



Pearson
Edexcel

A Level English Literature

Summer 2018
Exemplars

Paper 3: Poetry
(9ET0/03)





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Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to A Level English Literature Paper 3: Poetry (9ET0/03).
- The responses in this pack were taken from the Summer 2018 summer examination series. The questions papers and mark schemes can be found on the Pearson website [here](#).
- In this pack, you will find a sample of responses; examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact the English subject advisor team on teachingenglish@pearson.com



Exemplar Scripts – Section A



Section A

Script 1: Question 2

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☒ **Question 2** ☒

Both Helen Dunmore and Les Murray explore adults looking back on childhood incidents. Although the title 'Growth' is a euphemism for the illness ~~for~~ that the Gran endures, it could also ~~represents~~ foreshadow the growth of the narrator as they grow as a person into their adult life. The title of 'To My Nine-Year-Old Self' is again a reflect upon the past from the adult to their child-like state and ~~the~~ depicts the ideas of self-growth and what advice they would give themselves: "you must forgive me", suggesting the realisation of adulthood and the benevolent of letting go of childhood.

Both poets explore adults looking back on childhood incidents by exploring the theme of ~~loss~~ loss. Loss is presented within both poems as the main, primary theme. Murray presents the loss of the characters nan to cancer, however it is not until adult-hood that cancer is recognised as the cause due to the lack of knowledge as a ~~child~~ child: "accomplishing her hard death on that strange farm miles away", the lack



of knowledge in loss is revealed by this metaphor, describing the hospital in which Gran is as a 'strange farm'. Due to the loss of his nan and the immense amount of care she endured, it is suggested that as a child they felt neglected - therefore revealing not only the loss of his nan but furthermore the loss of his childhood: "Hiding from the grief this day, I dropped off a veranda and started walking", the caesura within this line reveals the separation from the grief of the reality of growing up and losing loved ones from the separation of childhood fantasy and holding onto ones childhood.

Loss is presented within 'To My Nine-Year-Old self' as the narrator again reflects on their childhood experiences and the loss of his child state as depicted within the lines: "a baby vote, or a bag of sherbet lemons" and "ice-lolly factory, a wasp trap and a den by the cesspit" -

this list of three reveals the grasp he has, held onto memories and his experiences; yet these memories are hindered by the growth of his body: "I have spoiled this body we once shared", by speaking in past tense with the word 'verb' he is initiating the loss of ~~his~~ himself, ~~Positive sounds such as~~



Sound imagery such as ~~"straighten~~ the suballance within the line "we'd jump straight out of the ground floor in the summer morning?" ~~reveals the~~ ~~positive~~ within 'To my nine-year-old self' reveals the positive nature ~~in~~ and the happiness of his childhood experiences, however these contrast with the harshness of the plosive sounds within the line: "but the truth is we have nothing in common beyond a few shared years. I won't keep you then", this plosive sound imagery depicts the harsh and tragic nature of adulthood. The sound imagery within 'Growth' again includes the effect of suballance to create the ~~sep~~ separation between the sweetness of ~~is~~ the ignorance of childhood: "and the sky trees, pencilling across the pale ahead", this metaphor reveals the ~~childish~~ child-like ignorance of the unknown against the plosive sounds of: "Canter, though, gathered behind and came level.", this chremamorphism of horse imagery via the use of the word 'canter' reveals the detrimental harsh reality of the destruction of Gans illness.

The language within 'To my nine-year-old self' represents the past through the use of refrain →



within the poem when ~~the narrator~~ Dumore repeats the use of 'or' to continue ~~the~~ the idea that there is still hope for his past self, ~~as he~~ as they gather memories during the third stanza: "or a bag of sherbet lemons" and then again in the fifth: "or to lunge over water". The Anaphora in the fourth stanza ~~is~~ of the ~~the~~ words "Time ~~was~~ to" conveys those memories as fond, unlike adulthood. The language within growth can be seen as colloquial at the beginning of the poem as suggested to be narrated in a child-like manner, such as "Dad had to stay out there-milking". The use of personal pronouns within both poems reveals the personal nature of the poem and the harsh effect that adulthood has on one's mental state, yet we also comprehend their acceptance of this change as revealed in 'To my Nine-year-old self': "I leave you in an ecstasy of concentration" ~~by~~ ~~the~~ although the acceptance is a negative acceptance of loss, we understand the human capability of acceptance.

The structure of 'Growth' does not follow any type of rhyme scheme which could suggest



child-hood ignorance and the inability to understand her death, therefore the structure is inconsistent much like the health of his gran. The short nature of each stanza also reveals the submissive ideals of a child compared to that of an adult. The structure of 'To my nine-year-old self' ~~again~~ similarly does not have a consistent pattern nor rhyme scheme, which could reveal the recklessness of their childhood experiences.

To conclude, ~~both~~ both poems have a negative interpretation upon the theme of acceptance. 'To my nine-year-old-self' presents the past by foreshadowing their illusions: "time to hide down scared lanes"; where as 'Growth' speaks on the idea of the ignorance and blindness a child has upon the world, ~~and~~ furthermore suggesting it's bittersweetness when the time comes to ~~accept~~ accept what once was, essentially revealing the idea that ignorance is bliss; confirmed by the end rhetorical question that presents this realisation: "One man was punched for asking Did Emily have a growth?"



Script 2: Question 1

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☒

Both Les Murray in *Growth* and U A Fanthorpe in *A Minor Role* explore responses to serious illness. Both portray the difficulties of coping with the serious illness of a loved one, and the latter one goes to handle the situation.

In *Growth*, ~~the~~ the speaker is dealing with the loss of their 'friendly Gran', the use of 'friendly' shows a close bond than just family and that the speaker had a close relationship with their grandma. They also describe her death as a 'hard death', intensifying the impact it had on them. Whilst in *A Minor Role*, the loved one has not died but the speaker portrays their illness as being strenuous to manage as they are things they have to do, 'driving to hospital, parking at hospital', the use of the listing not only shows how much work there is to do but also the effect it has on the speaker as they rapidly list our tasks.

