

# WORKBOOK ANSWERS

## AS/A-level English Literature Workbook: AQA Anthology: Love Poetry Through the Ages

This Answers document provides suggestions for some of the possible answers that might be given for the questions asked in the Workbook. They are not exhaustive and other answers may be acceptable, but they are intended as a guide to give teachers and students feedback.

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# Part 1

## Pre-1900 poems

### 'Who So List to Hount I Knowe Where is an Hynde', Sir Thomas Wyatt (1503–1542)

1

- The collar states 'for Cesars I am'.
- The figure who could best be described as being like Caesar within the England of the day was the King.

2

- In 'Who So List to Hount' the deer is not presented as encouraging his advances; instead the speaker is choosing to pursue her.
- The deer is inaccessible rather than leaving a previously accepted lover.
- The deer is never described as positively cruel, but as belonging to Caesar.
- In both cases, the speaker suffers intensely due to the indifference of the woman he pursues.

3 The speaker addresses his fellow courtiers as he knows 'where is an hynde', yet he presents the pursuit as harmful to the hunter and states that it will be 'in vain'.

4

Technique	Examples
Consonance, including alliteration	Alliteration of <i>m</i> in 'may I, by no meanes, my wearied mynde' Alliteration of <i>d</i> in 'Drawe from the Deere,'
Enjambment	'... mynde/ Drawe ...' fleeth afore/ Faynting I followe.'
Caesura	Faynting I followe.' ' , by no meanes,'
Trochaic substitution within the meter of iambic pentameter	In 'Faynting I followe' trochaic substitution places the stresses on the syllables 'Faynt' and 'foll'

5 There is a strong sense of tension and discord emphasised by the combination of enjambment and caesura. The enjambment between lines 6 and 7 highlights that the

speaker is exhausted yet drawn on further to self-destruction. Alliteration of *m* in 'may I, by no meanes, my wearied mynde' is juxtaposed against alliteration of the emphatic, harsh, plosive *d* in 'Drawe from the Deere,' to illustrate the weakness of the persona in the face of the enormity of the task. Both the speaker's exhaustion and the reader's discomfort are increased by the disrupted syntax of separating 'may I' from 'Drawe' and placing them in separate lines, combined with the disruption to the rhythm created by the caesurae separating 'by no meanes,' from the rest of the line. The following caesura and monosyllabic 'but' – with its two plosives – convey the pain this inflicts upon the speaker.

The further use of enjambment combined with consonance of the soft, fricative *f* in 'fleeth afore/Faynting I followe.' is juxtaposed against the use of trochaic substitution to place the stresses on the syllables 'Faynt' and 'foll'. There is a tension between the speaker's collapse, conveyed by the aural weakness of *f*, and desire to continue, emphasised by the stressed syllables. This is reinforced by the abrupt termination imposed by the caesura to complete the sense of the persona's collapse.

- 6 (a) One possible interpretation is that repetition of the words of Jesus follows the Petrarchan tradition that love for the unattainable woman brings the writer closer to God; and yet it can be argued that the difference in the subsequent words suggests instead the opposite. The words around the deer's neck relate not to ascension into Heaven, but to Earthly possession; Caesar replaces the Father and so the symbol of ownership replaces spiritual authority with the worldly. Readers taking a biographical approach may infer that Wyatt is offering a cynical interpretation of Anne's motivation for choosing Henry.
- (b) Looking at historical context, readers may be interested in the debate at this time over the use of the Vulgate, written in Latin and the official Bible of the Catholic church, or the translation of the Bible into the vernacular (native tongue), favoured by Protestants, including Anne Boleyn. Wyatt was one of the emissaries sent to petition the Pope for an annulment of Henry's marriage to Catherine of Aragon, which would enable Henry to marry Anne. When this failed, England became a Protestant nation, with Henry as the Head of the Church of England, divorcing Catherine and marrying Anne. Catholics considered that Henry remained legally married to Catherine and did not recognise Anne as his legal wife. Therefore for Catholics 'Cesars I ame' would indicate that Anne is Henry's mistress and not his wife.
- 7 (a) His fellow courtiers, who are all male
- (b) Not only is the speaker male, but so are his addressees, as he speaks not to the woman but to those 'Who list her hunt'. His experience is not of the deer directly, but of the activity of hunting her; since this is a collective activity for a group of male participants within which the speaker is one who 'farthest cometh behinde', arguably the primary experience is not of interacting with the deer, but of a competition between men to see who will acquire her.
- 8 A collar would always be placed on an animal by its owner, so it would be the owner who would choose the words. Relating this to the metaphor of a woman, the illusion is given that the woman is able to speak for herself, but really this is just another example of male power over her.
- 9 Although the message written about her neck uses the first person, it serves the function of a collar indicating ownership, which would be placed on an animal by the owner, so that the words are not in fact hers but 'Cesar's'. This point is emphasised by the disrupted

syntax, in which the words 'I am' are relegated to a position after 'Cesars', so that the most significant feature of the deer is the identity of her owner. The disrupted syntax of 'her fair neck rounde abowte' diminishes her power, since instead of her neck, the act of placing the collar around it has the prominent position of the end of the line, this being further stressed by the long vowel assonance in 'rounde abowte'. The use of the passive voice in 'There is written' can contribute to this effect. As soon as the deer appears to come within reach, her inaccessibility is affirmed not because of her own power to escape, but because of the rules of masculine ownership.

## Sonnet 116 (1609), William Shakespeare (1564–1616)

1

Image	Possible interpretation	Explanation
'It is the star to every wandering barke'	The lover may wander or be uncertain	This image suggests that although the lover may make errors or even remain constant, like a ship which flounders in the sea, love remains a constant guide which can return the lover to the true course, just as sailors in Shakespeare's day used stars to navigate.
	The lover is like a tree	
	Love is a ship	
	Love is a constant guide	
'Lov's not Times foole,'	Love is unchanging	This can relate to the idea that Love cannot be made to appear foolish because of the ravishes of Time. It can also link to the common practise of Kings or nobles of retaining a professional fool: this would suggest that Time is not the master of Love.
	Love cannot be defeated by Time	
	Love does not play games	
	Love cannot be manipulated by Time	
	Time is full of love	

2

Quotation	Does it use repetition or figura etymologica?	Effect
'love is not love'	Repetition	There are two separate uses of the word love. A distinction may be drawn between ideal love, and the more compromised love which exists within the pragmatic restraints of the world: only the former deserves the title of 'love'. If someone claims to love but this 'alters' then it was never love in the first place.
'alters when it alteration finds'	Figura etymologica	Although love may meet inconstancy in the world, it will not be the ideal, true form of love if it is affected in any way by that mutability.

