



# Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE Advanced Subsidiary

In English Literature (9ET0)

Paper 3: Poetry

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

## Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

## Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

## Section A Post-2000 Specified Poetry

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO4)
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.</li> <li>Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>Identifies general connections between texts. Makes general cross-references between texts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Makes relevant connections between texts. Develops an integrated approach with clear examples.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Evaluates connections between texts. Exhibits a fully integrated approach with sophisticated use of examples.</li> </ul>

Question number	Indicative content
1	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of each poet's choice of subject matter from contemporary urban life, e.g. Commane remains focused on one scene 'on the bypass'; Turnbull also includes motoring but ranges through a series of scenes as portrayed on the modern vase</li> <li>• comparison of the poets' points of view in presenting contemporary urban life, e.g. Turnbull opens by addressing the vase, parodying conventions of the ode form; Commane appears to identify with the characters (and the reader?) by opening with 'we', becoming 'I' in her final stanza</li> <li>• comparison of tone, e.g. Turnbull's determinedly brash parody of Keats with contemporary language and references ('kitschy', 'crap estates', 'Buckfast'); Commane's cooler, more dispassionate tone in describing the scene ('the flat grey flanks' of the 'cement factory')</li> <li>• comparison of imagery from contemporary urban life, e.g. Commane's use of 'a cover version/mockery... slurred video'; for Turnbull too the vase evokes music imagery ('the joyful throb of UK garage')</li> <li>• structural comparisons, e.g. Turnbull's self-conscious use of Keats' <i>Ode</i>, with the same stanza and rhyme forms; Commane's choice of unrhymed three-line stanzas; the effects of these choices</li> <li>• how each poem ends in a reflection on contemporary urban life, e.g. Commane returns to the 'girl' of the opening lines, as if this scene is endless; Turnbull gives Keats' epigram a contemporary twist.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
2	<p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• comparison of the poets' choices of change, e.g. Commane's scene becomes increasingly unreal, 'We seem to be moving along without gaining ground,/giving way to actors'; Copus describes a teenager climbing into her house but also making the change into a more adult life, with her 'anklet' and painted toenails</li> <li>• comparison of point of view in presenting change, e.g. <i>An Easy Passage</i> appears to have a neutral observer who nevertheless comments from experience ('What can she know...?') and is privy to the thoughts of the girl on the porch and 'the flush-faced secretary'; Commane's ambiguous use of 'we', becoming 'I' at the end</li> <li>• relationships at a time of change, e.g. Copus portrays a girl not trusted by her mother but moving close to a 'friend with whom she is half in love'; Commane's 'mother/daughter pairing' seems closer, though moving into the unreal world of 'a fashion-shoot'</li> <li>• comparison of poets' use of structure, e.g. Commane's short stanzas, each ending in a full stop, describe an increasingly unsettled series of scenes; Copus uses a continuous verse paragraph to convey a multi-faceted view of transition</li> <li>• poets' uses of detail to convey change, e.g. Copus' description of the girl's adolescent body and ornaments; Commane on the 'nightmare' aspects of an urban scene where 'things seem put wrongly' as we are 'shifting to the sidings of our own roadside attractions'</li> <li>• ways the poems end, e.g. <i>An Easy Passage</i> concludes with the girl moving 'gracefully' into the house, with an implication of a change achieved; ambiguity of Commane's scene in which the direction of movement is unclear and the girl of the opening is unconsolated.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

## Section B Specified Poetry Pre- or Post- 1900

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.		
AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft.</li> <li>Shows limited awareness of contextual factors.</li> </ul>
<b>Level 2</b>	7–12	<p><b>General understanding/exploration</b></p> <ul style="list-style-type: none"> <li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft.</li> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> </ul>
<b>Level 3</b>	13–18	<p><b>Clear relevant application/exploration</b></p> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.</li> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> </ul>
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application/exploration</b></p> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.</li> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> </ul>
<b>Level 5</b>	25–30	<p><b>Critical and evaluative</b></p> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.</li> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> </ul>