In *Growth*, Murray explores the constraints on family that serious illness can have. The speaker says that 'my mother was nursing her so we couldn't be at home', which demonstrates the effects on when a loved one needs



Learning Care at. The use of 'nursing' depicts Porters the image of a care home and that this is what ~~her~~ ~~family~~ ~~has~~ ~~been reduced to~~ their family has been reduced to.

A minor Role also explores the idea of nursing your loved one back to health as the speaker plans how about for how to care for their loved one, 'Thinking about: Bed? A good idea!', The use of rhyme with 'about' and 'Bed' provides a playful tone that suggests that they are recovering, however, the line ending without a rhyme could be symbolic that it's not.

A minor Role also explores the subject with coping with serious illness. The speaker says 'Pretend all's well, Admit it's not', depicting their melancholic attitude. The juxtaposition of 'Pretend' and 'Admit' shows an inner conflict in the speaker and shows how they are struggling with their emotions.

The speaker also ~~notes~~ refers to their ~~emotions~~ emotions as 'ghosts of spiders', the use of 'ghosts', a film term, could suggest that the speaker is in disbelief about what is happening.

The speaker in Growth says that they are 'Hiding from the grief', which could suggest that they feel some form of shame.

Overall, both poets portray serious illness as unavoidable circumstances that affect whole families and the mental health of those caring for them.



Script 3: Question 2

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☒

Both the poems "Growth" by Les Murray and "To my Nine-year-old self" by Helen Dunmore explore the theme of childhood and memories which happened as a child.

The use of Tense is notable in crafting this "Growth" is described using in the past tense, it is a memory, an anecdote of sorts; it comes across that ~~Dunmore~~ ^{Murray} is describing to us this experience of her past. "To my Nine-year-old self", however, flits between tenses, past and present, reinforcing the impression of this poem being an encounter of Dunmore with her past self. This tense-flitting the joining of past and present experience, suggests a deeply nostalgic and nostalgic feel, that Dunmore is longing for the past. However, she knows that despite her longing, the past is unattainable: "I shall cloud your morning." Childhood is presented something very much sought after and desired, but something wholly unattainable. There isn't, however, this nostalgic and yearning feeling in "Growth". The use of Tense places the past firmly in the past, with no attempts at reaching or grasping it. In fact, her childhood is presented as quite grim: Throughout, we are given images of "hard death", a "strange farm"; "it was the peak of war." Clearly, this is not a memory which Murray looks at fondly.



~~However, it is suggested~~ However, it is suggested that only since has Murray ~~understood~~ understood the misery of this time.

She writes that: "no one had taught me fear of ghosts or burnout streaks / ~~or~~ from the stars above my walking."

She was a child without fear, free of even the typically childish fears of "ghosts" etc. However, the use of the phrase "no one had taught me" signifies that she has since learned fear, that she has come to realize the gravity and weight of the world. This is something later expanded upon in the quote "years later, it would come down / to me that Granny's death had / been hidden away, as cancer". Childhood innocence and strength had protected her from the "ghosts" of the reality of ~~the world's realities~~, her grandmother's illness, and indeed the world's realities, however in her adulthood the painful nature had become clear. Childhood incidents are perceived as not being fully understood as a child; the realization has to come later on in life.

A similar sense of obliviousness to the realities of the world is seen in 'to my nine-year-old self'.

The lines in which this is probably most noticeable are:
"Time to pick robes for tuppence a pound, / Time to hide down scared lanes / From men in cars after girl-children."

~~For the danger~~ Dunmore notes that she did not understand the realities of danger in her youth; the "men in cars" who posed a threat to her are made now a game by placing them amongst her childhood



hobby of collecting rosehips, mentioned so casually and passingly: Dunmore immediately goes on to list other childhood activities, not lingering at all on this horrifying thought. She does this to contrast on how she as a child could not fathom the danger and incidents that surrounded her that she viewed it as a game, and had only in her maturing, and adulthood come to realise what could have been. This is a very similar sentiment to that in 'Growth'. However, I would argue that 'To My Nine-year-old Self' is a poem that aims more at reminding on this innocence, whereas 'Growth' is a poem which mourns the experience of her past with newfound understanding.

This difference is suggested through the use of pathetic fallacy. 'To My Nine-year-old Self' is described to take place ~~in~~ in the warmth of a "summer morning" - a sunshine-filled, joyous description that paints the scene in a positive, optimistic light. The setting of "morning" suggests a new day - hope, promise. This is very contrasting to the description in 'Growth': "Coal dust of evening/dark moved in from the road edges". The use of the phrase 'coal dust' not only gives the poem a very dark feeling, but also very oppressive and suffocating, bringing up images of pollution and 'the blacking'. The darkness is personified, "[morning] in from the road edges", ~~and~~ which gives it a sense of its own power and agency, a paranoid and



frightening description. This ~~is~~^{is} not a ~~naïve~~^{naïve} setting. This ~~first~~ mysterious "[moving]" darkness shifting around a girl who had not been 'rough fear' as almost creates a sense of dramatic irony clearly created by Murray; though she and we are aware of the dangers and hardships that are to face her, her past self is blissfully unaware. This supports the element of children not realizing the weight of incidents they are involved in until later in life.

Though Murray and Dunmore both explore the innocence of children and their obliviousness to the true nature of the incidents and dangers they face, they do so through very different lenses. Murray writes about the difficulty of dealing with these things that you did not realize or understand as a child. Dunmore writes about the nostalgia ~~and~~ and yearning for a time when the world seemed so bright. Murray ~~is~~ feels ~~is~~ overwhelmed by his newfound "fear/of ghosts or burning streaks/from the stars[...]", whilst Dunmore yearns for "an ecstasy of concentration/study feeling a rise scab from your knee/it paste it on your tongue."