'bends with the remover to remove'	Figura etymologica	True love is not subject to compromise, and no matter what changes occur due to 'the remover', it will never participate in these.
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- 3 There is consonance of the hard, plosive *k* sound in 'sickle's compass come'. Combined with the imagery of the sickle, this associates the personified Time with death and enables the reader to hear the cutting action of the sickle. The ideal love represented in Sonnet 116 is able, therefore, to transcend the limitations of both time and death. Time is presented as capable of cutting short the beauty of youth ('rosy lips and cheeks') but true love survives this.
- 4 Answers may include:
- First option: you may draw upon the abstract nature of the love, which is able to conquer even death in the form of the abstract Time. Unlike the sonnets which surround it, it does not discuss the details of a particular relationship.
  - Second option: you may suggest that Sonnet 116 shows what love ought to be, but the sonnets which precede and follow indicate that in reality, relationships include compromise, jealousy and betrayal. The definitions of love focus often on what it is not, as in 'Lov's not Times foole', which may convey that it is difficult both to define and to achieve. It is one of the few sonnets in the Fair Youth sequence that is not addressed directly to the Fair Youth himself. One possible interpretation is that it lifts the relationship between the Poet and the Fair Youth out of the compromises of everyday life and into the ideal realm – such as the realm of Plato's Forms. It could also be suggested that this shows that the ideal love cannot be achieved while the Poet is interacting with the Fair Youth, but only when expressed in abstract terms – and possibly in isolated contemplation.
  - Third option: you might refer to the opening exhortation 'Let me not', which suggests that the speaker has been tempted to 'admit impediments', but is willing himself not to. 'Love is not love' could suggest that there is something which is often is taken to be love, but which fails to match up to the standard of this ideal; in this case, that inferior form of 'love' would indeed bend 'with the remover to remove'.
- 5 (a) Admit impediments, love is not love
- (b) 'Love is' substitutes a trochee for an iamb.
- (c) Answers may include:
- The enjambment between the first and second lines separates 'Admit impediments' from the 'marriage of true minds', showing that the former can have absolutely nothing to do with the latter.
  - The language of 'admit impediments' reflects the traditional Christian marriage ceremony, extending the language of 'marriage' in the first line. While this suggests that the poem relates to heterosexual romantic love, the placing of the language 'impediments' in a separate line is consistent with the idea that 'the marriage of true minds' is not restricted to marriage in the sense of a wedding, but is the blending of two minds through any form of love.

- The caesura after 'impediments' renders the point more forceful; at the same time it gives a sense of how those impediments would, if admitted, abruptly terminate the flow of love.
- The trochaic substitution reinforces this abrupt halt, renders the speaker's tone more emphatic and also places strong emphasis on the word 'love' as the idea which enables the flow of language to continue.
- The enjambment between the second and third lines separates 'love is not love' from the remainder of the sentence. Taken on its own this suggests a paradox, since something cannot be what it is not, but once the sentence continues, the paradox is resolved, showing that true love is stronger than a false love as it is able to push beyond the end of the line and show that what at first appears to be impossible is not so.

6 Interpretations may include:

- Shakespeare hereby offers up his entire body of work as evidence of the validity of love; he likewise places his reputation as a writer on the line and so demonstrates the strength of his conviction. The neatness of the paradox could be considered fitting as the conclusion of an argument made in fundamentally abstract terms.
- Alternatively, the shift into the epigrammatic couplet is divorced from the main content of the three quatrains, shifting it into the discussion of the writing process and the nature of art, or that it renders the argument too abstract to be applicable to the everyday reality of actual relationships. You might find that it is too clever a rhetorical trick to be convincing and is rather a display of linguistic skill than an effective piece of persuasion.

## 'The Flea' (1633), John Donne (1572–1631)

- 1 F, H, D, B, E, A, G, C
- 2 It is divided into three stanzas of nine lines each. Typically the first eight lines of each stanza alternate between iambic tetrameter and iambic pentameter, with an additional ninth line of iambic pentameter (although there are exceptions – see 'Developing your ideas'). The rhyme scheme is three couplets (which together form a sestet) and a triplet for each stanza: AABBCDDDD.
- 3 One possible interpretation is that the poem's division into three stanzas, three sets of three couplets and three sets of triplets reflects the argument that the three individuals – man, woman and flea – become united as one in the flea. This relates to the way that Donne invokes the idea of the Holy Trinity through his language in 'three lives in one'.
- 4 (a) 'Cruel and sudden, hast thou since': Donne thrusts the reader into the third stanza with an unexpected stressed syllable. The woman's violence and cruelty in the 'sudden' act of crushing the flea are emphasised, as is the dramatic change brought about by her action. It is as if the woman has acted too quickly, unfairly rejecting the argument and taking the speaker entirely by surprise. It stresses the idea of how much is lost by her crushing of the flea.

(b) A trochee is substituted into the first foot: 'Purpled'. This adds to the effect of the catalexis in the previous line, making the woman's action seem all the more sudden and harsh. Moreover, purple is associated with power, having at one time been the colour reserved for emperors. On one level this invests the woman with authority, since her choice to kill the flea has changed the tone; yet the man retains control, since he is able to select the language which interprets this move as 'cruel'.

