



Pearson  
Edexcel

# A Level English Literature

Summer 2019  
Exemplars

Paper 3: Poetry  
(9ET0/03)





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## Introduction

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- 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 2019 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 our subject advisor team on 03330 164120 or via [here](#).



# Exemplar Scripts – Section A



## Section A

### Script 1: Question 1

In both 'Two Trees' by Don Paterson and 'Eat Me' by Patience Agbabi, the poets use personification and metaphors to explore relationships and express the importance of commitment when involved in one.

In both 'Two Trees' by Don Paterson and 'Eat Me' by Patience Agbabi, the poets ~~express~~ <sup>explore</sup> the importance of commitment, <sup>and dependency</sup> when involved in a relationship through the use of personification, <sup>pronouns and</sup> ~~and~~ metaphors. Both poets express how dependent couples are on each other; ~~to~~ in 'Eat Me' it is apparent that the relationship is unhealthy due to the influence the male has on the female and how it is destroying her health\*. Whereas ~~in~~ in 'Two Trees', the poet makes it obvious that the plants need each other to grow and produce fruit.

\* however they enjoy it.

In 'Two Trees', Paterson personifies the trees



"Nor did their ~~branches~~ ~~weep~~ unhealed ~~planks~~ weep" allowing the reader to be affected and understand that the trees have feelings of emotion and this current emotion is sadness due to their sudden separation, <sup>personifying them.</sup> Paterson also uses the pronoun "their" to emphasise the point that the two trees have now become one and despite them being separated, they are still one tree, ~~is~~ not physically but perhaps mentally. The use of pronouns in this manner is also visible in Agbabi's 'Eat Me' "I was his Jaewzi." This statement from the obese lady implies that she is owned by her partner, connoting to the reader that this could be a very dominant and perhaps abusive relationship. However, one could also argue that she enjoys being owned and enjoys fulfilling his needs because he pleases her in other ways as a return. This idea can be proved as the narrator ~~is~~ (the obese lady) then states "But he was my cook, my only pleasure the rush of fast food, his pleasure, to



watch me swell like forbidden fruit." Therefore the reader can understand that they are dependant of each other.

Furthermore, the use of the metaphor "Forbidden fruit" suggests <sup>that</sup> what ~~is~~ the male is doing to the lady is morally wrong, as her health is ~~extremely~~ <sup>extreme</sup> at risk. ~~one~~ could argue that ~~this~~ <sup>this</sup> wicked actions of influence ~~is~~ much like the "dark malicious whim" that Peterson describes the man who uses an axe to separate the trees with.

\*and so his prize is forbidden as he is doing wrong in order to get it.

This is because eventually, the obese lady will meet her untimely demise due to her health being so poor. Therefore in reality the male is killing his partner. This would of course lead them to be separated, just as the trees were, except they would be separated in death. However, one could argue that the trees were





also separated in death. This is because once they are separated Paterson states "They were trees, and trees don't weep or ache or shout." This connotes that after being removed from each other there is no life left within them. This expresses ~~the~~ just how important the dependency was as without it, they have lost life; and are without purpose.

Despite both poets creating a semantic field of pleasure, there is also a semantic field of death and loneliness, allowing the reader to understand that the relationships have been broken down.





## Script 2: Question 1

Indicate which question you are answering by marking a cross . 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 *Two Trees* by Don Paterson and *Eat Me* by Patience Agbabi relationships explored are non-conventional both poets using varying methods to explore them with equal success.

In *Two Trees* Paterson quickly establishes strong imagery within the first six lines. It is established that Don Miguel wishes to graft his orange to his lemon tree, Paterson then states 'It took him the whole day to work them free, lay open their sides and lash them tight' Paterson's choice of 'lay open their sides' is a very vivid description of a often menial gardening task. He continues to personify the trees 'from the shame or from the fright they put forth nothing' this furthers the vivid description of 'lay open their sides' and suggests it was a traumatic experience for the trees as it caused 'shame' and 'fright'. This personification of the trees provides a disturbing relationship between Don Miguel and



the trees. Don physically mutilated the trees for his own pleasure, to graft the two together. The personified trees helpless to stop him.

This relationship is similar to that of The Man and the poetic voice in Eat Me. ~~The man character both to return to it~~  
~~The man is to it return to.~~

The structure of Eat Me is different to that of Two Trees and that is important to note. Agbabi uses short 3 line stanzas or triplets to establish a fast and clear flow.

In the first two stanzas of ~~the~~ Eat Me ~~the~~ Agbabi uses imagery ~~to~~ in first person to establish 'when I hit thirty he brought be a cake', 'a candle for each stone in weight' presenting the reader with an image of the <sup>poetic</sup> voice.

In the second stanza the relationship between the poetic voice and the man is shown when 'they said EAT ME. And I ate, did what I was told'

In this stanza Agbabi uses enjambement between 'did' and 'what I was told'. This



Use of enjambement increases the speed of the Stanza as there is no break for punctuation. Agbabi's uses of enjambement reflects the poetic voices lack of objection, she does not stop to think about what she is doing and this is mirrored in the line not stopping to allow the reader to think. Agbabi then continues to use a simile to accurately represent to the reader 'So he could watch my broad belly wobble, hips judder like a juggernaut' Establishing his pleasure that he derives from the poetic voices weight.

As the poem progresses the relationship between The Man and the poetic voice is further explored through the pleasure they derive from each other. In the fifth Stanza Agbabi uses metaphors as a rhetoric technique to show how each character sees the other. 'I was his Sacuzzi' implies the physical ~~relationship~~ <sup>relationship</sup> ~~pleasure~~ that The Man and the voice share, the high level of physical intimacy and strongly implies sexual pleasure. 'But he was my cook' Agbabi:



Shows that the intimate and sexual pleasure that the man ~~receives~~ <sup>receives</sup> from the relationship does not apply to the voice. 'But he was my cook' connotes a relationship of material gains, he has a purpose, he provides her with food. However ~~the~~ <sup>the voice</sup> continues 'my only pleasure the rush of fast food' suggesting that the voice derives pleasure from eating, replacing sexual pleasure with the pleasure of eating. Agbabi's use of <sup>syllable</sup> 'rush of fast food' four words all one syllable long make the reader read fast and echoes the rush that the voice receives when eating.

The poetic voice's adaptation ~~to~~ <sup>to her</sup> situation leads her to enjoy the relationship despite its toxic nature.