Question number	Indicative content
3	<p><b>Medieval Poetic Drama</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of similar length passage presenting the human and the divine to accompany the specified lines, e.g. Noah's conversation with God</li> <li>• mix of human and divine, sacred and profane, as reflecting the Medieval context, specifically of the plays and their purpose</li> <li>• everyday setting, with shepherds and a stable, showing the divine (in the form of the Christ-child) come down to earth</li> <li>• ways in which the stable scene echoes the earlier comic scene with Mak and the stolen sheep for dramatic contrast</li> <li>• shepherds' mix of affectionate and elevated language as evidence of the impact of the presence of the divine, e.g. 'little tiny mop'; 'what grace we have fun!'</li> <li>• the nature of the shepherds' presents emphasises that the divine has come to the humble and poor, e.g. 'a bob of cherries'.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
4	<p><b>Medieval Poetic Drama</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of similar length passage on presentation of character to accompany the specified lines, e.g. Mak's first appearance in <i>The Second Shepherd's Pageant</i></li> <li>• dramatic nature and impact of the characters of Noah and his Wife revealed in this passage</li> <li>• Noah's Wife as a foil to the pious and obedient character of her husband</li> <li>• ways in which both words and actions convey the defiant nature of Noah's Wife, e.g. her love of drink and her boxing of his ears</li> <li>• ways in which Noah's Wife, as an addition to the Biblical record, reflects the carnival nature of the poetic dramas as outdoor performances</li> <li>• effect of rhythm and rhyme in creating character, suggestive of the Wife's flippancy, e.g. in her response to Noah's welcome into the Ark.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>