5 Answers may include:

- It captures the sense of irony: Donne, whose biography and spiritual poetry attest to the strength of Christian conviction, could be interpreted as at no point suggesting seriously that the mingled blood within the flea is akin to the Holy Trinity, or that this could amount to a marriage, but instead is evoking these ideas to humorous effect. It could therefore be argued that the speaker at no point expects the lady to be persuaded by his rhetoric, but instead seeks to seduce her by the entertainment of his wit.
  - It might alternatively suggest the sense of disturbance in response to the woman's move to destroy the flea. It is then consistent with the lively tone of the apostrophe 'Oh stay,'.
- 6 On one level the woman has ultimate power either to accept or reject the argument; she also exerts physical dominance in crushing the flea. Yet this control is exercised in silence – and rather than her words appearing in the poem, the reader has only the speaker's responses to them or paraphrases of them, such as: 'Yet thou triumph'st, and sayest that'. It is the language of the speaker that presents the woman as 'Cruel' and as triumphing; she has no control over how she appears. So, ironically, it is by describing her as dominant and himself as her victim that the persona denies her control of even how she appears and the interpretation of her own words. The force of her objections is weakened. For example, the fricative alliteration of 'false fears' makes them appear to be flimsy and futile. Moreover, the opening, repeated imperative 'Mark[e]' reflects the speaker's establishment of authority over the woman through language.

## 'To His Coy Mistress' (1681), Andrew Marvell (1621–1678)

1

- It is consistent with the motif of Time.
- It also potentially conveys implicit criticism of the addressee, suggesting that what concerns her is the rate of the speaker's wooing rather than the quality.
- It also can have connotations of the rate of a payment, with hints that the woman sells her attractions for the highest rate of compliments or to the wealthiest bidder.

2 Answers may include:

- The notion of *carpe diem* (seize the day), which runs back to the Roman poet Horace, takes on a greater insistence for those who have lived through a period of prolonged

civil war. Consequently the language of 'rough strife' and the imagery of the grave could have an even more disturbing impact for Marvell's contemporaries. The reference to 'the conversion of the Jews' might be linked to Oliver Cromwell's readmission of Jews to England in 1656, following their expulsion by Edward I in 1290. The reference to the Ganges can conjure up images of colonialism, which can evoke very different responses from readers with different horizons of expectations. It is also possible to place the ideas of enjoying the moment and the value of sexual pleasure within the cultural context of the Puritanism which dominated Britain during the Interregnum, or within the hedonism often associated with Cavalier attitudes (of which Lovelace represents an example).

- Alternatively, Marvell seeks to transcend specific historical circumstances. There are no explicit references to biographical or historical details and the poem seeks to outrun the personified Time. The Christian belief that Jews will be converted to Christianity at Doomsday, as set out in the Book of Revelations, can instead reference the end of time: this would therefore be an explicit moving away from locating the poem in a historical moment.
- 3 The personified Time has a transcendental, abstract quality, but the Sun is tangible and visible. It therefore becomes something which it is easier to visualise the couple combating.
- 4 The opening sentence of the poem is written in the subjunctive mood, as seen with 'Had we' and 'were'. This gives a sense of what would be the case in an alternative reality, and so suggests that it is not really possible. Marvell slows the pace through the languid alliteration of the first four lines with 'world ... were ... we would ... which way ... walk' and 'long love's'. The caesurae employed with 'enough;', 'coyness, lady;', 'down,' and 'walk' add to this leisurely pace, creating a dreamy and wistful mood of the ideal.

This is juxtaposed against the sudden quickening of the pace in the second stanza. Marvell substitutes a trochee for an iamb in the opening, with the stressed syllable on 'But'. The plosive alliteration of 'But at my back' achieves the aural effect of reproducing the swift sound that the speaker can 'hear' approaching him from behind. Its rapidity is emphasised by the use of monosyllables for all words other than 'always' in the first line of the stanza; this has the further effect of foregrounding the word 'always' just before 'Time' is emphasised by being placed as the first word on its line, to generate a sense of the omnipotence and rapidity of time. The pace is quickened further by the enjambment that forces the reader to move swiftly from the first into the second line; and by the anapaests employed for the six syllables of '-iot hurrying near.' These work to give a frightening sense of the inexorable progress of the personified Time, and the impossibility of outrunning it.

5

- Marvell employs the traditional blazon form, moving down the body, however he does so with considerable irony.
- Far from the Petrarchan ideal of the woman whose unattainable status is heightened by the poet's treatment of her beauty, Marvell's description, bringing in geographical details such as the Ganges and Humber, stresses physicality.
- The use of the subjunctive and conditional stresses that the blazon form is suitable only for an ideal world and not for reality.

- The sexual innuendoes of ‘vegetable love’ and ‘to the rest’, as the description moves down the woman’s body, emphasise that it is the sexuality of the woman’s body that attracts the speaker.
- 6 Answers may include:
- The woman has authority simply by refusing to enter into debate, as the source of her power is her denial of the speaker’s sexual advances. In ‘The Flea’ the addressee has physical power since she destroys the flea, but each time she rejects the speaker’s arguments he is able to respond by extending the metaphysical conceit to defeat her objection. It can therefore be argued that Barker’s conclusion is correct; since the addressee here does not respond to the speaker, he is unable to address her objections.
  - Instead, the poet has the choice of whether the woman is allowed a voice, and the silence accorded to her by the dramatic monologue form denies her a legitimate right to self-expression. It would be possible to view both these interpretations as co-existing, whereby the man’s control of the discourse ensures that the woman can only exert power through silence.