Script 4: Question 1

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☒

In 'Growth' by Les Murray and 'A Minor Role' by U.A. Fanthorpe the theme of serious illness is the key to each poem and both present this through a variety of techniques and methods. 'Growth' utilises the ~~free verse~~ ~~irregular~~ patterns of metre to show the confusion of the ~~narrators~~ ~~Gran's~~ illness in which the child cannot understand the seriousness of the illness. Similarly, free verse is used in 'A minor role' to convey the difficulty of life and her inability to have a ~~regular~~ consistent pattern in her life due to her serious illness. Both poems evoke the feelings of sympathy in the reader as we see the ~~desperate~~ ~~desperation~~ of ~~each~~ illness in both, however the responses greatly vary.

In 'Growth' we see Murray use ~~free verse~~ ~~irregular~~ stanza structure with no rhyme scheme or regular metre to convey the confusion of the boy in responding to his Gran's serious illness. The poem cannot achieve this sense of formality as the whole of the family is in shock ~~and~~, and similarly the members of the family are scattered around the setting of the farm ~~by~~ ~~own~~ with the mother 'nursing her' (Gran), ~~while~~ whilst 'Dad had to stay out



'the milking' and the child is 'walking barefoot through the paddocks'. The response of Grant's illness ~~has~~ has created confusion and division in which all of the family are separated. We similarly see ^{this in the} use of free verse and irregular stanza structure in 'A Minor Role'. ~~It~~ However, the key difference between the two is that Farthorpe uses this as a mechanism of showing the lack of rhythm and consistency that the woman ~~can~~ copes with. This shows the difficulty of her life and how she cannot grasp the serious illness that has befallen her. The irregularity of ~~both~~ ^{her} 'Growth' shows the confusion and division of the response to Grant's serious illness, whereas in 'A Minor Role' it shows the difficulty she has in creating consistency in her life.

Murray ~~in~~ and Farthorpe both use the technique of lists and asyndeton to show the responses to Grant's illnesses, however this in two entirely different ways. Murray uses it to convey the innocence and separation of the boy from his Grant's illness in which he has other priorities, such as when he describes his Dad 'milking, appearing sometimes, with his people, all waiting past'. This shows the boy's detachment from his Grant's serious illness and this list highlights his youth and innocence as he ~~in~~ focuses on external matters. On the other hand, Farthorpe uses the same



technique to show the endless misery of her life and how she longs to break away from this supposed terminal and mental illness to a simpler illness of 'a broken leg'. She lists her 'genres of misery': tears, torpor, boredom, lassitude, yawnings, for a simpler illness, like a broken leg! This highlights the desperation of the woman's misery and her longing for a fixable illness. The contrast between the poems responses to illness is one focus of her ~~more~~ constant misery whereas the external reaction of the child is innocent and unaware of the severity of the situation. However, perhaps Murray creates a ~~striking~~ ^{striking} metaphor in 'No car lights. No petrol.' This potentially can be seen as referring to the 'Gran' running out of life and the child perhaps accidentally referencing the reality and severity of the situation. The harshness of the Caesura implies the this severity with a thud in the middle of a section with the first bit of flow and enjoyment of the boy walking. Potentially this is the turning point when his innocence fades. The metaphor is also used by Fantome to show the ~~severe~~ ^{life} pain of the woman and the longing for sympathy, "learn to conjugate all genres of misery". This literary metaphor which alludes to conjugating a verb suggests her resigned nature



and her sense of acceptance of her misery. Once again we see the ~~the~~ contrast in the poems of innocence with acceptance and pain.

Both poets make use of the interrogative and also italics. This ~~is a technique~~ ~~shows~~ ~~that~~ This creates emphasis and ~~the~~ both techniques allow the statement to stand out however the primary emphasis of it in 'Growth' is to show that the ~~child's~~ child's reaction innocent reaction and ~~walk~~ of philosophical thought is over. 'Now where are you off' from the rider cuts the child out of his innocence and soon after he is thrown into the environment of the battle, to the reality of the situation. However, arguably he is further protected from experiencing the full sorrow of his Gran's illness and ~~own~~ death as it seems he is too juvenile to understand the doctor being 'cursed out of the morphine room' and similarly the semantic field of happiness and warmth directly after arguably gives ~~him~~ the child a re-birth to his innocence. The ~~been~~ child was 'hugged and laughed over for the miles I'd covered'. The child can't appreciate the severity of the situation as he is isolated and protected from it by the flaws of his age. The interrogative and italics are also used in 'A Minor Role' although unlike



'Growth' this implies she is constantly talking to herself and trying to convince herself of persevering with her life. At the end of the poem we see this where she claims 'it would have been better to die' with the reply 'no it wouldn't!' This exclamatory phrase creates a fighting response, however how much we believe that is debatable. She similarly uses other exclamatory phrases in her reply to the hypothetical of 'Bed?' where she answers 'A good idea!' This once again highlights that she is trying to convince herself of the positives of life. Unlike 'growth' where the child is protected from the sorrow of serious illness the woman in 'A Minor Role' faces the challenges of it every day which has driven her to a state of madness and insecurity. Her only lifeline is her false pretences which create the illusion of life. This is further echoed in the last line of Fartherpo where she says 'I am here to make you believe in life!' The use of 'you' directly refers to us as the reader and in the context of the comparison of both poems can almost be seen as a reference to the child of 'Growth' to continue believing in life despite it's falsities which are shown by the suffering of the woman in 'a minor role'.



Finally, Farthorpe uses a variety of present continuous verbs ~~as before~~ such as 'driving', 'parking', 'holding' to ~~say~~ show that the response of the women to her illness is to ~~be~~ dissolve into the endless chores of life which she almost seeks as a hiding place amongst the normal noises of everyday life ~~perhaps~~, in taking 'a minor role' away from the major role her illness gives her. Whereas in, 'Growth' the syntax used in 'from the stars above my walking' highlights that the boy is immune from fear as he has not been 'taught it'. He does not have to worry over the fear and trepidation of his 'Gran's' illness whereas the woman in 'A minor role' knows she cannot achieve this but is simply trying to dissolve into the background of life. Farthorpe's use of a lack of subject at the end of sentences echoes this where there is a lack of personal pronouns such as 'lean to conjugate' where no 'I' is used. The lack of personal pronouns in 'A minor Role' shows how the women wants to sustain the background music of civilis' whereas in 'Growth' the boy is immune to this.