In contrast to this, In Two Trees Paterson presents adaptation through 'the limbs would get themselves so tangled up' showing the forced ~~physical~~ physical changes. However 'each bough ~~was~~ looked like it gave a double crop' showing that the Two Trees embraced and adapted to their



no new situation. Building a relationship between the trees. However Peterson is keen to introduce a unnamed man who brought the house. Petersons choice not to with a 'dark malicious whim' 'take his axe and split the bole along its fused seam, then dig two holes'. The 'Dark malicious whim' of the unnamed man connotes evil intentions and the vivid description of 'Split the bole along its fused stem' like before highlights the horrific nature of a <sup>supposedly</sup> common task. The use of 'fused stem' also implies that the trees have only just recovered from their last ~~trauma~~ trauma, by splitting the fused stem to unnamed man is literally and figuratively reopening past wounds.

Peterson then continues to personify the trees 'they did not die from solitude' 'nor did their branches bear a sterile fruit' with enjambement 'nor did their unballed hanks weep <sup>every</sup> spring - for those four yards that lost them everything. to reflect the distance between lines as the distance between the trees. Close but not together. Peterson ends the poem with 'They were trees and





trees don't weep or ache or shout. And trees are all this poem is about.' Establishing that despite all the mistreatment the trees go on, because they don't have a choice.

Patrerson's inclusion of the unnamed man was deliberate to represent humans, the unnamed nature of the man mean he could be anyone. His relationship with the trees is humans relationship with nature.

'And trees are all this poem is about' Solidifying that point. Throughout the poem Paterson simply provides a different perspective upon relationships that we maintain with nature everyday. Proving that perspective can mean a lot in a relationship.

This is also seen in Agabi's ending to Eat Me. Towards the end of the poem Agabi shows the poetic voice regaining power 'I allowed him to stroke my globe or a cheek.'

The voice is using the mans pleasure to control him in a similar way he used the voices food pleasure to control her. ~~the~~ This



inversion of the relationship results in the  
voice deriding 'how - could I not roll over  
on top. I rolled and he drowned - in my  
flesh. I drowned his dying sentence out'

Agbabi using enjambement to show the flow  
of conscious thought or the poetic voice.

Agbabi finishing the poem with the final  
line 'There was nothing else in the  
house to eat.' Suggesting the voice no  
longer benefited from the relationship  
exploring why she killed him.

Both poems explore relationships through the  
medium or different perspectives and explore  
the very meaning or relationships in  
both poems.





### Script 3: Question 2

Don Paterson's 'Two Trees' and Roderick Ford's 'Giuseppe' both recount unusual events and do so in a similar fashion. The utilisation of ~~similar~~<sup>comparable</sup> literary techniques permeate throughout both poems with the poets employing them in such a way that they are congruent with the unique tone of ~~both~~<sup>the two</sup> pieces - as the devices serve to accentuate certain themes.

The first ~~literary~~<sup>theme</sup> technique that is present in both is violence: explored in vividly graphic detail. This is instantaneously perceptible in 'Giuseppe' as the first stanza speaks of the "butchered" mermaid, emitting a barbaric and gory tone. Like Ford, Paterson uses violent vocabulary in the first stanza with the verb "lash". However, it is the second stanza that exhibits the significant tonal shift going from a dream-like haze to a severe harsh and ~~even~~ violent reality. Incorporating the adjectives "dark" and "melicious" create a semantic field pertaining to evil and hatred, setting a new tone for the ~~story~~ poem to transpire within. Including weaponry such as an "axe" and narrating how it caused "their unhealed flanks to weep", is unequivocally violent encapsulating the mood of the piece. Similarly, in ~~the~~ 'Giuseppe', Ford speaks of when the mermaid's "throat was cut"; this frank admission of the past perhaps indicates that these aggressive acts were part of normality in the environment of war, ~~also~~ conveying the desensitising effects of such events. ~~However, the~~ Overall



it is evident that both poets use violence to depict the unusual events that are central to the poems and by doing so evoke emotional responses from the reader.

The next method that both authors include to illustrate unusual events is personification, which adds a deeper emotional level to the poems. With Paterson describing the trees in a human like fashion he is able to elicit a heightened response to the events that unfold. In the first stanza this technique is present with "the limbs" of the tree. This is expanded upon in the second stanza, "their unhealed flanks weep". This aforementioned quotation could possess a double meaning with the weeping of wounds but also, as in when an individual is crying. By characterising the trees in this manner Paterson is able to present the unusual events in a more emotionally charged way, through the ~~device~~ technique of personification. Interestingly, despite personification being central to 'Giuseppe', Ford employs this literary device to have the opposite effect, with the ~~speaker~~ <sup>speaker</sup> attempting to unsuccessfully dehumanise the woman, or mermaid as she is referred to as. The ~~line~~ <sup>while</sup> "she was only a fish... But she screamed like a woman in terrible fear", is extremely poignant. This section is emblematic of the emotional distancing that was necessary during the unusual, war like state, of this poem. The impact is greater given that the emotion of "fear" is attached to the persona; exacerbating the cruelty of the men's actions. Personification makes themes of barbarity to become exceedingly perceptible, whilst simultaneously placing more



emotional weight to the poems. This makes the unusualness of both pieces axiomatic as the blurred line between what's real and what is not becomes blurred.

The final method employed by both authors to portray the unusual events is the theme of the supernatural. This element accentuates the overall tone and establishes a cohesive setting for thematic development. In 'Two Trees' the "magic tree in Miguel's poem" is spoken of to intertwine with the positive and natural depiction of the persona's garden which then is harshly juxtaposed with what it has become. Uncle Giuseppe's aquarium which holds the "only... mermaid in the world" is comparable to the supernatural component of the previous piece. This mythical creature serves to symbolise the innocent victims of war and this facet continues the bleak yet fantastical tone established by Ford. Therefore the supernatural is a feature of both poems and directly aid in and cause these events to inherently contain a sense of unusualness.

In conclusion, the exploration of unusual events is not only a predominant component of both poems but is also harnessed by Ford and Paterson to justify the overall theme and tone. Violence and the supernatural are integrated through the inclusion of certain literary devices that feature ~~them~~ in 'Two Trees' and 'Giuseppe'; such as personification. Doing so adds emotional attachment, evoking a response from the reader as they become more invested as a result of thematic consistency and horrible treatment of

helpless entities: the trees and the mermaid.





## Script 4: Question 2

The poem Giuseppe by Ruderrick Ford is a dramatic monologue, where the narrator describes his ~~uncle's~~ <sup>uncle's</sup> ~~actions~~ <sup>sinful actions</sup> during a period of starvation ~~during~~ <sup>during</sup> World War Two. This poem describes the unusual event of a 'mermaid' being found on the beach and being fed to the troops, who were starving. This poem can be compared to the poem 'Two Trees' by Don Paterson. This poem describes the unusual event of the narrator, Don Miguel, to 'graft' together an orange tree and his lemon tree. Like Giuseppe, the poem explores the consequences of these actions.