## ‘The Scrutiny’, Richard Lovelace (1617–1657)

- 1 He argues that he has already loved her for a ‘tedious twelve hours’ space’ and that it would be unfair to other beautiful women if he did not give them a chance too. He undertakes to return to her if, after he’s tried out all the other women, she turns out to be the best.
- 2 (a) In each stanza, the second line is in iambic trimeter (three iambs); the other lines are in iambic tetrameter.
- (b) Answers may include:
- In the first stanza it adds to the insincerity of the persona’s vow to be ‘thine’.
  - It contributes to the ticking clock sound generated through the alliteration of ‘tedious twelve’ in the second stanza to imply how bored the persona is by the idea of spending any more time with the addressee.
  - In the third stanza it contributes to the persona’s hurry to leave the woman to find ‘others’.
  - It can also indicate in the final stanza that the speaker does not really expect it is likely he will find that the addressee ‘prov’st the pleasant she’.
- 3 This could make the language seem more trite and hackneyed, and so indicate insincerity. The plosive alliteration can also seem quite aggressive, as if the persona is laying down a challenge to the addressee.
- 4 This can help the speaker to seem quite sinister. It can also parody the soft, romantic tone which the addressee might expect after spending the night with the persona.
- 5 Answers may include:

- 'You' suggests both formality and distance: it could suggest respect, but also a frigidity in their relationships.
- The use of 'thine' in line 2 and 'thee' in line 4 indicates a higher degree of intimacy, but at the same time through the lack of respectful distance can convey contempt.
- 'Lady' could express respect for her elevated status, yet it could also indicate the speaker is either indifferent towards using or incapable of remembering her name.

6 Answers may include:

- Metonymy is used to reduce women to their hair colour.
- The substitution of a spondee for an iamb, so that both syllables of 'brown hair' are stressed, reinforced by the long vowel assonance of 'brown' and 'found', helps to suggest that this hair colour defines the woman for the speaker.
- The idea that the hair by which the speaker is categorizing the women is their pubic hair can be upheld by the use of 'search', which again is placed on a stressed syllable.
- Other women are indeed reduced to 'the black and fair' and so distinguished from the addressee by their hair colour only.
- That the treasure is sought in 'unploughed-up ground' indicates that it is virginity.
- The misogynistic attitude of the speaker is reinforced by the notion that it is the male who is 'skilful'.
- The sibilance and short vowel assonance of 'skilful mineralists that sound' adds a sinister mood.
- The assonance pattern of the short vowel *u* alternated with the long vowel *ou* in 'unploughed-up ground' helps to make this turn of phrase more distasteful. This effect is reinforced as the rhyme on 'ground' which begins in line 12, continues through to the final stanza and culminates in 'crowned', suggesting that the function of women is to elevate the status of men in general and the speaker in particular.
- Placing the words 'By others may be found;' which starts this rhyming pattern on the line using iambic trimeter, moreover, could suggest that something is missing – for example this 'joy' being found by the persona himself.

7 Answers may include:

- While Brome's persona seeks to 'spy' out 'beauties', Lovelace's character sets out to be 'crowned' with their 'spoils'.
- Brome's 'When', applies both to the search for other beauties and the inability to find one fairer than the 'Mistress', suggesting that his speaker expects to find her the most beautiful. Lovelace uses 'when' to apply to 'lov[ing] my round', but 'if' for the possibility of finding the addressee 'most pleasant', suggesting that he does not expect this will be the case.
- The language of 'find none out' places the onus on the speaker to show that another woman is more beautiful; Lovelace's persona requires that the woman 'prov'st': this is

a high burden and is the responsibility of the woman. It is far weaker to 'return to thee' than to 'make thee my sole Deity'.

- At the same time both evaluate women in terms of appearance and allow the man to be the sole judge.
- Both assert the right of the male to have several partners, but expect the woman to wait passively without doing likewise in order to see whether she will be picked by the speaker.

## 'A Song (Absent from Thee)', John Wilmot, Earl of Rochester (1647–1680)

- 1 Following the strict, Puritan morality of the Protectorate under Oliver Cromwell, the Restoration, which saw Charles II return to England to take the throne, was a period of moral and artistic freedom. Rochester was notorious for his drunken debauchery and womanising, and was the model for the character of the rake (a man of lax morals) in several contemporary works of fiction. For example, Aphra Behn based the promiscuous, pugnacious rake Willmore on Rochester for her play *The Rover*. Among the most legendary escapades of his dissipated lifestyle, he attacked and destroyed the King's sundial with his sword; and his death at the age of 33 has been attributed to sexually transmitted infection and alcoholism. The combination of his lifestyle and writing skill led Horace Walpole in the eighteenth century to describe him as 'a man whom the muses were fond to inspire but ashamed to avow'.
- 2 Explanations may include:
  - The strong word 'languish' could be interpreted as narcissistic self-pity, or as an expression of heartfelt suffering.
  - The pun on 'To wish all Day, all Night to Mourn.', whereby the word which would most naturally follow 'day, all Night' would be 'Morn', could be interpreted as cynically playing with the concept of mourning. This would suggest that the speaker is toying with the emotions of the addressee. Yet it is commensurate with 'kill' in the previous line, which would convey that the persona genuinely fears his promiscuity will end in death.
  - Similarly the word 'expire' at the end of the third stanza could suggest that the speaker wishes to die in the arms of the addressee, so as to avoid further temptation. However it could also mean simply to exhale – which would convey the idea that the addressee offers a temporary resting place only; it also has further connotations of sexual climax.
  - The line 'To thy safe Bosom I retire' could convey genuine love for the addressee. At the same time, it can place moral pressure on her because of the notion that the speaker is dependent on her. It denies her the sexual freedom that the persona demands for himself.
- 3 (a) This uses trochaic substitution. It places a heavy, stressed beat on the opening syllable of the poem, which can create a mournful tone.