Both poets show the pain and tribulations of



responding to serious illness. However, Murray through the use of asyndeton and semantic fields highlights the innocence of the boy child's response to his Grand illness. Despite the poet's intentions at exposing him to this sorrow with the interrogative ~~thru~~ his family protect and sustain his innocence. On the contrary, in 'A Minor Role' the woman is struggling to keep going in her life and the use of hypophora and exclamatory phrases suggest a sarcastic and false tone but also the suffering she goes through daily to keep going. Both poems, Murray shows the innocence of youth in responding to severe illness whereas Panthea shows the eternal suffering.



Exemplar Script Commentaries – Section A



Script number	Examiner commentary and mark
Script 1	<p>Question 2</p> <p>A clear response, which demonstrates understanding of key aspects of both poems. There are elements of feature-spotting and speculation but also some sensitivity to tone and point of view in both poems.</p> <p>Level 3: 15 marks</p>
Script 2	<p>Question 1</p> <p>This brief essay is mostly basic and general but does show, on the second page, some awareness of the writer's craft supported by specific details, and it makes a few simple links between the poems.</p> <p>Level 2: 8 marks</p>
Script 3	<p>Question 2</p> <p>There is a sense of overview and detailed exploration within a coherent framework here.</p> <p>The text is used sensitively and good links are made, for example about childhood innocence. Evidence of discriminating use of text places this in low Level 4.</p> <p>Level 4: 20 marks</p>
Script 4	<p>Question 1</p> <p>Despite some lapses, this is discriminating answer with a range of textual analysis (not always successfully developed).</p> <p>There is a good sense of the candidate actively exploring the unseen poem. A strong Level 4 response.</p> <p>Level 4: 23 marks</p>



Exemplar Scripts– Section B



Section B

Script 5: Question 17

Goblin Market tells stories + Margaret Apple Gatherer Margaret Apple
OP- "Come buy our Margaret Apple Gatherer Margaret Apple
Orchard Fruits" "Plucked pink blossoms" "Enter Queen"
L - "Jeannie" "Went their flaws" "Stopped to talk"
S - rhyme - story book content "I found no more in"
E - "I loitered still" Rhyme.
"Their fruits like honey to the throat but poison to the blood."

Christina Rossetti ~~through her poems~~ ^{she explores} ~~through human flaws and~~ ^{story-telling}
through her poems ~~as a human~~ ^{through human flaws and}
in her characters ~~throughout her poems~~ ^{throughout her poems} Goblin Market
and Apple Gathering - Although in Goblin Market
the endings end differently for the characters.

Initially, Rossetti uses the significance of
the opening of her poems to ^{establish} ~~perhaps~~ her



characters and ^{foreshadow the} ~~the~~ temptations that will befall them. In Rossetti's 'Goblin Market' the poem immediately opens with the repetition 'come buy, come buy' and 'buy our fruits'. Rossetti's use of repetition here ~~suggests~~ could sound similar to a chant and rhythm to which the character falls under, similar to hypnosis. There is also foreshadowed by the title that the "merchants" are something to be wary of and bring out the temptations. The 'fruit' here can symbolise sex to drugs and is the main peril of our character Laura, who later falls victim and addicted after eating the fruit. This could be reminiscent of Rossetti's older brother who allegedly died of an overdose perhaps suggesting that there is a ^{moral lesson or} ~~satire on~~ temptation and drug use which is emphasised by the story format usually teaching a lesson. Similarly Rossetti also uses ^{her opening} ~~space~~ to establish that the 'plucked pink blossoms' are the catalyst in the downfall of the persona in 'Apple Gathering'. Rossetti's use of plosive here creates a punchy and aggressive pronunciation of the line. This could ^{foreshadow} ~~suggest~~ Rossetti's ~~distress~~ ^{disaster} the ~~negative~~ ^{negative} consequences of the persona's actions in the poem. ~~The~~ ^{The} use of natural imagery here also could suggest the persona's youth and temporary happiness in the



temporary existence of the spring flower. This abundance of natural imagery through both poems of 'fruits' and 'flowers' could also be influenced by the Romantic movement which Rossetti was inspired by in her other works such as 'As frost on the face of the deep' which included lots of natural imagery.

~~Rossetti's use of language was~~

Furthermore, Rossetti's ~~use~~ tells narratives through her use of figurative imagery ^{to present moral lessons}. In Rossetti's 'Golden Market' the ~~two~~ characters ~~to~~ example

to follow is the character of 'jeanie' who 'wore their flowers pluck'd from bowers'.

Rossetti's use of natural imagery was ~~suggestive~~ to the reader the reader that this is

deceptive and has a double meaning. This could suggest that the flowers short-life span is suggestive of how temporary the temptation is and to not be deceived by it. This could alternatively have a hidden meaning to do with pre-marital sex as 'bowers' also refer to a ladies dressing room and giving ~~it~~ 'plucking' flowers from there could give the implication of a loss of virginity. Rossetti was heavily involved in this aspect of the 'fallen woman'.



who has sex before marriage and set out to help them. She worked at 'St Madeline's Penitentiary' a charity for prostitutes and single mothers and this 'Goblin Market' could also be an extension of this desire to prevent pre-marital sex as Laura recovers by the end. Similarly in an Apple gathering Rossetti also addresses this topic. The persona walks around by herself as women walked by their "full barrels" teasing [her] like a jeer. This ^{natural} ~~pregnant~~ imagery is perhaps a visual metaphor for pregnant women and perhaps ~~as~~ this shows how much the persona is missing out and emphasises, how he chooses have led her down this 'self-same track'. The hint of jealousy is also present ^{but} ~~and~~ unlike Goblin Market this persona has no family to rely on like 'Lizzie' or ~~Goblin~~. This could show Rossetti wants to push these as cautionary tales for the reader to learn by.