Both poems contain connotations of suffering as a result of the unusual event. In 'Two Trees', the verbs 'lash', 'fight' and 'split' create a violent theme and create an image of the suffering the trees experience. Due to the fact that the trees are inanimate objects, they are not viewed as important to Miguel. He is described as behaving on a 'dark ~~malicious~~ malicious whim', making him seem dangerous and ~~unfeeling~~ uncaring. The trees 'strained' on their ~~shackled~~ 'shackled root'. The word 'shackled' implies that they are tied up and restrained, which is a violent action for Miguel to do. The poem 'Giuseppe' also explores the theme of suffering as a result of the unusual event. The 'mermaid' was 'butchered', a violent ~~action~~ action of killing an animal. The use of the phrase 'butchered' is significant; meat is 'butchered' from an animal, but a fish is not. This shows that the men do not kill a fish as they pretend to have done. The 'mermaid' is said to have 'screamed like a woman in terrible fear'. This simile reinforces



the fact that the 'fish' has human emotions, making the unusual event even more horrific and immoral. The woman had a 'wedding ring', proving that she was part of a human society, since marriage is only something human experience.

Both poems explore the way that the poet is unusual and unique. In 'Two Trees', Miguel is described as having a 'magic tree', emphasising its unique appearance. The rhyme scheme of this poem, however, is not unique, but has an ordered rhyme, ~~the~~ ~~contrasts with the way that the trees are not ordered, as they are not~~ The order of the rhyme and the two equal stanzas reflect the way that the trees have been forced into an ordered and controlled position. Repetition of the word 'not' is used in the second stanza, showing that the trees are unusual and did not behave in a way that could be expected. They 'did not die', emphasising the fact that their unique properties did not hinder them. However, the uniqueness of the 'mermaid' did hinder her. She is unique and unusual in the way that she is 'the only captive mermaid'. However, her difference does not save her from her fate. Her 'golden roe', which is actually her baby, is taken from her side. This action has biblical connotations, because Jesus was pierced in his side. Like the 'mermaid', he was a sacrifice for the needs of the man. The 'golden roe' is 'proof she was just a fish'. It would have had the same unique genes as the 'mermaid', but does not have a chance to live.

Both the trees and the mermaid cannot fight back against the



unusual event that harms them. In 'Two Trees', the narrator says that trees 'don't weep or ache or shout'. These human emotions are what make humans different to plants. This comment emphasises the way that the trees are victims that cannot have a voice to express themselves. The trees did not 'weep every spring'. This personification hints that the trees respond to this unusual event by being strong.

Personification is further used in the way the trees faced each the 'other's empty, intricate embrace'. This description creates pathos and shows that although the trees seem to have human actions and emotions, they are only viewed as plants, so the unusual event takes place. In Giuseppe, ~~the woman is described as~~ the narrator says that 'he, it, had never learned to speak'. The woman is first referred to as 'she', and then as an 'it', showing the way the uncle cannot decide whether or not the mermaid <sup>is</sup> human. The ability to communicate is what separates humans from other animals. By describing the woman as 'simple', the uncle and the troops try to excuse their inhuman actions. The woman's 'head' and 'hands' were put in a 'box for burial'. Despite her inability to save herself, the unusual event does not completely destroy the men's morals. They show a small amount of respect in the 'burial', which is another significantly human act.

The people involved in both poems have a large significant involvement in the unusual events that occur. In 'Two Trees', the main person responsible is 'Don Miguel', who acts on impulse in the same way that the uncle Giuseppe does. The 'ice' rooted in his head' is a pun on the way that a tree can be 'rooted', connecting Don with the ~~poem~~ two



trees. The 'man who bought the house' remains ambiguous and can be compared to the 'certain others' mentioned in 'Giuseppe' who helped with the murder. The innocence of the 'kid in the village' is an innocent spectator of the unusual event. Like uncle Giuseppe, many people were involved in the unusual event, such as a 'priest' and a 'doctor'. These are people who are respected in society and would have been trusted not to ~~harm~~ <sup>harm</sup> an innocent person. The poem ends with the narrator saying 'my uncle, the aquarium keeper'. This fact puts emphasis on the involvement the uncle had in the unusual event. The name 'Giuseppe' is the equivalent of the English name 'John', which is a biblical name asserting innocence. The only way that Giuseppe ~~proves~~ shows guilt is the fact that he couldn't look the narrator 'in the eye'. He is aware of his terrible actions, for which the narrator thanks 'God'.

Both poems successfully present the unusual event and the long-lasting consequences of that event. They share similar themes and present the way humans act spontaneously, often causing harm to others.





# Exemplar Script Commentaries – Section A



Script number	Examiner commentary and mark
<b>Script 1</b>	<p>Question 1</p> <p>This keeps linking the poems and has some organisation but lacks a real sense of the texts as <i>poems</i>.</p> <p>Surface understanding is demonstrated in places, though it's thin on the unseen and the Agbabi is imperfectly understood.</p> <p><b>Level 2: 8 marks</b></p>
<b>Script 2</b>	<p>Question 1</p> <p>The structure improves during the course of this response.</p> <p>Although some readings are on the surface, there are instances of relevant detail on relationships. These lift this response into low Level 3.</p> <p><b>Level 3: 14 marks</b></p>
<b>Script 3</b>	<p>Question 2</p> <p>This response is typical of much work at Level 3. This response combines some perceptive analysis with more straightforward elements. AO4 is nicely integrated around links from the taught poem to the unseen, with a focus on technique.</p> <p><b>Level 3: 17 marks</b></p>
<b>Script 4</b>	<p>Question 2</p> <p>This is an integrated and confident response with embedded quotation.</p> <p>It shows discriminating understanding through controlled, evaluative elements. AO4 is well-developed.</p> <p><b>Level 4: 22 marks</b></p>



# Exemplar Scripts – Section B



## Section B

### Script 5: Question 5

In the narrative poem, 'The Wife of Bath's Prologue and Tale' Chaucer presents the rebellion against voices of authority as a central theme. ~~Also~~ Also, controversially for the fourteenth century in which it was written, he does so from the point of view of a woman. The idiosyncratic nature of the Wife's personality ensures she is inherently opposed to the archaic, misogynistic and patriarchal society of Medieval England and this is further emphasised through her rejection of authority - in its various forms. This facet is elucidated upon in sections 77-114 and 780-815.