Question number	Indicative content
5	<p><b>Medieval Poet – Geoffrey Chaucer</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of similar length passage to accompany the named lines, e.g. the Wife's mockery of Jankin's 'book of wikked wives'</li> <li>• ways in which Chaucer satirises both the Wife and her old husbands, e.g. by her extravagant exaggeration of their complaints</li> <li>• Chaucer's creation of the Wife's voice as an instrument of satire, e.g. her forthright, earthy language</li> <li>• ways in which Chaucer turns his satire on both the Wife and the misogynistic writers she describes</li> <li>• satire of both women and of the vices and hypocrisies of the Church as a feature of medieval writing</li> <li>• ways in which the Wife's use of sex to control her husbands satirises the Church's teaching on the sanctity of marriage.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
6	<p><b>Medieval Poet – Geoffrey Chaucer</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriate selection of similar length passage to accompany the named lines, e.g. the Wife's account of her assertion of control over her old husbands</li> <li>• the context of the <i>Prologue and Tale</i> in the Medieval tradition of morality tales</li> <li>• the ways in which Chaucer structures the <i>Tale</i>, with features such as the quest and final resolution, as an echo of aspects of the Wife's <i>Prologue</i></li> <li>• ways in which Chaucer appears to use the ending of the <i>Tale</i> to exemplify both mutual respect in marriage and the Wife's more assertive claim to mastery</li> <li>• Chaucer's use of language which reflects morality, e.g. 'honour'; 'bath of blisse'</li> <li>• ways in which the conclusion of the <i>Tale</i> may or may not represent justice.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Question number	Indicative content
7	<p><b>The Metaphysical Poets</b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>The Definition of Love</i>, e.g. Donne's '<i>Batter My Heart</i>'</li> <li>• contrasts, contradictions and unrelated ideas as features of Metaphysical poetry</li> <li>• references to mathematics and other learning as typical of the period</li> <li>• ways in which Marvell's argument progresses through linking apparent contradictions from stanza to stanza, e.g. using words such as 'therefore' and 'unless'</li> <li>• use of contrasts to display the poet's learning and skill as well as to praise the object of desire</li> <li>• ways in which the tension between apparently contrasting ideas and situations is held in regular, self-contained stanzas, yet never quite resolved.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
8	<p><b>The Metaphysical Poets</b> Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>A Hymn to God the Father</i>, e.g. <i>The Apparition</i> by John Donne</li> <li>• different sources of guilt, e.g. guilt for sin, guilt in relationships</li> <li>• Donne's guilt and appeal for forgiveness typical of the concerns of his devotional poetry and of religious verse of the period</li> <li>• the structure of Donne's argument typical of Metaphysical rhetoric, with repeated questioning in the first two stanzas resolved in the third</li> <li>• repetition of sentence pattern and of 'sin' emphasise the depths of guilt and remorse</li> <li>• effects of Donne's rhyme scheme and word play, e.g. on 'done' and his name in the final lines.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Question number	Indicative content
9	<p><b>Metaphysical Poet – John Donne</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Goodfriday, 1613. Riding Westward</i>, e.g. <i>Holy Sonnet VII</i> ( ‘<i>At the round earth’s imagined corners</i>’ )</li> <li>• sense of guilt as typical of Donne’s religious verse and reflecting concerns of the period, e.g. ‘burn off my rusts’</li> <li>• opening lines, with a proposition and an image combining the soul and astronomy, typical of Metaphysical arguments, e.g. ‘Let man’s soul be a sphere’</li> <li>• ways in which Donne embodies the act of repentance as the need to change direction, resolved at the end of the poem, e.g. ‘I’ll turn my face’</li> <li>• ways in which Donne stresses the cost of Christ’s redemption, e.g. ‘that spectacle of too much weight’</li> <li>• Donne’s portrayal of redemption as the reconciling of opposites resolving the apparent contradictions in the poem in the closing sentence as typical of Metaphysical verse.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
10	<p><b>Metaphysical Poet – John Donne</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Twickenham Garden</i>, e.g. <i>Song</i> ( ‘<i>Sweetest love I do not go</i>’ )</li> <li>• ways in which Donne uses contradictions throughout the poem as an integral part of an argument which culminates in the final line, typical of his verse and Metaphysical poetry more widely</li> <li>• Donne’s use of contradictory language, e.g. ‘manna to gall’; ‘stone fountain weeping’</li> <li>• use of religious language to describe the unhappy lover’s condition, linking earthly and sacred love and reflecting the debates and beliefs of the period, e.g. ‘transubstantiates’</li> <li>• focus on the intense and contradictory nature of the lover’s misery unmatched by any other lovers, e.g. ‘self traitor’</li> <li>• ways in which the final couplet’s simple rhyme concludes, yet fails to resolve, the poem’s contradictions and ambiguity.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Question number	Indicative content
11	<p><b>The Romantics</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>London</i>, e.g. Shelley's <i>The cold earth slept below</i></li> <li>• different kinds of suffering presented, e.g. grief; lack of freedom; exploitation of children</li> <li>• effect of Blake's presentation of suffering through first-person account of an observer wandering through the streets of the city</li> <li>• ways in which descriptions of suffering reflect social conditions of the time, e.g. effects of London's rapid expansion and overcrowding; child labour</li> <li>• apocalyptic nature of Blake's vision of the suffering city, e.g. 'the hapless Soldier's sigh/Runs in blood...'</li> <li>• ways in which Blake's structure emphasises the effects of suffering, e.g. through repetition.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
12	<p><b>The Romantics</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Ode to the West Wind</i>, e.g. Wordsworth's <i>Lines Composed a Few Miles above Tintern Abbey</i></li> <li>• the poet as someone with vision, even as prophet, as a feature of Romantic poetry and a reflection of the times</li> <li>• Shelley's desire to share his vision as a reflection of his situation in Italy, far from England at a time of personal loss and unrest, e.g. the Peterloo Massacre</li> <li>• Shelley's invocation of the wind mirroring his desire to spread his vision widely, e.g. 'the trumpet of prophecy'</li> <li>• use of the natural world as source of inspiration, typical of Romantic poetry, e.g. how seeds lie dormant till Spring brings them to life</li> <li>• Shelley's structural choices and declamatory tone as a means of proclaiming the poet's vision.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Question number	Indicative content