~~Rossetti's~~ Finally, Rossetti uses the structural significance of the ending to present the consequences of the character flaws. ~~through the structure~~ Goblin Market through ~~the persona~~ Goblin Market has a consistent rhyming scheme and this



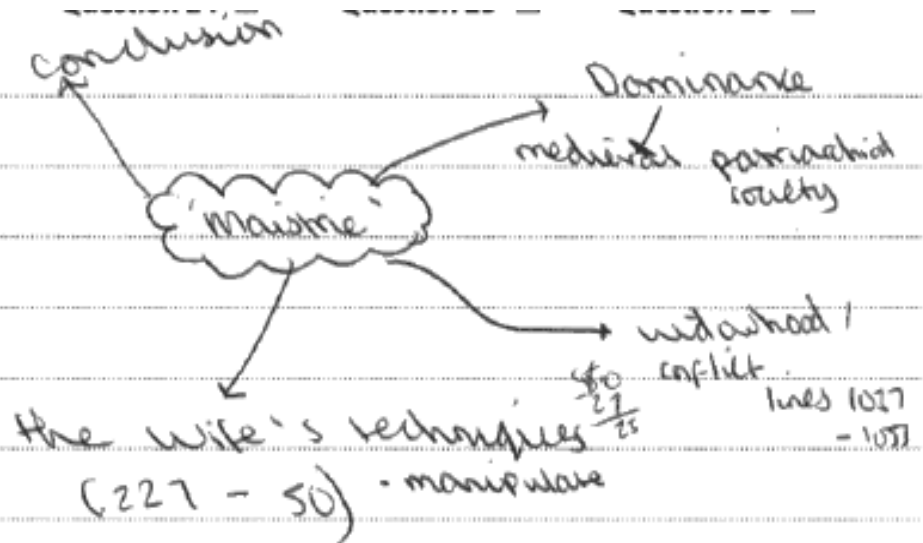
creates catch harmony. Then 'Honey in the throat,
poison in the blood' Rossetti's ~~use of~~ ^{use of} denotations
here emphasises to the reader that this is
perhaps the focus of the morale of the story
on nature of temptation. The character of
Laura has experienced the consequence of her
actions with the aid of her sister but this
could perhaps happen to anyone. The rhyme scheme
is perhaps significant as this is a story
designed for young children and perhaps the
catchy rhythm and metric might stick in
their heads more. This is likewise in 'Apple
Gathering', the poem also follows a
consistent AB rhyme scheme which could
perhaps reinforce that desire for the harmony of
the poem to catch in the reader's head. It also
reinforces the persona's lackiness as it's like the
couple partnered up oblivious to the persona walking
by. The only deviation is found in the
final line, 'I forever stay'. This emphasises
to the reader how the persona has been left
behind and a far more cynical ending than in
'Goblin Market'. This is a more final and
stern way to end the story and could perhaps
suggest the seriousness of the issue and pit the
characters as examples to learn from as Rossetti.



was a dedicated christian and firm believer of
sex in marriage.



Script 6: Question 5



Chaucer's 'Wife of Bath's Prologue and tale' is a part of the Canterbury tales, written around the 14th century, where people were living in a medieval patriarchal society ruled by men. This meant that women had low status and were not treated equally as men. Chaucer explores 'mistress' through dominance in a medieval patriarchal society, conflict between male and female power and the wife's techniques that she uses ^{all} on her



are husbands (this is all shown in the tale (lines 1037 - 1057) and the prologue (lines 227 - 50).

Firstly, Chaucer explores how 'maistrie' (mastery) is presented in the 'Wife of Bath's tale' through the dominance that is shown in a medieval patriarchal society. For instance, Chaucer's 'Wife of Bath's tale' is about a knight who raped a maiden but is given a task to do in a limited time to let him off ~~by having~~^{his} death penalty. The task was given by the Queen and it was to find out what women most desire which he then gives the answer "Women desire to have sovereignty / As welk over hir husband as hir love", which means that women desire sovereignty (authority) over their husbands as well as their love.

Dominance from a woman in a medieval patriarchal society was unheard of because usually it would be the men who had control and authority over their wives so therefore, the wife is an exception. According to H Marshall Leicester, "The Wife is a feminist, striving for autonomy". Perhaps, ^{Chaucer} ~~she~~ suggests that she is only gaining power to show that women should be in equal terms than husbands because otherwise, their relationships would be chaotic. (this is all
*order



portrayed in the tale as the knight has to marry an old hag who becomes a beautiful woman by the end). This is only because ^{Chaucer} ~~he~~ grants her wishes of "maistrie" and dominance.

Furthermore, Chaucer presents how 'maistrie' is created in the 'Wife of Bath's tale' by the conflict between masculine and feminine power. For instance, once the knight's life has been spared, he must marry an old hag who says "that thou me take unto thy wyf; / For wel thou wost that I have kept thy lyf". Perhaps this means that the knight has no choice but to marry the old hag as she has "kept thy lyf" (gives him a chance to not die) so this shows that once the knight has given something (a chance) he has to get something. It ^{also} shows that feminine power is much stronger than masculine power as the knight lets the women "for so been in maistrie him above". ~~A~~ Chaucer shows by this ^{line} ~~quote~~ that there has been a role reversal and that rather men being in charge of women, it is the opposite as they are the ones who have mastery of him.

Finally, Chaucer explores how 'maistrie' is presented ^{also} in the 'Wife of Bath's prologue' (which is linked to the tale) where the wife gives the reader techniques that she uses to manipulate all her five husbands.



as well as her accusations of them. For instance, she says "no man ~~||~~ Swere and lyes, as a womman kan," which means no man can swear and lie as a woman can. Perhaps, Chaucer shows the reader her devious tricks in order that she can get 'maistrie' to show that her character could be made up ^{by} the misogynistic portrayal of women by men, to show what a woman should not be like.