The first way in which the Wife rebels against authority is her rejection of certain biblical teachings: particularly towards marriage and virginity. On line 79 she says that, "thi apostel was a moide", in reference to St Paul being unmarried. Alison is using the religious arguments used by men but transforming them in a way that she can utilise them to her own benefit. In relation to St Paul she goes on to say, how, "he wolde that every wight  
on line 87



were switch as he", but that, "al nis but conseil". By correctly stating that St Paul's way of living is nothing more than advisable, she renders the discriminatory teachings ineffective. ~~She~~ The Wife furthers her argument with Chaucer exhibiting her strong intellect and level of intelligence by dealing with issues of "bigamy" and asserting that she cannot be accused of bigamy by marrying again if her husband dies. In this case Alison is rebelling against the most powerful and influential institution of the Medieval era and is highlighting the flaws in the oppressive religious arguments that are used against her.

The latter section focuses less so on the religious oppression of texts but more so the way in which literature of the time was perniciously employed by men to suppress women. This segment portrays that even she is a victim of sexist treatment and an inescapable reality of the time: despite her trying to rebel against it. ~~The~~ Janlyn is reading sections of his book out to Alison, encapsulating the extreme misogyny of the time, "A fair woman, but she but be almost also, is lyk a gold ring in a sowes nose." The derogatory parallelism of between the rarity of a good looking chaste woman and a gold ring being in a pigs nose is incredibly unjust and harmful. Additionally, the prominent feature of animal imagery especially when being linked to women, was commonplace in Medieval literature - degrading females and reinforcing the hierarchal "Great Chain of Being" that placed women only one level above animals. This subjugation pushes Alison past her breaking point causing her to tear out three pages of Janlyn's book, as an



act of defiance. Consequently he strikes her and after on line 793, "in our joy he fl backward adoun." Chaucer is depicting the overthrowing of authority in an almost farcical manner, perhaps ~~being~~ being ~~symbolic~~ <sup>entirely</sup> of how unlikely that would actually be during the time period it was written within. The symbolic act of tearing out pages from a oppressive text with the Wife embodying the opposition to such subjugation only resulted in her being struck and then blamed for being hit. This is shown on the 806th line, "it is thyself to wite", meaning that he would not ~~have~~ strike her unless provoked. The fact there is no break in the regular almost soothing iambic pentameter is indicating the horrendous ubiquity of such actions - displaying that they were not at all out of the norm. Therefore the Wife's rebellion against authority is exhibited in this section as not only a verbal struggle but also one of physicality and that the means of procuring societal change would not be acquired through his method.

Finally the Wife rejects sexual expectations of the time, opposing demureness and speaking openly of her desires, as is evident in ~~the~~ lines 113-114. She asserts that she does not wish to "bistowe the flour of al myn age" and instead enjoy the "fruit of marriage". This illustrates her interest in sexual fulfillment and has no shame in speaking about it. This feature would have been shocking to contemporary audiences and rebels against patriarchal expectations.



In conclusion, Clauer present the wife's rebellion against the voices of authority as both a physical and verbal struggle. Various oppressive texts were permeated throughout society but Alison is able to counter them, despite sexist attitudes.





### Script 6: Question 12

In 'Sonnet on the Sea' Keats employs his characteristic sensory and natural imagery to emphasise the importance of ~~solitude~~ personal reflection in solitude in line with the Romantic poets' emphasis on individuality and emotion in reaction to the empiricism and amorphous identity of society encouraged by the Enlightenment era. He also presents the central importance of nature to facilitate personal reflection (whilst implying some reflection of the political context of rebellion such as the Peterloo Massacre in nature) and an escape from the confinement of 19th century industrial life. In 'Tintern Abbey' on the other hand, Wordsworth promotes the importance of poetry to reflect on the personal 'overflow of emotion', ~~in~~ recollected 'in tranquillity' and through



his solitude with nature demonstrates the importance of nature in encouraging personal psychological reflection and to ~~encourage~~ escape the chaos of 19th century urban life. Although the centrality of somewhat self-indulgent personal reflection to Romantic poetry may be criticised as being disconnected from the real social issues of the 19th century, there is an extent to which this in itself was a revolutionary comment on the fabric and attitudes of society.

Keats' 'Sonnet on the Sea' creates a vivid sensory image through sonic devices and language to emphasise the poet's<sup>n</sup> immersion in personal reflection through nature and the importance of insularity. The visceral image of how the sea 'gluts twice ten thousand caverns' reflects the poet's<sup>n</sup> reflection on the immense violent power of the sea as presented through the ~~ass~~ plosive consonant verb 'gluts' implying excess and emphasised by the alliteration of 't'. The unfathomable nature of the ~~immense~~ vast physical power of the sea (exacerbated by the numerical language of 'twice ten thousand') implies the importance of reflecting on sublime



concepts such as nature that inspire a 'swell' of emotion<sup>in</sup> the saturation of the poem with sonic devices such as the sibilance of 'desolate shores' achieves Keats' purpose of immersing readers in the overwhelming force of the sea he presents, and the 'eternal' nature of (implying the immortality of nature as emphasised by many Romantics) the sea further elevates it above the limits of human experience and mortality. If interpreted in light of Keats' philosophy of negative capability, ~~the~~ the poem inspires readers to engage in personal reflection of ~~their~~ natural or other concepts above their comprehension in order to encourage deep reflection of their own mortality in contrast. The homophone of 'see' suggested by the noun 'sea' presents the deep emotional insight and personal reflection nature and negative capability inspired for the Romantics, as well as linking to Keats reading 'King Lear' at the time of writing the poem and therefore reflecting similar themes of the reflection of human mortality that nature inspires. Through immersing readers of the poem in the vastness and ~~be~~ sublimity of nature, Keats encourages them to also reflect both on this divinity and the ephemeral nature of human life in contrast.



In 'Tintern Abbey' Wordsworth similarly puts emphasis on the importance of personal reflection through poetry and nature, 'recollecting' his love of a specific natural landscape to preserve his memories and love for it. The specification of date and location in the poem emphasises poetry being a 'remembrance' and an intensely personal reflection (as presented by the wealth of the personal pronoun 'I' in the poem) of subjective experience. The 'soft inland murmur' of nature presents the comfort the Romantics found in their personal reflections whilst in solitude with it, and reflects Wordsworth reflecting on the importance of nature in his life since his childhood in the Lake District (seen in the bodily connotations of 'dizzy raptures' emphasising <sup>this</sup> intimacy). The 'spontaneous overflow' of Wordsworth's personal reflection in the poem is presented through the enjambement in it such as 'when first, I came among these hills'; the past tense here emphasises nature being a 'dwelling place' for Wordsworth and other Romantic's reflections of their personal pasts.



