent level of expression</li> </ul>	
	AO2	coherent and secure analysis of methods linked clearly to interpretation	
	AO5	coherent and consistent attempts at interpretation	
<b>Band 3b</b> <b>26–30</b> <b>Increasingly purposeful/Competent</b>	AO1	<ul style="list-style-type: none"> <li>competent understanding</li> <li>competent sense of order</li> <li>competent level of expression</li> </ul>	
	AO2	increasingly purposeful comments on methods with explanations linked competently to interpretation	
	AO5	competent attempts at interpretation	
<b>‘Increasingly purposeful/Competent’</b> : a fairly developed and controlled response to the poem and other aspects of the task			

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

## Section B: Unseen Poetry

In this poem the speaker reflects upon an encounter with a team of ploughing horses that provokes a memory of a similar event from his childhood.

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

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

**AO5: Explore literary texts informed by different interpretations.**

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 differences in perception between the adult and the child
- a version of the child’s view of the world and its reliance on imagination rather than prior experience is offered through a re-creation by an adult speaker
- the allusions to “conquering” horses seen in a “cruel apocalyptic light” perhaps suggest the revelatory power of childhood imagination to transform the external world
- perhaps some suggestion of the horses as representative of past historic eras e.g. pre-mechanised farming
- the association of the horses with elemental power, magical fire, and dangerous light — a mythical force radiating beauty and danger, to be both admired and feared

- the adult speaker’s reconstruction or recovery of the visionary quality which the horses had for him as a child, awe-inspiring occupants of a transfigured world, associated with earth, fire and dangerous light, and with furious energies
- the landscape of childhood, or the vision of the child who became the speaker was informed with wonder and preternatural clarity, but also with dread
- the occasional reminders (e.g. “the blank field and the still-standing tree”) of the everyday world which meets the gaze of the adult speaker
- the flat, desolate sense of loss which concludes the poem: “crystalline” past imaginings declining to present mundanity and blankness
- dualism of the speaker’s perspective of the horses, oscillating between the prosaic physical presence they inhabit for the adult speaker and the timeless metaphysical quality they seem to embody in that same adult speaker’s childhood memory

## **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 temporal structure (present to past and reverting to present) — past and present alternate in the speaker’s consciousness, the first transition producing exhilaration and the second disappointment; the transitions are conveyed by adverbial phrases (“just now”) and by opposed statements (“some childish hour has come again”, “it fades! it fades!”)
- use of indirect questioning (“I wonder, why...”, “Perhaps some childish hour has come again”) to establish the situation of a reflective speaker pondering an irruption of the “terrible...wild into his immediate experience
- use of contrast between the mysterious qualities of the vision and the mundane, perhaps impoverished surroundings of the adult speaker creates a sense of defamiliarisation
- occasional use of rhyme which links opposites or disparate elements may be interpreted as adding to the uncanniness of the memory
- use of a lexical pattern which associates the vision with the speaker’s religious impulse, and with transformative magic
- use of metaphor to suggest the child observer’s imaginative vision of an all-conquering, force — awe-inspiring, powerful, majestic
- use of a sequence of metaphors and similes conveying elemental power, enchantment, and fire may suggest the boundless, pure exuberance of a child’s imagination
- use of metaphor of the “dread country crystalline”, conveying the purity of the speaker’s childhood vision, is contrasted with his present where, though physical elements remain unchanged, the awe and wonder of childhood’s imaginative landscape have been extinguished
- tone of awe conveyed through metaphor, emphasised by alliteration and sibilance, to present the horses as imperious, timeless masters of their domain
- use of personification to associate the horses with apocalyptic wrath
- tone of desolation conveyed by exclamatory repetition and the constraining modal verb as the speaker, despite his desperation to retain the moment, loses his rapturous and terrible vision of the horses

**Note: some text from the poem “Horses” by Edwin Muir have been removed due to copyright**