13	<p><b>Romantic Poet – John Keats</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>'O Solitude, if I must with thee dwell'</i>, e.g. <i>'When I have fears that I may cease to be'</i></li> <li>• Romantic idea of Nature as the appropriate environment for solitude, e.g. 'Nature's observatory'</li> <li>• richness of Keats' imagery in evoking a sense of solitude, e.g. personification of solitude and his relationship with it</li> <li>• references to the alienating effect of contemporary city life, e.g. 'the jumbled heap/Of murky buildings'</li> <li>• the poet as solitary visionary is a typical Romantic theme</li> <li>• Keats' use of the sonnet structure, e.g. a clear break in the sestet with 'But...', to contrast solitude with the 'soul's pleasure' of companionship.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
14	<p><b>Romantic Poet – John Keats</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>'Bright Star! would I were steadfast as thou art'</i>, e.g. <i>On Sitting Down to Read King Lear Once Again</i></li> <li>• Keats' different uses for the sonnet form, e.g. for personal introspection; for reflection on the craft of poetry</li> <li>• Keats' use of the sonnet reflecting the Romantic tendency to look to the past for their literary forms</li> <li>• Keats' manipulation of the octave and sestet to create contrast, e.g. the remote, cold images evoked in the first eight lines and the warm, sensual tone of the conclusion</li> <li>• compressed imagery reflecting intense emotion as typical of Romantic use of the sonnet form, e.g. when describing the snow</li> <li>• Keats' attempt in the final couplet to reconcile the static perfection of the star and the frailty of human love.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Question number	Indicative content
15	<p><b>The Victorians</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>'From In Memoriam: VII 'Dark house, by which once more I stand'</i>, e.g. <i>Grief</i> by Elizabeth Barrett Browning</li> <li>• ways in which grief is prompted, e.g. by a location</li> <li>• context of Tennyson's intense grief for his friend, Hallam</li> <li>• poem as a reflection of Victorian conventions and attitudes surrounding death</li> <li>• ways in which language choices convey grief and the feelings of the bereaved, e.g. 'long unlovely street'; 'like a guilty thing'; 'ghastly through the drizzling rain'</li> <li>• Tennyson's use of structure to express his grief, e.g. the direct address to the location of his grief; the line break between stanzas one and two.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
16	<p><b>The Victorians</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Meeting at Night</i>, e.g. Rossetti's <i>A Birthday</i></li> <li>• different contexts for presentation of love, e.g. clandestine; married love; obsessive</li> <li>• presentation of love in the context of Victorian social and moral conventions</li> <li>• effect of Browning's two-part narrative, first on water then on land as the lover approaches the beloved</li> <li>• Browning's structure of the poem in mirrored stanzas with mirrored rhyme-schemes, each listing a series of sense impressions with frequent alliteration, conveying rising excitement</li> <li>• how the final lines, uniting the lovers, bring the narrative and the emotion to a conclusion.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Question number	Indicative content
17	<p><b>Victorian Poet – Christina Rossetti</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>May</i>, e.g. <i>An Apple-Gathering</i></li> <li>• how Rossetti's structure conveys the contrast between the happiness of May and its later disappointment, e.g. by division into two stanzas, with the second shorter and without the detail of the first</li> <li>• ways in which the promise of life and fertility in May is contrasted with the bitterness of cold disappointment</li> <li>• typical Victorian features of sentiment and nostalgia in the way that disappointment is conveyed by a sense of longing for lost happiness, e.g. 'ah pleasant May!'</li> <li>• use of repetition to convey the sense of helplessness and defeat in disappointment, e.g. 'I cannot tell you how it was' opening each stanza</li> <li>• context of Victorian social pressures, especially for women, implied in the poem, e.g. expectation of marriage as a means of fulfilment.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
18	<p><b>Victorian Poet – Christina Rossetti</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Goblin Market</i>, e.g. <i>Maude Clare</i></li> <li>• contrast as a reflection of Victorian anxieties, e.g. between the responses of the sisters to the Goblin merchants; between the familiar and the foreign outsiders</li> <li>• use of imagery to create and develop contrast, e.g. between the temptations of the merchants' lushly described exotic fruit and the sisters' more homely produce</li> <li>• use of contrast to reflect changing economy during the 19th Century, e.g. between the goblin's fare, which can only be acquired at a price, and the sisters' self-reliance on the products of their own labour</li> <li>• presentation of contrasting Victorian attitudes to sexual relationships, e.g. 'Jeanie in her grave/Who should have been a bride', while the sisters 'talked as modest maidens should'</li> <li>• the way Rossetti uses contrast to develop themes, e.g. the representation of fall and redemption in the poem.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Question number	Indicative content
19	<p><b>Modernism</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>The Fawn</i>, e.g. Lawrence's <i>Snake</i></li> <li>• different reactions to beauty, e.g. longing for acceptance; awe</li> <li>• ways in which Millay describes the fawn, e.g. 'monstrous and beautiful to human eyes'</li> <li>• Millay's presentation of how the beauty of the fawn affects her emotions, e.g. a wish to protect; 'fear lest he depart'</li> <li>• effect of Millay's structural choices to create hesitancy and doubt when describing the fawn's beauty as something transient and precious, e.g. irregular line lengths; use of rhyme on a varied pattern</li> <li>• ways in which the uncertain relationship between the observer and fawn, seen in 'my fear lest he depart', could reflect the unease of the modern world about its relationship with the beauty of the natural world.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
20	<p><b>Modernism</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Musée des Beaux Arts</i>, e.g. Eliot's <i>La Figlia Che Piange</i></li> <li>• ways in which Auden treats suffering as universal, arbitrary and unending, e.g. by using a classical myth represented in an Old Master's painting</li> <li>• typically Modernist concerns with cultural tradition seen in the harsh light of mundane modern living, e.g. 'dogs go on with their doggy life'</li> <li>• suffering represented in the reference to 'dreadful martyrdom' and 'the torturer', perhaps alluding to cruelties of 20th Century wars</li> <li>• Auden's portrayal of indifference to suffering, e.g. from the ploughman; from the ship which 'sailed calmly on'</li> <li>• Auden's use of structure to convey the nature of suffering, e.g. conversational tone, typical of Modernism, in contrast to the scenes it describes.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>