Additionally, the Wife also gives an accusation of ~~her~~ husband to show her satirical ways 'to gain 'maistrie' over her husbands. For instance, Chaucer's Wife says "Thou comest home as drunken as a maw/ And ~~thou~~ prestest on thy bench, with irel preet." This ^{simile} means that if the husband comes home as drunk as a mouse and sit on the chair, bad luck to them. Chaucer shows that the Wife does not tolerate her husbands drunk even though, she can drink herself which is ~~also~~ ironic because she can get drunk as much as she ones (therefore, 'maistrie' is explored from the techniques that she uses to manipulate her husbands as well as the rules that she lets them to obey to or if not, then there would be conflict).

To conclude, 'maistrie' is ^{explored} ~~presented~~ in the 'Wife of Bath's Prologue and Tale' to show that



women, such as the Wife having authority over their husbands by manipulating them. As well as this, Chaucer perhaps ~~shows~~^{represents} the Wife as a caricature for all the worst vices of women, because she is made up to show how women should not behave ~~to their~~^{perhaps} towards their husbands in a medieval patriarchal society. (This is because ~~because~~^{if} if women do not obey their husbands then their relationships would be chaotic as they are not the ones who should be having "maistrie".)



Script 7: Question 8

Discoveries

The Good Morrow



Discovering new
love, companionship.
It to finding new
worlds. Love found
them life.

The Apparition



Discovering betrayal



Love has brought
him death

Donne has presented the theme
of discoveries in 'The Good Morrow'
to be discovering new love as
great as the new colonies, where-
as in 'The Apparition' the discovery
is the narrator has been betrayed
by his lover and is now in the hands



of death.

The main point of discovery in 'The Good Morrow' is the discovery of new love, 'I wonder... what thou and I did till we loved?' ^{with a rhetorical question}

The narrator is pondering what his life was like before love came to him. Donne has compared their ~~love~~ discovery of love to that of the discovery of new worlds 'Sea-discoverers to new worlds have gone; but their discovery is more important. The poem's light beginning starkly contrasts with that of 'The Apparition', 'by thy Scorn, O merciless, I am dead!' The discovery here being the woman has infected the narrator with syphilis, therefore he is going to die. The tone of the poem is bitter from the ^{betrayal} ~~betrayal~~, 'ghost', 'sick', 'wretch', create dark imagery for the reader. Donne was a priest, which makes the themes of his poems surprising as



The majority of them are overtly sexual, which can be evident in 'The Apparition'. Discoveries in these two poems contradict one another in the sense that the discovery of love in 'The Good Morrow' has brought life to two lovers whereas the discovery of betrayal in 'The Apparition' has effectively brought two lovers death.

Overall, ~~the theme~~ Donne has presented the theme of discoveries in 'The Good Morrow' and 'The Apparition', to be two contrasting discoveries initiated by love or a lover, one positive relating to the discovery of new love, the other negative, the narrator discovering his lover has given him a death sentence.



Script 8: Question 26

side. * (Introduction at end)

In 'Lines on a Young Lady's photograph album' Larkin describes gaining access to the pictures as ~~the~~ 'yeild[ing]' up the album'. This word has connotations of crops and the creation of food and therefore put forward the theme of food which continues throughout the poem. It then says 'I choke' on such nutritious images', this implies the consumption of these images with a hunger and links women to food and the objects of his hunger. This implication links to Larkin's misogynistic views which were revealed when his controversial letters were published. However, it could also be argued that hunger is for the photography, rather than a sexual hunger for the woman in the pictures. This can be suggested through, 'O, photography! as no art is', this connotes excitement and respect for the art form. This respect can be supported by Larkin's love for ~~poet~~ photography, with a critics suggestion it brought out a more gentle side to him.

In 'Latest face', similarly, the poem opens



with a seemingly negative presentation of women from the outset. With even the title, 'latest face' suggesting that the woman will not be around forever, as 'latest' suggest there has been many before, leading the reader to the conclusion that there will also be many after. This view that can be implied can also be linked to context, as Larkin had many partners. Andrew Motion argues that Larkin's devotion to his ~~was~~ mother meant he was unable to commit to other women. Therefore it can also be argued that Larkin's serial dating wasn't all his fault and perhaps that 'latest face' isn't a negative presentation of women, but instead the way he had to live his life.

An overall theme of the beauty of women is presented throughout 'Lines on a Young Lady's Photograph Album'. This can be shown through both Larkin's use of ~~punctuated~~ language and punctuation. The mention of a 'heavy-headed rose' in stanza two gives connotations of beauty as roses are linked with beauty and femininity, 'flowers' are then mentioned in the sixth stanza, once again using them to connote beauty. The description, 'unvariously lovely' in the final stanza shows that Larkin sees the women in the pictures as always beautiful. This can be reflected by the unpredictability of the punctuation throughout the poem, perhaps because Larkin is



so affected by the beauty of the woman. This can be seen through the sporadic scattering of exclamation marks in stanzas four, five and six. This positive presentation of beauty can also however be seen as negative, as in the poem we are only ever ~~the~~ presented with the woman's outer appearance, such as, 'in pigtail'. This suggests that women are objects of beauty rather than people.

Similarly, in 'Latest Face', a positive representation of beauty is layed out through the poem. Larkin describes the woman as 'effortless'. However, alternatively, this presentation changes in the last stanza, in which a negative tone is created by 'lies grow dark'. This contrasts hugely to the rest of the poem and perhaps brings forwards Larkin's true views of women. ~~It~~ It says, 'must ~~be~~ I made behind it' when talking of the woman's 'beautywalk', this could arguably suggest that Larkin thinks men are above women, as he wants to walk in front rather than 'inside', which connotes uselessness. Perhaps a man is only a useful man if he is in control and the lead.

This negativity ~~as~~ in the last stanza can also be reflected by the rhyme scheme. In the ~~first~~ rest of the stanzas, the second at fifth lines rhyme, with the full rhyme of 'eyes' and 'recognise' ~~are~~ in



stanzas one and the half rhyme of 'where' and 'air' in stanza two. This shows a deterioration of positivity towards women, so in the final stanzas there is no rhyme. This could also perhaps highlight Larkin's inability to commit to relationships with women, as the rhyming couplets, which could represent his relationships with women, are unable to last throughout the poem.