'Sonnet on the Sea' also presents the facilitation of personal reflection ~~as~~ as well as some reflection on wider social events such as the French Revolution. The ~~re~~ archaic verb 'quir'd' the verb 'start' suggests the inspiration from personal reflection that ~~keats~~ in nature that Keats' has both socially and poetically gained, as well as suggesting how time away from the confinements of industrial life presented through the pleasing sounds of 'rex'd' and 'tir'd' can in fact renew energy to rejoin the 'uproar' of revolution against the shackles of commerce and industry. The assonance of the verb 'brood' as well as the alternate rhyme of this with the adjective 'rude' presents the vitality of solitude and personal reflection away from the 'uproar' of machinery to retain individuality (one of the ultimate goals of the Romantics) ~~and~~ and therefore ascribe to your own ideas rather such as Pantheistic beliefs about nature rather than the conventions of society. Although Keats' has often been labelled as purely a





subjective poet of the senses, arguably this encouragement of personal reflection to retain individuality and escape the confinements on this created by the Industrial Revolution is itself a political comment.

In 'Tintern Abbey' Wordsworth presents the importance of nature to encourage personal psychological and moral reflection, with the iambic pentameter of the poem creating a sense of walking rhythm mimicking Wordsworth's psychological journey. The centrality of nature to Romantic personal reflection is presented through how Wordsworth's 'spirit turned to thee', the noun 'spirit' suggesting the core of Wordsworth's person being intrinsically reflected in nature. Although some Romantics namely Blake and Byron disliked the centrality of nature to poetry, its value for personal reflection is presented by how it aids humanity to 'see into the life of things'. This ~~sugg~~ the verb 'see' suggests the elevated insight nature provides for ~~reflec~~ into both ourselves and our personal contexts (such as Wordsworth's transition



from the 'coarser pleasures' of his youth to being able to articulately reflect on the 'sad music of humanity' and the ~~dir~~ oppressive 'dim' of urban life in contrast to the 'tranquil' quality of nature). Wordsworth also suggests that nature has ~~encour~~ instilled moral virtues of 'kindness' and 'love' in him, perhaps reflecting on the interconnectedness of nature which Romantic poets such as Blake suggested should be reflected on and applied to our own lives; this shows a wider value of just personal reflection on nature outside of fruitless indulgence.

Keats presents the importance on personal reflection of the sublime and unimpassioned qualities of nature to aid our awareness of human mortality and renew vigour for revolution against the stripping of individuality by the Industrial Revolution. Like in 'Tintern Abbey', nature is presented as a vital site of personal and moral reflection ~~to~~ that encourages individuality and provides a retreat from the





oppressive influences of industry whilst Keats presents how personal reflection in nature can act as a political comment of individuality and a refusal to conform to into an society, Wordsworth presents his deeply personal connection with nature and his reflection in it encouraging greater social and moral development away from the aggressiveness of the Enlightenment therefore whilst the Romantics' personal reflections may be criticised as self-indulgent, they ultimately revolutionarily present their promotion of individuality and emotion ~~over the amenability and reason~~



Script 7: Question 14

	Chapman's Homer	Nightingale
plan:	<p>'much theme travelled' 'new planet' - Pluto 'Apollo' - mythology 'wild sunrise'</p>	<p>'weariness from feet' - illness 'I will fly' - fantasy, classicism 'do I walk or I sleep' - no, cup 'immortal bird' - nature, UK elevation</p>

Keats presents the theme of imagination through the medium of literature and nature in 'On First Looking into Chapman's Homer' and 'Ode to a Nightingale' respectively. His fascination with elevating and appreciating such ordinary concepts demonstrates his affiliation to the Romantic poets, who sought to defend traditional appreciation of literature and nature in the context of Britain's Industrial Revolution during the early nineteenth century. In response, Keats presents imagination as a form of escapism from the restriction imposed by the Age of Reason, deemed accessible to all in



contrast to the rigid social hierarchy which characterised the newly-industrialised British society.

The perceived synonymy of imagination and escapism is immediately presented in 'In First Looking into Chapman's Homer', as Keats declares 'much I have travelled in the realms of gold', alluding to the capacity of imagination to transcend physical or social restrictions. 'Realms of gold' metaphorically describes the literature Keats particularly admires, with the adjective 'gold' implying superiority and value. Unable to physically travel to the 'godly trances and kingdoms' he describes due to his debilitating long-term illness, Keats reconciled himself by exploring the depths of his imagination. His gratitude to the translator Chapman is evident, given that his work allowed Keats to access the ancient writings of Homer which inspired many second-generation Romantic poets. Similar appreciation for imaginative literature is presented in 'Ode to a Nightingale', as Keats states with the apostrophe 'I will fly to thee ~~on~~ on the viewless wings of poetry', suggesting that poetry will enable him to metaphorically access his innermost desires. The verb 'fly' implies a degree of physical elevation, suggesting Keats seeks to rise from his humble



status and ascend the rigid social hierarchy, which could link to his frustrations regarding his financial inability to marry Fanny Brawne. Through his imagination, Keats is able to transcend societal restrictions and escape his seemingly unsatisfactory lifestyle.

In both poems, Keats elevates symbols of the natural world to reflect the intention of the Romantic poets to defend traditional appreciation of nature in a newly-industrialised society. Keats compares the ignition of his own imagination upon reading Chapman's work with 'feeling like some watcher of the skies / when a new planet swims into his ken', emphasising the ability of literature to inspire the reader's imagination. The specific reference to a 'new planet' could allude to the discovery of Pluto in 1761, which inspired the Romantic poets to advocate continuous exploration of the existing natural world, as opposed to the man-made monotony of the Industrial Revolution. A similar connection between nature and imagination is alluded to in 'Ode to a Nightingale', as Keats praises the 'immortal bird', thus implying that the creature, symbolising freedom and beauty, is a mere figment of his imagination. Furthermore, the literary 'the grass, the thicket, and the fruit-tree



wild' contain natural imagery which serves as a rhythmic antithesis to 'the weariness, the fever, and the fret' associated with humanity. These descriptions reveal that Keats interprets and imagines nature as peaceful and carefree, whereas his own life is characterised by 'the weariness, the fever and the fret'. Such pessimistic imagery could be in response to the hardships of Keats' short life, as he battled a debilitating illness while mourning the death of his younger brother during his most prolific period of writing in 1819. Therefore, in contrast to his traumatic and unfulfilling lifestyle, Keats seeks escapism through his imaginative interpretation of nature.