Question number	Indicative content
21	<p><b>Modernist Poet – T S Eliot</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Whispers of Immortality</i>, e.g. <i>Sweeney Erect</i></li> <li>• different ways in which sexual relationships are presented, e.g. as dangerously seductive; as casual exploitation</li> <li>• effect of Eliot's prefacing the description of Grishkin's charms by a meditation on human mortality, e.g. 'lusts and luxuries'</li> <li>• reference to 17th Century writers reflecting Eliot's close interest in the period</li> <li>• graphic description of the frailty of flesh alongside sexual desire in the context of the brutal conflict at the time of the poem's wartime composition (1918/19)</li> <li>• Eliot's language choices in presenting sexual relationships, e.g. 'promise of pneumatic bliss'; 'so rank a feline smell'.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
22	<p><b>Modernist Poet – T S Eliot</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Gerontion</i>, e.g. <i>The Love Song of J. Alfred Prufrock</i></li> <li>• variety of ways and contexts in which Eliot presents futility, e.g. futility of ambition; futility of life viewed from the perspective of old age</li> <li>• ways in which the context informs the poem, e.g. references to 17th-Century drama; to religious revelation</li> <li>• Eliot's use of the old man's voice to convey feelings of futility, e.g. 'I was neither at the hot gates'; 'I have lost my sight, smell, hearing, taste and touch'</li> <li>• contrasts between references to high culture and sordid reality, emphasising futility, e.g. 'a decayed house'; 'the goat coughs at night'</li> <li>• Use of free verse as a means of conveying the futility of Gerontion's reflections, e.g. to mirror random 'thoughts of a dry brain'; to suggest the direct, conversational address of the old man.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Question number	Indicative content
23	<p><b>The Movement</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Farewell to Kurdistan</i>, e.g. <i>The Whitsun Weddings</i></li> <li>• significance of departures, e.g. for a fresh start in life</li> <li>• ways in which a physical journey signifies Tonks' longing for a complete change, e.g. 'As my new life begins'</li> <li>• ways in which feelings about contemporary life are conveyed, e.g. 'how they stink of green fatty soaps, the rich'; 'abominable, ludicrous papers'</li> <li>• details of urban life typical of the disillusionment in much mid-Century poetry, e.g. 'the trains come in, boiling, caked'; 'the lost and rotten hours'</li> <li>• ways in which the traveller's hopes are undercut by the text, e.g. 'it's Charon's rowing-boat that lurches and fouls my hand'; the ambiguity of Tonks' ending.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
24	<p><b>The Movement</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Felo De Se</i>, e.g. <i>Your Attention Please</i></li> <li>• different representations of the threat or reality of death, e.g. the onset of war; precipitated by the death of a relationship</li> <li>• Blackburn's choice of form: how the monologue conveys the viewpoint and conflicted feelings of the former lover, e.g. 'it was no time for sentiment'</li> <li>• ways in which the treatment of the woman is presented, e.g. in the doctor's apparent lack of concern: 'Ah well, that's not my business'</li> <li>• mundane details, e.g. reference to <i>Punch</i> magazine and 'flatlet', typical of poetry of the period</li> <li>• ways in which intertextual references, e.g. to the death of Desdemona, indicate the universality of the misery that unhappy relationships can bring.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>