- (b) Here there is a trochee followed by a spondee. The stress on 'Dear,' which is reinforced by the caesura, and the additional stress on 'thine' could express heartfelt longing for the addressee. For readers who see the persona as cynically manipulating the addressee, this emphasis could be interpreted as placing emotional blackmail on the addressee to feel responsibility for the speaker's mental health.
- (c) This uses feminine rhyme. It could convey a sense of disappointment at the fall from 'heaven' and the consequent loss of forgiveness.
- 4 (a) It could be argued that the desire to be sexually promiscuous is an expression of the id and that the superego wishes to renounce this. It might therefore be suggested that the ego is torn, attempting to overcome the desire but overwhelmed by its strength. Readers might consider that the speaker's wish to overcome his sexual desire is genuine. Others may feel that he is expressing it only as a cynical excuse to womanise and yet claim that he wishes to be morally sound. Alternatively it could be posited that he is asking the addressee to give his ego the support it needs to be stronger than the id.
- (b) It could be argued that knowledge of Rochester's biography encourages an interpretation that the speaker's desire to reform is insincere. Freudian psychoanalytical readings may be more sympathetic to a character who is torn between his drives and a desire to rise above them.
- 5 Examples should include some of the following:
- Examples of language with religious connotations include: 'Heav'n', 'unblest', 'unforgiv'n', 'Faithless' and 'everlasting rest', 'wearied with a world of woe', 'torments' and 'straying Fool'.
  - Examples of language with potential erotic connotations are 'thine Arms', 'thy safe Bosom' and the pun on 'expire'.
- 6 Answers may include:
- There is evidence that the religious sentiment is insincere. There are points at which it is possible that the speaker is addressing God or a lover, such as: 'When, wearied with a world of Woe,/ To thy safe Bosom I retire,'.
- The rejection of the 'world of Woe' could be the renunciation of secular pleasure; and the 'safe Bosom' could be reconciliation with God. At the same time this could be a retreat into the arms of a lover. The slowing of the pace created by the caesura after 'When,' and the soft alliteration of 'When, wearied with a world of Woe,' could indicate sheer exhaustion from a dissipated lifestyle and the need for comforting rest; a slowing of the pace as the persona turns to God; or leisurely enjoyment of sexual pleasure in the arms of the addressee. Some readers may find the deliberate conflation blasphemous.
- Alternatively it is possible to see the burning desire to renounce worldly pleasure as genuine. The final line presents a paradox: 'And lose my Everlasting rest.' The concept of 'Everlasting rest' is tantalisingly present and given prominence by its position as the final words of the poem, yet the language offers it only as something which is there to be lost and so only conceptualised by understanding the significance of its absence. Combined with the first word of the poem, 'Absent', this could evoke

pathos for the speaker as genuinely tortured by the absence in his life of moral and spiritual values, seeing this as the loss of heaven.

## 'The Garden of Love' (1794), William Blake (1757–1827)

1 The correct alternatives are:

- (a) a religious dissenter
- (b) Romantic
- (c) London
- (d) an engraver
- (e) the Royal Academy of Arts
- (f) the French Revolution and the American War of Independence
- (g) both organised religion and the rationalism of the Enlightenment
- (h) Songs of Innocence
- (i) the French Revolution
- (j) Songs of Experience
- (k) Songs of Experience
- (h) 'The Echoing Green'
- (i) engraved, coloured and printed the texts himself by hand.

2 Ideas may include:

- The green is associated with childhood innocence.
- When the nurse's face turns green, it is through regret for lost innocence. The idea of the green has been warped by the corruption of experience.
- The appropriate use for the green is childhood play.
- When the green is abandoned, for 'whisp'rings in the dale' or by its transformation in 'The Garden of Love' then the heart can no longer be 'at rest'.

3 Answers may include:

- Again, the green is associated with childhood innocence and play.
- Both the natural environment and the bell – which is manmade and could even be associated with a chapel – are in harmony with the 'sports'.

- Here the word 'around' has positive connotations, while in 'The Garden of Love' the 'rounds' of the priest are stifling.
  - The 'sports shall be seen' contrasts with 'saw what I never had seen'.
- 4 The title associates love with outdoor spaces and so metaphorically with freedom, and at the same time as something that should be cultivated, since gardens are spaces deliberately structured. It also evokes ideas of the Garden of Eden. The commandment of 'Thou shalt not' prohibits freedom of all kinds and leads immediately into the images of death, decay and binding. Even 'desires' are bound, as emphasised by the positioning of this as the last word of the poem. This could connote sexual desire, but also control by external authority of even instinctive feelings and reactions.

It is firmly located in the Law of the Old Testament, as opposed to the spirit of love and forgiveness associated with the New Testament. The briars of the final line can connote the crown of thorns worn by Jesus. This could be related to Blake's biography and theoretical opposition to the institutionalisation of love through marriage.

5 Answers may include:

- For the first ten lines, anapaestic trimeter is broadly used, although there are many points where Blake uses an iamb in place of an anapaest, for example 'I went', 'And saw' or 'to play'. Combined with the ABCB rhyme scheme of the first two stanzas, this can create a lyrical – even nursery-rhyme – effect. This is in stark contrast to the destruction of innocence that occurs as the poem progresses. A significant disruption to this rhythm is the succession of stressed syllables in "Thou shalt not" writ'. This helps to make this the pivotal point in the poem, emphasise the brutality of the interdiction and present the sinking of the speaker's spirit upon reading the words.
  - In the final stanza there is no end rhyme, but instead the last two lines use internal rhyme on 'gowns' and 'rounds'. Likewise, in the last two lines, the meter moves from trimeter into tetrameter. This helps to make the priests and the effect they have on the speaker feel more intrusive and constraining. Notice also the double stressed syllables on 'black gowns'. Combined with the repetition of 'And' at the start of lines in the final stanza, it adds to the feel of chanting and of an inexorable drive towards the destruction of the conclusion. It reinforces the idea that death and decay have taken over.
- 6 The language of the seventh line substitutes 'So I turned' for 'I went'. This divides the poem into two groups of six lines, which runs counter to the lyrical, nursery-rhyme-style form established by the quatrains. It shows how the imposition of the chapel, and its consequent effect on the speaker, have disrupted innocence. From that point onwards, the green itself is the site of death. Turning away from the chapel to the Garden of Love, the persona discovers that the chapel and its words have radically altered the Garden of Love itself.
- 7 Arguably the wording is deliberately vague. It could be related to historical events, such as the building of a new chapel in Lambeth during Blake's time there. It could also suggest that once innocence is lost, the speaker is able to see the chapel, but that during the period of innocence encapsulated in 'The Echoing Green' it was not visible to the speaker. This would indicate that the prohibition 'Thou shalt not' has radically altered the speaker, so that freedom can no longer be experienced.

## 'Song (Ae Fond Kiss)' (1791), Robert Burns (1759–1796)

1 C

2 Answers may include:

- Light is presented as something which is absent – a loss which is rendered more poignant by the vibrancy of the imagery.
- The 'star of hope' and the 'cheerful twinkle' are present in the language of the poem, but have left the speaker.
- The persona's reality is the 'Dark despair' which 'benights' him or her, emphasised by the plosive alliteration of 'Dark despair'.