Larkin also makes use of rhyming couplets in 'Lines on a Young Lady's Photograph album, with the sea second, and third and fifth lines of each stanza rhyming. The strength of this rhyme perhaps offers a level of commitment is shown, which arguably could suggest a love for the women in the poem, this can be supported by the presentation of her beauty. Furthermore, an overall more loving and positive feel ^{towards women} can be felt through this poem with a more casual tone being created. One of the ways this is created is through the brackets in the third stanza. 'Fairly disturbing...', this is a joke in response to the 'trilby hat' and therefore creates this casual tone.

However, throughout this positivity, some highly negative or -sexualisation is also integrated, which puts forward ~~an~~ a bad representation of women. For example, 'a sweet girl-graduate', which connotes ~~a~~ pedophilia and can link to his obsession with schoolgirls in his pornography collection. ~~Also~~



In conclusion, however Larkin mentions some positives of women, the overall presentation is largely negative in both poems through over-sexualisation and the overall feeling that men are of higher status.

~~* CONCLUSION~~

* INTRODUCTION

Philip Larkin is renowned for his misogynistic views, therefore it is unsurprising that the presentation of women in both poems is mostly negative. However if you look past these views some positive elements can be shown through hidden poetic devices. The presentation of women in both poems can be explored ~~between the~~ through the relationship between the speaker and the woman referred to in the poem.



Script 9: Question 11

In 'The cold earth slept below' by Percy Bysshe Shelley, death is presented as something which nature does to you and there is no mention of an afterlife. Byron also rejects the notion of an afterlife in his blasphemous poem: 'Lines Inscribed on a Cup formed from a skull'.

Shelley writes that:

"The moon made my lips pale, belated -
The wind made my bosom chill -
The night shied on my dear head
Its frozen dew," ~~and that did it~~
~~when I was born~~

This suggests that death has been caused by nature. It is the 'moon' which has



taken the color from his face and the 'wind' which has made his cold. Similarly, 'the night' has drained the body with its 'fogy dew'. This personification of aspects of the natural world illustrates how the body has been drained ~~by~~ ~~the~~ through the actions of nature. The natural world has actively caused the death. Shelley associates nature here with the cold and dark. He describes it as 'fogy' and 'pale' and writes about the wind's 'chill'. This image elevates the natural world to a god-like status, holding power over life and death. To the Romantics nature was hugely significant and here it seems to replace orthodox religion. Death was not returned the person to God but allows the body to be consumed by the earth. Shelley was reprimanded by university authorities for atheism and he shows his atheistic beliefs in 'The cold earth kept below'.

Similarly, Byron rejects the traditional notion of a Christian afterlife in 'Lines Inscribed on a Cup Formed from a Skull'. He writes that a dead skull will "nurse the earthworm's slimy brood". As with Shelley,



Byron presents death negatively through dark images of the natural world. He rejects the idea of Heaven and suggests that the only purpose of death is to 'nurse' the earthworms. The fact that the skull is subject to this treatment is significant because the head is generally associated with human consciousness and thought. If the head is devoured by worms, what could possibly pass on to an afterlife?

Furthermore Byron states that by making a cup from the skull he has ~~the~~ saved it 'from worms and wasting clay'. This presentation of death as unpleasant relies on negative aspects of the natural world. Byron refers to worms and clay, there is nothing beautiful in this image of death. By making a cup from the skull Byron gives the dead man an opportunity. He writes "this chance is theirs, to be of use". This continues Byron's blasphemous presentation of death by suggesting that the dead are of no use and that their bodies should not be respected. To Byron, death is the end of everything and as such the skull should be fashioned in such a way as to serve the



living. Byron found the skull ~~in the~~ ^{in the grounds of his} ancestral seat, which used to be an abbey. Therefore this skull most probably belonged to a monk. By fashioning a cup from the skull of a devout religious person - who would have believed in an afterlife - Byron adds emphasis to his blasphemous demonstration; he makes a mockery of the monk's beliefs.

Shelley also presents death as coming from nature and not a deity. He preserves the deadly power of nature by removing colour and beauty from the scene. He writes that "The wintry hedge was black, / The green grass was not seen" and this illustrates the image of nature Shelley associates with death. The colour of nature, as found in the 'green grass' is not presented. Instead, death is accompanied by the 'black' of winter. This image is further expressed by the description of "bare man's breast" instead of the cherry red of the robin's breast. By removing colour from the nature he describes, Shelley shows that it holds responsibility for death.



Shelley may have done this because he ~~felt~~ guilty. Many critics have read the poem as referring to Shelley's wife - Mary Shelley - who committed suicide. Shelley may have blamed nature for death because he felt responsibility for his former wife's suicide. Indeed the opening stanza of the poem has connotations of the guilt present in Coleridge's 'Rime of the Ancient Mariner'. Shelley writes that:

"And all around, with a dulling sound,
From caves of ice and fields of snow,
The breath of night like death did flow."

This stanza reads like part of the 'Rime' and this implies that Shelley feels guilt like the Ancient Mariner. The image of 'caves of ice' ~~and~~ is another depiction of the darkness of nature. A cave is underground and therefore dark because it is out of the sunlight and the ice is representative of the cold nature of winter and of death. This serves to shift the blame for the death onto the natural world, which may have alleviated Shelley's guilt.



Byron shows his hedonistic attitude to life and death through his description of the skull as a receptacle for wine. He writes "when, alas! our brains are gone! what nobler substitute than wine?" Byron laments death because 'alas!' there is no afterlife but he embraces the ability to enjoy life because he is a hedonist who seeks only pleasure. He describes wine as "the drink of gods" which elevates it to a position of reverence. To Byron, filling the skull with wine is not an insult because wine is symbolic of the hedonistic attitude to life. Another man's death might as well provide an opportunity for Byron to enjoy his life.