The theme of imagination features prominently within Keats' poetry, which predominantly features inconclusive musings and hypothetical scenarios. In 'On First Looking into Chapman's Homer', for example, Keats imagines <sup>how</sup> Cortez's men 'looked at each other with a wild surmise' upon reaching their destination, unable to see the desired location ~~but~~ <sup>yet</sup> believing and trusting its existence. Keats was fascinated by the concept of exploration and sought to replicate the achievements of renowned explorers by metaphorically travelling to the depths of his imagination. His





extended metaphor of Coleridge's discovery could be interpreted as adhering to the ~~Romantic~~ convention of second-generation Romantic poets suspending their own egos in order to avoid writing excessively subjective poetry. Keats flows this convention, however, in the final line of 'Ode to a Nightingale', as he contemplates the limits of his own imagination in the rhetorical question 'do I wake or sleep?' Despite the monosyllabic simplicity of the question, Keats fails to provide the reader with a coherent answer, instead ending his poem with this ambiguity. Keats coined the phrase 'negative capability' to describe his frequent inconclusive musings, believing that failing to reach a coherent judgement was acceptable. This contrasted the Age of Reason which advocated factual evidence ~~for~~ to support any assertion, which was widely rejected by the Romantic poets. Keats therefore sought to question the limits of his own imagination, yet remained largely unconcerned by his inability to reach a conclusive judgement.

To conclude, Keats presents the theme of imagination ~~as~~ <sup>as</sup> synonymous with escapism, believing such freedom to be a preferential antithesis to the rigid social structures which characterised eighteenth and nineteenth century British society.





Script 8: Question 26

## Hardship in 'Up-Hill' & 'Remember'

- 'Up-hill' = hardship of life, a difficult journey to get to the reward of heaven.

- 'Remember' = hardship of loss, grief, death? Less consoled by religion.

P1 → light & dark imagery = concept of religion.

P2 → structure. R = 1 stanza, stream of cons.

UH = quatrains, adjacency pairs/hyperphora = prepared.

↪

→ voice. R = pronoun 'me' & 'I' = personal to Ros.

UH = also uses 'I', but second speaker unknown. God?, higher power?

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Rossetti presents the journey of life, death and loss as a hardship in 'Up-Hill' and 'Remember'. She conveys the uncertainty of moving on, but consoles the <sup>contemporary</sup> reader with the concept of religion, which was highly influential in Victorian



Britain. Both poems convey that life and moving on to new things has been a hardship, but God and religion are reliable aids during that challenge.

Light and dark imagery are used to show the progression from life to death as being a difficult journey, full of hardships. In 'Up-Hill' the 'journey' will take 'from morn to night', showing the contrast of illuminated life, and the darkness of death. The second narrative voice in this poem refers to the 'night' as the 'slow dark hours', metaphorical for the gradual decline into death that all people have to experience. This juxtaposes the light imagery of 'morn', which connotes a new life, one that the speaker - presumably Rossetti as the pronoun 'I' is used - fears. In the Victorian era disease was prevalent, meaning many died at an age considered very young for a modern reader. Rossetti also experienced a lot of death<sup>and hardship</sup>, such as of her father and other family, justifying this fear. The dark imagery is also personified as the 'darkness hides' the concept of 'morn', alluding to the 'morn' Jesus was born in and metaphorical for heaven. 'Darkness' is thus personified, potentially symbolic of death, hiding the concept of heaven. Rossetti was so invested in, being deeply religious, creating further hardship in the journey after life. 'Remember' also uses light and dark imagery to represent the emotional turmoil that comes with hardship. There is 'no more day by day',



representing a lack of hope and 'darkness and corruption', the binary opposite, are present. In this poem Rossetti portrays the hardship of grieving for another who has 'gone away' as opposed to the difficulty of moving into the afterlife. 'Remember' was composed in 1849, a year before Rossetti broke off her engagement to James Collinson due to differing religious views. Thus, the hardship presented here may not be death but loss of love and of a 'future'. Even through this hardship, comfort comes from being able to 'pray' and thus Rossetti shows contemporary readers, who also would have been deeply religious due to the church's influence, that through any kind of hardship, God will act as a guide.

Rossetti also uses structure to present hardship as individual, but also bearable. 'Up-Hill' uses repetitive quatrains with the constant use of hyperphora. The speaker is uncertain of the future ~~and~~ and what they will face, so continuously asks questions, wanting to know 'Does the road wind up-hill all the way?' and 'Is there a 'resting place?'. There is a sense of a field of uncertainty; unsure if the 'hill' will be an unbearable hardship and if the 'resting place' - symbolic of the peace and calm of heaven - will allow them to recover from those hardships. The constant questioning may concern the reader, making them fear if they have to 'knock', alluding to Christians belief in confessing your sins to enter heaven. Yet Rossetti uses consistent adjacency pairs and ABAB rhyme



scheme to reflect the reliability of God to reward you for hardship as when 'the slow dark hours begin' you 'cannot miss that in'. Rossetti herself had a nervous breakdown at just 14, which encouraged her interest in the Anglo-Catholic movement. She also feared that the Industrial Revolution was the beginning of the apocalypse and so finding and spreading to her readers comfort to face oncoming 'darkness' and hardship would have been important to her. 'Remember' uses a contrasting structure, being one continuous stanza. This conveys how one can consistently 'grieve' for a long period, with no break or respite. It is only once that 'corruption leaves' that there is an end to the suffering and you can 'forget and smile', which is reinforced by the expansion of the last two lines as it allows the speaker and the reader to let go of that 'sad' emotion. Rossetti thus gives the reader hope that hardship is not permanent. As well as this, Rossetti uses irregular rhyme at the beginning and of the poem, suggesting that hardship occurs in the middle of life but can be helped if you 'pray' and follow as this has no rhyme, giving faith its own identity. Thus, Rossetti uses structure to show how faith is an adversary of hardships and informs the reader that they can be guided to contentment through religion.