Question number	Indicative content
25	<p><b>The Movement Poet – Philip Larkin</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Skin</i>, e.g. <i>Next, Please</i></li> <li>• ways in which Larkin presents mortality, e.g. in physical decay; in the inevitable approach of death</li> <li>• ways in which Larkin creates a personal voice, e.g. through a first-person address to skin</li> <li>• language choices that convey mortality, e.g. ‘you must learn your lines’; ‘an old bag’</li> <li>• the rejection of youthful exuberance, e.g. ‘brash festivity’, typical of Larkin’s verse and of the focus of writing of the time on the mundanity of daily life</li> <li>• ways in which Larkin’s structure choice could reflect the relentless nature of mortality, e.g. a single sentence across three stanzas; the way the rhyme-scheme appears to stumble in the final stanza.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>
26	<p><b>The Movement Poet – Philip Larkin</b></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> <li>• appropriately selected second poem to accompany <i>Maiden Name</i>, e.g. <i>I Remember, I Remember</i></li> <li>• different ways in which youth is portrayed, e.g. as a time of ‘<i>that young beauty</i>’; as a period marked by unhappy memories</li> <li>• Larkin’s questioning of social conventions of mid-20th century, e.g. expectation of relationships inevitably leading to marriage; wife taking husband’s name and becoming ‘confused/By law with someone else’</li> <li>• ways in which Larkin conveys ambiguous feelings about youth, e.g. ‘beautiful’; ‘vivid’; as a lost era ‘losing shape’ with the passing of time</li> <li>• effect of the way in which Larkin structures the poem in regular stanzas with a consistent rhyme scheme</li> <li>• ways in which Larkin varies the sentences to convey a range of thoughts and feelings, from a whole stanza to four words.</li> </ul> <p>These are suggestions only. Reward any valid alternative response.</p>