3 The exclamation mark indicates an increase in emotional intensity. While the semicolon conveys the possibility of continuity, the exclamation mark is a point of closure.

4 Answers may include:

- the pairing of 'kindly' with 'blindly' by the rhyme scheme
- the repetition of 'lov'd'
- the repetition of 'never', juxtaposed against the use of 'for ever' in other stanzas
- the idea that it is 'We' who are 'broken-hearted', suggesting that the speaker is able to feel empathy for the beloved, even at the moment of parting, and that the two remain as a couple in the sense that they share in their despair
- the poignant conception that the only way to avoid being 'broken-hearted' is for the pair never to have met and the paradox that this negative result is the inevitable result of the positive value of love.

5

Issue	Presentation in 'Ae Fond Kiss'	Presentation in suggested poem(s) for comparison
Gender of speaker and addressee	The speaker is not specified in the poem, although the addressee is named as Nancy. The biographical context identifies the addressee Agnes ('Nancy') Maclehose, to whom Burns wrote 'Ae Fond Kiss', in the correspondence through which they conducted their platonic affair.	'Who So List to Hount' is addressed to other men who may have an interest in pursuing this 'hynde'.  'The Flea', is written from the perspective of a man engaged in a relationship with the female addressee.
Does the speaker attempt to persuade the addressee?	This is a significant difference between Burns'	'To His Coy Mistress' represents a fitting contrast.

	poem and those which precede it in the anthology. The speaker accepts that the relationship is over and seeks only a parting kiss. There is no attempt to persuade the addressee to stay with the speaker, but instead hopes for her future without him.	The persona openly sets out a formal argument in the form of a syllogism.  'A Song (Absent from Thee)' seeks to persuade the addressee to accept his weaknesses and to support him nevertheless.
Is the addressee's response or attitude included?	The speaker does not claim to be able to speak for the addressee. A significant contextual point is that the poem was included in correspondence, so that Agnes Macle hose was free to speak on her own behalf.  At points the speaker does write as if he knows the feelings of the addressee, for example 'Had we never lov'd sae kindly'.	In 'Who So List to Hount' it appears that the hind/woman is able to speak for herself, but the words are really those of the male owner placed upon her collar.  In 'The Flea', the woman's reactions to the argument are implicitly recorded – for example, 'Purpled thy nail' – but not her words.
How do ideas about time relate to those about love?	The speaker is profoundly aware of the passing of time and how it affects the relationship. The moment of parting is in the present tense: 'we sever'. The relationship is placed firmly in the past, while the repetition of 'for ever' conveys a sense of an enduring future in which the lover is eternally separated from the beloved. The tension between change and consistency through time can be shown by the final stanza's repetition of the first, but with a change in punctuation to indicate an intensification of emotion.	This contrasts with the assurance of Sonnet 116 that love is immune to the effects of time to the extent that Burns sees the relationship cannot endure through time. Yet Burns also suggests that the love is able to endure notwithstanding the physical absence of the beloved and therefore is consistent.

6 Answers may include:

- The poem generally, and this stanza in particular, is rich with heartfelt emotion. There is, for example, a purity and intensity in the repetition of the word 'love' in lines 11–12.
- It could also be argued that much of the language and imagery is somewhat clichéd and unoriginal, drawn from sentimental literature, for example:
  - 'heart-wrung tears'

- 'sighs and groans'.
  - You may also wish to consider the historical context, and the irony that she never was in fact 'my Nancy'.
  - It could further be argued that Burns' reworking of his model, Robert Dodsley's 'The Parting Kiss', adds originality and honesty.
- 7 Answers may include:
- The quatrains adopt a simple AABB rhyme scheme. This adds an air of simplicity, which arguably generates a tone of emotional intensity and honesty.
  - Half rhyme is used for the stressed syllables in the pairings 'love her'/'ever'; and 'pledge thee'/'wage thee'. These can give the feeling of a distorted echo as the lovers drift apart. It can also give a sense of the disturbance felt by the speaker due to the profound longing of regret.
  - The rhythm is trochaic, so that each line starts on a stressed syllable and concludes with an unstressed syllable. This provides a melancholy tone, again consistent with heartfelt dejection.
  - The caesura in the line 'Love but her, and love for ever.' reinforces the effect of the repetition of 'love' in this third stanza and prepares the way for the prominent use of the word 'love' in the fourth stanza.

## 'She Walks in Beauty' (1814), George Gordon, Lord Byron (1788–1824)

- 1 Although the biographical context can help to inform our understanding of the poem, it is important not to *reduce* the poem to this biographical detail. Byron is careful to avoid naming the woman, but instead gives prominence to the pronoun 'She' by placing it at the start of the poem. It is possible to see it as simultaneously a description of a specific woman, a consideration of what makes women in general beautiful and a contemplation of beauty in the abstract.
- 2 The description begins with emphasis on her physical beauty and the poem draws on the tradition of blazon poetry, praising her eyes, hair cheek and brow. However these are presented as a reflection of her inner life. The 'nameless grace' proceeds from 'thoughts serenely sweet'. The culmination of the final stanza indicates that it is her 'goodness' proceeding from the innocence of her heart which affords her this perfection.
- 3 While the speaker of 'Who So List to Hound' is engaged in a self-destructive course because of his frustrated desire to possess the 'hynde', the speaker here expresses no wish to engage in a relationship with the woman. There is indeed no sense of the speaker's personality, as all the focus is on the woman; this contrasts with the way that Wyatt's poem concentrates on the how the hunt has made the persona feel. Contrasting with 'To His Coy Mistress', there is no attempt to persuade or control the woman.
- 4 (a) Iambic tetrameter.

(b) He substitutes a trochee for an iamb.

(c) This places a strong emphasis on the word 'Meet'. Byron establishes a binary opposition between light and dark, the woman's perfection arising from the harmonious union of apparent opposites within her. It is also important that there is no meeting between the speaker and the woman: she seems serenely unaware of being observed and so to exist in a form of abstract beauty. Nor does the speaker express a desire to interact with her.