Furthermore, Rossetti uses metaphors of heaven and religion





to show the reader that they are the solution to suffering. 'Up-Hill' the 'journey' of the 'whole long day' as a metaphor for life being a journey of experience the may feel 'big' and followed by hardship. It is ironic to a modern reader that Rossetti describes life as 'big', given the far shorter life expectancy in the Victorian 19<sup>th</sup> century, however this would only reinforce that hardship makes life feel exhausting and a need for 'comfort'. The speaker is also 'travel-sore and weak', metaphorical for the long distance to travel through life and the hardship of it to cause weakness. This imagery of life being a difficult 'journey' is juxtaposed by the 'comfort' of 'beds' for all. ~~these~~ Rossetti may have this literal view of heaven being a kind of house, but the 'beds' are likely metaphorical for a resting place in death, allowing heaven to provide solace after the hardship of life. 'Remember' also uses metaphors of heaven being a 'silent land', connoting peace away from difficulty. However, if the poem is about Rossetti's lost love James Collinson the 'silent land' may be metaphorical for religion itself, isolating those who follow it and creating new hardships. Thus, Rossetti may be warning readers that faith is the hardship, how having to sacrifice love and life to fully devote yourself. As well as this, Rossetti uses imagery of uncertainty as to 'turn to go yet turning stay'. This connotes to the reader that speaker is looking <sup>back</sup> unsure of their path as it will create an emotional hardship;



grief. Thus, Rossetti contradicts herself, suggesting religion is a comfort in the face of hardship or possibly the cause, as she herself ~~made~~ sacrificed love 3 times in ~~the~~ favour of her faith.

Overall, Rossetti portrays hardship as an inevitable part of ~~the~~ life, but ~~she~~ encourages the reader to find comfort in religion and that that hardship must end. Modern readers would be less influenced by this, given that religion is less influential than it was in the 19<sup>th</sup> century. However, Rossetti does successfully show all readers that hardship must eventually give way to peace<sup>and acceptance</sup>, even if that must be in death or loss.





Script 9: Question 22

Question 24 ✕

Question 25 ✕

Question 26 ✕

T.S. Eliot explores and creates character through many of his poems. He does this profoundly in ~~the~~ Portrait of a Lady and The Love Song of J. Alfred Prufrock.

Eliot explores creates two lonely and isolated characters within these poems. ~~If~~ Eliot uses a descriptive narrative and many different verbs, adjectives, ~~and~~ nouns and pronouns, to achieve this mood and feeling. In ~~the~~ Portrait of a Lady, Eliot says 'And youth



is cruel, and has no remorse', this shows us that the female this shows us, particularly with the use of 'youth' and 'cruel', that the lady within this poem experiences a sense of loss and a sense of missing out, going back to the idea of loneliness and isolation. The lady in this poem is gently alluding to the fact that, youth will keep you ~~is~~ unaware of the fact that, your youth will fly by, go past quickly and that it can be ~~the~~ 'cruel', as it sometimes doesn't prepare you for the bad and negative experiences you will come across, and as we can see, she is almost wallowing and drowning in her emotions because of that, and we empathise with her and feel her



~~pain~~ a tremendous pain. This can show us how youth has 'no remorse', as the speaker suggests.

In 'The Love Song of J. Alfred Prufrock', the speaker ~~also~~ explores his ~~use~~ sense of loss for his youth. This is shown in the 39th and 40th lines of the poem, where the speaker says, 'Time to turn back' ~~and and and~~ and 'With a bald spot in the middle of my hair -'. Another example is in the 41st line of the poem, where the speaker says '(They will say: 'How ~~is~~ his hair is growing thin!')'. By using the phrase, 'Time to turn back', it suggests to us that the speaker isn't so joyous of ~~at~~ his adulthood and particularly as his youthfulness is deteriorating.





~~by his 'bald spot'~~. because of his 'bald spot'. As ~~fr~~ As an older person reads this line, they may feel that they too, want to go back to their youth, and they will sympathise with him. The ~~the~~ speaker is also obsessed with other people's ~~opinions~~ opinions and how they may view him as a person, ~~and~~ how is aging awfully and ~~at~~ this is shown in his ~~comments~~ line, where he says, "(They will say: 'How his hair is growing thin!')". This suggests how he is ~~self come~~ self-conscious, and how society will view him by aging at a young stage of his adulthood. Although the speaker longs for the ecstasy of his youth, he is also and ~~it~~ shows his confidence in that, he is also



juxtaposing this by his awareness of what other people think of him. Again, this shows us some vulnerability, similar to the lady in 'Portrait of a Lady', and Eliot shows us how he creates character's emotions through ~~this~~ these small, but impactful lines. Eliot could be using his own vulnerability and sense of loss, as the years leading up to the 1920s, Eliot was questioning his spirituality before he became a committed ~~the~~ Christian. In the 1920s, and he ~~may~~ is probably exploring the sense of loss and loss of youth that soldiers ~~experienced during and after World War 1.~~ and their loved ones experienced during and ~~the~~ after World War 1.





Another way Eliot creates character is through the way he structured his poems. Both poems are structured very similarly, however they have their slight differences, which makes an impact on the characters emotions.

In The Love Song of J. Alfred Prufrock, Eliot uses short and longer stanzas to emphasise the ~~spe~~ speaker's experiences and overall his journey. This is shown in the 4<sup>th</sup> and 5<sup>th</sup> stanzas, between the lines 23 and 36. This longer stanza, like many others shows the speaker's inquisitive and monotonous speed at looking at the dull ~~moments~~ and suspenseful moments of his life. Then Eliot quickly brings our attention back with the short and



quiet stanza.



### Script 10: Question 26

Plan: HAPPINESS

WW:

- S: - 2 stanzas volta
- 2 stanza longer than first
- 1<sup>st</sup> person

BY:

- S: - 2 stanzas volta
- stanza 2 longer than first
- 3<sup>rd</sup> person

L: - 'leaving me stupid in the candlelight'

- 'I carry a chipped pail to the chicken-run' - 'may you be ordinary'

- 'I was sad that any man or beast that night should lack the happiness I had.'

L: - 'tightly-gilded bud.'

- 'Is sact, may you be dull, is that is what a catching of happiness is called.'

A: - colloquial/ending: 'a stable door was banging, again and again.'

A: colloquial/ending 'not the usual stuff...'



Philip Larkin was a movement poet of post-war, writing unromantic works in order to look upon the world with a sceptical, distanced eye. His anthology 'The Less Deceived' was well loved and appreciated under the literary critique eye at the time, which had taken a favour to productions of melancholy works. Two of his most famous poems from the anthology include 'Born Yesterday' and 'Wedding Wind'. Whilst both these poems incorporate the theme of happiness throughout, 'Born Yesterday' explores how Larkin, the narrator wishes Sally Amis to live her life in order for it to be full of happiness and pleasure, 'Wedding Wind' exhibits a first person narrator who begins a happy new life, with her new husband on a farm.