In conclusion, both Shelley and Byron reject the notion of a Christian afterlife and describe how the body is consumed by unpleasant aspects of the natural world. Byron demonstrates his hedonism by claiming that wine is a suitable substitute for a brain whereas Shelley ~~betrayed his guilt~~ may have revealed his guilt at the suicide of his ex-wife.



Script 10: Question 13

Keats' discussion of escapism in 'Ode to a Nightingale' exemplifies the Romantic appreciation of nature and beauty. With intense focus on the superlative of the bird and its song, Keats uses simplicity as a way to escape the life he endures. By being like the Nightingale, Keats recognises the possibility to escape forever. In 'Ode to Melancholy', the exploration of escapism is inverted: Keats explains how to endure and revel in melancholy rather than escape, as necessary and benevolent to do.

Keats expresses his sadness in stanza 1: 'My heart aches, and a drowsy numbness pains / My sense...'. Many references to 'Helenus' and 'Opium' and 'Lettice', Keats ~~express~~ reveals a desire to escape, through death, drugs or oblivion. The Hellenistic reference to the waters of Lethe link to Keats' fascination with ancient myths. Such allusion to Greek mythology imbues the message of escapism with a timeless relevance, allowing Keats to express the humanity of his feelings and the desire to escape. ~~and~~ This desire for escape is clarified in stanza 3, where Keats



expresses that to escape would be to 'Fade far away, dissolve...'. This enhances Keats' message about escapism and the Romantic philosophy. Whilst the implications of Keats' feelings reveal the severity of depression he is suffering, his choice to escape through nature, rather than be 'clonked by Bacchus', reveals the Romantic faith in the power of nature. The Romantics believe that the best way to restore or inspire oneself is to be amongst nature, and to respect the sublime, by in awe of nature's power. Keats exemplifies this by relying on nature to help him escape his feelings.

In 'Ode to Melancholy', Keats presents a ^{different} ~~similar~~ view of escapism. Reversing Little also, Keats builds similar images to those in 'Ode to a Nightingale', yet the severity and grave nature of the 'nightshade' and 'pomegranate' creates a greater sense of danger and tension. Keats argues that Melancholy should not be escaped, and that despite 'the wretched anguish of the Soul' one should 'gild the Sorrow'. To escape melancholy is tempting, argues Keats, as the superiority of joyful joy is revealed in the final stanza. Many, however, to Shiva, Keats draws on Hellenistic imagery to show the god-like powers of his emotions. Melancholy is the most powerful, with less 'Sorrow Shiva', as those who can 'burst Joy's globe'... shall taste the sadness of her might. Keats reveals that melancholy is more powerful than Joy, as Joy is sensual and ephemeral as the sunset. Moreover, Keats says that 'Beauty... must die' highlighting the ephemerality of another sensation. He elevates the power of melancholy. To escape, thus, is to seek superhuman comfort, when melancholy should be sought for all it is worth. Keats reveres nature, comparing the destruction



effects of the natural world with the equal power of melancholy. Keats' instincts: 'glut the sorrow on a moping rose', for just as nature will die and regenerate, so too will the feelings of Melancholy. As a result, the escape is pointless, as it will only breed greater disappointment and sadness.

Both poems are written in the form of the Horatian ode, written as private meditations on personal issues. The use of an ode form links to Keats' use of oracular language which instills ~~into~~ Keats' poems with a sense of the medieval and a bardic style. Thus, the mystical nature of both poems are enhanced by Keats' use of style, influenced by his fascination with medieval and occult civilisations. The Nightingale and the Concept of Melancholy fascinate Keats, and he finds escape in their mystical properties. The Nightingale is characterised using the metaphor 'thou, winged Dryad of the trees', comparing the bird to a magical being. The overpowering of the senses due to the Nightingale's song leaves Keats asking 'do I wake or sleep?' as if he has undergone such escape that it would be impossible to drag use, which would cause disorientation. Melancholy turns on mystical properties also, allowing greater connection to oneself. Keats instills the reader too, 'if thy mistress ~~some~~ Some rich organ shrives... gaud deep, deep upon her peerless eyes'. By accepting Melancholy and not trying to escape it, it allows greater connection between people and ourselves.

Keats' works offer a contradictory view of the use of escape. Whilst nature or even drugs and alcohol offer Keats escape, he



Exemplar Scripts Commentaries– Section B



Script number	Examiner commentary and mark
Section B	
Script 5	<p>The student includes a great deal of information about the poems rather than specifically addressing the focus of the question.</p> <p>The answer is, as a result, weaker on AO2 but does include enough relevant material, including AO3, for mid-Level 3.</p> <p>Level 3: 16 marks</p>
Script 6	<p>This is clearly written, with some focus on the question.</p> <p>It relies, however, too much on a narrative account and paraphrase of the text.</p> <p>This is balanced by occasional insight into Chaucer's methods, lifting into the upper area of Level 2.</p> <p>Level 2: 11 marks</p>
Script 7	<p>This quite basic account is redeemed by some awareness of the poet's methods and response to tone.</p> <p>AO3 is sparse. There is just enough evidence here for Level 2.</p> <p>Level 2: 7 marks</p>
Script 8	<p>Firmly focused on the question, this is a detailed response in which AO3 tends to dominate the direction of the answer.</p> <p>This leads to some simplification and assertion but there are also moments of more sensitive interpretation.</p> <p>This is top Level 3, not discriminating or analytical enough for the next level.</p> <p>Level 3: 18 marks</p>
Script 9	<p>This detailed response makes effective use of AO3, including the literary context (the link with Coleridge).</p> <p>There are good insights on the poet's craft, though these are not consistent and there are some laboured sections.</p> <p>A secure, though lower, Level 4.</p> <p>Level 4: 20 marks</p>



Script number	Examiner commentary and mark
Script 10	<p>This is a shaped and sustained argument with a clear overview of both poems.</p> <p>Context is woven into the material, though not in as much detail as the sophisticated analysis of Keats' arguments and methods, so this is not at the very top of the Level.</p> <p>Level 5: 28 marks</p>