5 'tender light' and 'softly lightens'

These reinforce the idea that within this woman there is perfect harmony of all aspects of beauty.

6 (a) The alliteration of 'cloudless climes' within the broader consonance of 'cloudless climes and starry skies' gives a pure resonance, like the ring of a bell. The sibilant alliteration of 'starry skies' is soothing and adds to the sense of the woman's grace.

(b) The sibilance of 'thoughts serenely sweet express' combines with the short vowel assonance of 'serenely sweet express' and long vowel assonance of 'serenely sweet' to give a soothing sense of harmony. These reinforce the idea that the woman's external beauty derives from her internal purity.

7 (a) The examples are:

- 'And on that cheek, and o'er that brow,'
- 'The smiles that win, the tints that glow,'

(b) Byron is able to convey the woman's poise and self-control. The language of all three examples is exclusively monosyllabic: this helps to emphasise the strong trochaic rhythm and also to express the purity and honesty of the woman. The exquisite balance of 'One shade the more, one ray the less,' is stressed because the line is tautological: to have one ray less would of necessity mean to have one shade more. The woman can achieve the paradoxical reconciliation of light and dark by holding them in perfect equilibrium. The further examples stress how all aspects of her work in harmony.

## 'La Belle Dame Sans Merci' (1819), John Keats (1795–1821)

1 (a) She is associated with other-worldly, magical creatures: 'a faery's child'; 'her eyes were wild'. After 'She took me to her elfin grot' and 'lullèd me asleep' the knight finds himself in the mysterious dream and finally bereft 'On the cold hill's side.' This suggests that it is the lady who has seduced the knight using magical charms with a hidden purpose to debilitate him.

(b) In stanzas 4–6, it is the knight who takes the initiative. In the first two lines of each of these stanzas he is the one who is acting. They each open with 'I' and describe the knight's actions in relation to the lady. The knight has physical control over the lady: 'I set her on my pacing steed'. The 'garland' and 'bracelets' which he makes for her could be

interpreted as romantic gestures, but also as encircling and therefore trapping, enclosing and controlling her.

**(c)** Not only the repeated emphasis on the pale complexion of any who encounters the lady, but also the 'anguish moist and fever-dew', reflect the symptoms of TB. The knight is 'haggard' within an environment symbolic of the end of life and the lily on his brow symbolises death.

**(d)** This depends upon biographical information, such as Keats's expression of profound love for Fanny tinged with despair resulting from the disapproval of Fanny's family and his declining health.

**(e)** Once the knight is abandoned 'no birds sing', which could symbolise the loss of poetic inspiration. The 'faery' world into which she transports him could be taken as a metaphor for the imagination. His suffering at her loss could signify the poet's devastation at the loss of inspiration.

**(f)** The knight forgets everything but the lady in the time he spends with her and arguably loses his sense of duty.

**2** Answers may include:

- The stanzas are in quatrains, but the meter differs. Keats uses iambic tetrameter for the first three lines, but a shorter line with two stressed syllables for the last line.
- You might find that this last line has a sense of premature termination, which relates to the theme of untimely death, that it drives the reader forward precipitately into the next stanza, as the knight feels drawn onwards towards self-destruction, or that it creates a sense of lacuna and disorientation.
- Alternatively, the use of iambic tetrameter for the second line, in contravention of expectation, may suggest, for example, that there is a richer and deeper meaning to the knight's experience than he realises; or that the harmful consequences to the knight result from excess.

**3** Answers may include:

- the theme of power and constraint
- the mysterious location
- the transition into another time
- the theme of temptation
- the dream motif
- the supernatural elements
- the link between love and death.

**4** You may associate this with a sense of lethargy consistent with the descent into dream, the knight's deathly appearance, or the pernicious seduction of the lady. This can also be related to the repetition of 'pale', particularly to describe the men who have encountered

the lady, and to the repetition of / elsewhere in the poem, for example 'lulled', 'la belle', 'thrall' and 'lips in the gloam'.

- 5 The fricative alliteration is consistent with the idea of fading and decay and of the lady having eroded the knight's masculinity and determination for action.
- 6 (a) This is attributed to her by the title of the poem, deriving from the words of the 'pale kings and princes' who 'cried, "La belle Dame sans Merci/ Hath thee in thrall!" Either she does not name herself, or – if she does so – the knight does not express this, or does not understand what she says.
- (b) The knight presents this in direct speech, and yet if her language is 'strange' then it is entirely possible that he has misunderstood or miscommunicated her expression. He awards himself the right to choose the words in which her utterance is expressed.
- (c) In both poems, the man speaks on behalf of the woman, but in 'Who So List to Hount' it is to show ownership. Here it helps the knight to portray himself as the victim of a temptress who has deceived him.
- (d) Answers may include:
- There is a framework of narratives within narratives – with the account of the 'pale warriors' within the dream that is set within the narrative of the knight, which in turn responds to the description and questions of the original narrator. There is no evidence of the independent existence of the warriors outside of the knight's dream.
  - The knight represents only his own view and has no insight into that of the lady; through the dream the reader is offered insight into the inner life of the knight, but not that of the lady. No details are offered regarding the first narrator, whose gender, even, is not specified. It is worth noting the way that the compassion shown by the first narrator is juxtaposed against the alleged cruelty and indifference of 'la belle dame sans merci'.

## 'Remember Me', Christina Rossetti (1830–1894)

- 1 In the octet the speaker wishes to be remembered. However in the sestet the speaker changes this attitude and instead expresses a preference that the beloved forget the speaker if remembrance causes the beloved distress.
- 2 In the octet the speaker wishes the loved one to remember him or her. In the sestet the focus is on what is best for the loved one: that he or she does not feel regret upon momentarily forgetting the speaker and finally that the speaker hopes the loved one is able to forget and therefore be happy.
- 3 The alliteration of 'hold ... hand ... half' can sound as if the persona is panting, and therefore conveys a sense of the urgency with which he or she pleads to be remembered. It also expresses the intensity of emotion involved in being unable to do more than half turn to leave.