Larkin uses structural devices which are very similar through both poems, <sup>in order</sup> to focus upon the key motif of 'happiness'. 'Wedding Wind' is split into two distinct stanzas with a volta ~~in~~ between them. The volta "Now in the day" is effective, as it shifts the tense from past to present, making the narrative more relatable to the reader who, <sup>therefore</sup> feels more involved in the events of the second stanza. Due to this intensifying of the personal tone and behaviours, the reader becomes more aware of the narrator's happiness and we ~~begin to~~ <sup>begin to</sup> feel happy for her, <sup>newly discovered excitement and joy</sup> For example, this poem is concluded with the description of "delighted lakes", which, ~~is~~ even though it is positive, is not as <sup>highly</sup> positive as the language <sup>chosen</sup> in the first stanza, but is however, ~~more~~ <sup>viewed</sup> ~~as~~ with more happiness than the second stanza due to the more relatable narrator.

The verb "delighted" to describe the "lakes" uses personification, which is useful <sup>as it</sup> ~~it~~ aids the parallelism of the "delighted" narrator with the nature around her.

On the other hand; Larkin uses two stanzas with a volta shift in 'Born Yesterday', however; the volta <sup>is used to show</sup> ~~changes~~ from the narrative from the exploration of societal expectations of happiness <sup>to</sup> with Larkin's view of



how happiness can actually be achieved in reality. The volta used 'But if it shouldn't' uses quite negative language choices in the syntax, such as "But" and "shouldn't" to imply an issue may arise later on in this stanza. However, the negativity of the stanza volta very much juxtaposes the happiness and positive attributes in which Larkin wishes Sally to own as the narrative leads on, making the positive attributes even more clearly highlighted and vivid.

Language used in both poem suggests that people generally, likewise to the <sup>figures</sup> ones described in the poems, have a higher ownership of happiness when they are minimised in order to be protected. For example; the beautiful metaphor "tightly-golded bud" beginning 'Born Yesterday' conveys the concept that only by being "tightly-golded" or protected can happiness be fully achieved; <sup>by an individual</sup> The ~~re~~ dynamic verb "tightly-golded" in relation to flowers parallel the concept that life starts as small and secure before it is able to transform into a strong, powerful art form. Moreover; the language "leaving me stupid in the candlelight" implies the idea of happiness intergrated beneath the harsh terms "leaving and stupid;" as "light" is highly symbolic for purity and happiness. Furthermore, the fact that "candlelight" is the form of light chosen, makes the positivity seem personal to the narrator, as a candle is small and a hand-held object symbolising perfection to a higher level than on just mortal Earth.

Happiness is ~~at~~ expressed through the semantic field of the 'ordinary' in both Larkin's poems. During the post-war Movement uprising, romanticism was being harshly criticised, and therefore portrayal of happiness through a realistic depiction was only regarded as acceptably enjoyable to society's melancholy state. Happiness through the





ordinary is explicit in "Wedding Wind" through the quote "I carried a chipped pail to the chicken-run" Larkin has chosen consonance to be used as a language device in this statement to highlight the energy the narrator feels in having control over her own lifestyle. The letter 'c' is a very quick syllable, thus the statement is read quicker, having a higher relation to excitement to the situation she is placed in. Moreover, the personal pronoun "I" is significant, as it shows her enjoyment and happiness is the product of the ordinary lifestyle of working for yourself without having work done for you. Similarly, in "Born Yesterday", Larkin's key wish for Sally is "May you be ordinary". Larkin hopes Sally will grow up to be a woman with "an average of talents" so she is not "pull[ed] [off] her balance". Larkin views happiness as sitting in whilst not having any special element, as the special element could potentially been used against her in the future, making <sup>which could make her unordi-</sup> <sup>nary</sup> her to lose her "balance" in the struggles of life and ageing. The gentle verb "May" creates Larkin's sincere and endearing tone to show how he is realistic in his hopes for her future. The "M" vowel sounds dominating the text, <sup>is "May"</sup> also create a warm tone of love and protection in which Larkin impresses upon young Sally Ann's.

In Conclusion; happiness is expressed by Larkin through his poems "Wedding Wind" and "Born Yesterday", under the influence of Movement Poetry to show the reality of happiness as one that can only be achieved by an ordinary, yet well protected lifestyle. Larkin's use of structural devices, language choices and devices, tones and attitudes come together successful in both his poems to impose ~~the~~ the criteria in which produces a happy, fulfilling life. Whilst in "Wedding Wind"



happiness is a motif used to describe the first person narrator's happy beginning to a new life through the 'ordinary'. "Born Yesterday" uses happiness as a motif to emphasise a wishful journey of "dullness" Larkin wishes Sally to take in <sup>a</sup> third person narrative.



# Exemplar Scripts Commentaries – Section B



Script number	Examiner commentary and mark
<b>Section B</b>	
<b>Script 5</b>	<p>This is clear and reasonably well structured.</p> <p>Despite some more straightforward sections, there is a clear sense of Chaucer as the poet who has fashioned the presentation of the Wife.</p> <p>Context is mostly well-integrated.</p> <p><b>Level 3: 14 marks</b></p>
<b>Script 6</b>	<p>A controlled, discriminating and evaluative response with a detailed grasp of the Romantic context and ideas.</p> <p>Demonstrates all that could reasonably be asked of Level 5.</p> <p><b>Level 5: 30 marks</b></p>
<b>Script 7</b>	<p>A clear, purposeful argument with ample AO3 (though in places this lacks clear links to the text).</p> <p>AO2 lacks sophistication; on balance this is a mid-Level 4 response.</p> <p><b>Level 4: 22 marks</b></p>
<b>Script 8</b>	<p>Addresses the question, though AO1 is rather convoluted and in places repetitive.</p> <p>This shows confidence in proposing alternative readings, though 'Remember' isn't explored fully and it's thinner on AO3.</p> <p>A borderline Level 4 example.</p> <p><b>Level 4: 19 marks</b></p>
<b>Script 9</b>	<p>This has a structure, though there is much repetition and paraphrase.</p> <p>AO2 is not very strong; the text is cited but readings are on the surface.</p> <p>AO3 is superficial and tagged on – an aspect that pulls this down to the border of Level 2.</p> <p><b>Level 2: 7 marks</b></p>
<b>Script 10</b>	<p>Good choice of second poem, though the analysis isn't developed.</p> <p>There are glimpses of the tension in the poems, though this is only fitfully explored in any depth.</p> <p>There is an attempt to explain the literary context of the Movement, though this too isn't developed.</p> <p><b>Level 3: 14 marks</b></p>