- 4 The fundamental idea of wishing the beloved to avoid pain through remembrance is consistent, but it appears from the outset of the poem. The word 'dead' appears prominently here, whereas in 'Remember Me' Rossetti is careful to avoid it, instead using euphemisms such as 'gone away' and 'the silent land'.
- 5 The language 'vestige of the thoughts' suggests that this 'corruption' will leave only memories of the speaker; however the positive hope for the addressee to move on follows. This suggests that the persona has been able through the course of the poem to achieve a sense of peace.
- 6 (a) ABBA ABBA CDD ECE
- (b) Answers may include:
- a cyclical rhyme scheme relates to the cycle of birth and death
  - it relates to a returning to life through being remembered
  - it reflects the changing mind of the speaker
  - the interlaced rhyme scheme matches the speaker's confused emotions
  - the octet reflects the couple or the ideas turning in on themselves, but the sestet suggests progress.
- 7
- The three uses in the octet are in the imperative voice. For the first two this is particularly emphatic because of its position at the start of the line. With the third it is softened, as it appears after the word 'Only', preparing the way for the volta.
  - In the sestet it is conditional: 'should remember'. This reflects the speaker's acceptance that the loved one may forget, and final preference for this. It also acknowledges a future time in which it will be impossible for the speaker to communicate directly with the loved one in the imperative voice.
- 8 (a) This adds to the softening of the imperative 'remember'. By stressing the word 'Only' it could present what the persona requires of the loved one as very little and therefore achievable; this can be strengthened by the effect of the sonnet's first caesura. Alternatively these could suggest the speaker's regret that following his or her death this is all that the loved one will be able to do in relation to the speaker.
- (b) Combined with the plosive alliteration of 'Better by', this adds resolution to the speaker's tone. This could convey strength, or alternatively that the persona is attempting to prevent him- or herself from wavering. It can express the deep love of the speaker through this form of self-sacrifice.
- 9 (a) Rather than the couple holding hands together, the addressee holds the hand of the speaker, which can connote control and a patronising attitude. Assuming that the speaker is female, this can be related to Victorian attitudes that it is appropriate for men to dominate women within marriage. For example, under the legal concept of coverture, while a single woman had the right to enter into contracts or own property, upon her marriage these rights belonged to her husband, until the passing of the Married Women's Property Act in 1870.

It is significant that this image is presented only as something that is absent: the speaker does not focus on being able to hold the beloved's hand in the present, but only on a time when this will be impossible.

Alternatively, it could suggest that after the speaker's death, it is the loved one who remains and therefore has his or her desire to hold the hand of the speaker frustrated.

**(b)** The pronouns are significant: although it is 'our future', this has been planned by 'you'; and 'You tell me'. This could be related to an interpretation that the persona presents him- or herself as a passive victim, for example of death, throughout: the persona's future is to be chosen either by the loved one or by death.

**(c)** This could be interpreted as the addressee making decisions on behalf of the speaker, consistent with a patronising attitude which conveys that she is incapable of doing this on her own behalf. However in this case, the poem does not specify who would counsel and the entire poem could be considered as the speaker counselling the beloved.

## 'At an Inn' (1898), Thomas Hardy (1840–1928)

- 1 **(a)** D
  - (b)** B
  - (c)** C
- 2 Alternate lines of iambic trimeter and iambic dimeter.
  - 3 This can be read as two anapaests: 'As we seemed we were not'. The altered stress pattern adds to the dissonance of this line, as the persona is forced to admit the failure of the relationship, placing particular emphasis on the word 'seemed'. It is reinforced by the haunting long vowel assonance of 'we seemed we' and alliteration of 'we seemed we were'.
  - 4 This helps to juxtapose the appearance against the reality of the relationship. It builds on the language of 'living love' and 'quicks' in the previous stanza, so that 'death' seems the more brutal by the contrast.
  - 5 Answers may include:
    - This might be interpreted as soothing and comforting.
    - Alternatively it could feel clichéd and therefore present the assumption that the couple are in love as trite or divorced from reality. This relates to the duality of the word 'strangers', which could suggest that they are strangers in the inn, or that they are romantically estranged.
    - The language makes frequent reference to time: 'When', 'And now', 'In after hours', 'Ere death, once', 'foretold'. Hardy juxtaposes the present and simple past tenses of the same verb: 'come' and 'Came' in the third stanza; and 'stand' and 'stood'. The former is intensified by the pause generated by the caesura after 'Came not:'.

- This together generates a sense of an opportunity missed. It is as though there is only one point in time that the couple could have developed their relationship from a friendship to a romance. Rather than doing so they allow time to continue without taking any action, until the moment is lost.
- 6 (a) Examples include: 'When', 'And now', 'In after hours', 'Ere death, once', 'foretold'. Also Hardy juxtaposes the present and simple past tenses of the same verb: 'come' and 'Came' in the third stanza; and 'stand' and 'stood'. The former is intensified by the pause generated by the caesura after 'Came not:'.
- (b) This generates a sense of an opportunity missed: the couple had this one chance to develop a relationship, but instead time passed without action. Time is also related to a future of regret.
- 7 You may find, for example, that the following supports the interpretation:
- the use of clichéd language to describe the erroneous perception that the pair are a romantic couple, such as 'love's dear ends'
  - the imagery of 'chilled', 'palsied' and death in the third stanza
  - 'Love lingered numb'
  - the pleading tone of 'We aching are' followed by the repeated 'O'.

You may also consider that the achievement of love at the time was highly desirable to the speaker, and that this is conveyed by the way that he presents it through the eyes of others:

- it is the personified love, and not the two individuals, who 'shaped us for his sport', suggesting that they are being tormented at the time by the failure to develop the relationship
- the misperception that they are a couple 'warmed' those at the inn
- the envy of those who observe them, describing this as 'bliss'.

## 'The Ruined Maid' (1866), Thomas Hardy (1840–1928)

- 1 Hardy uses the fact that there are two speakers in the poem to question which of them actually is 'ruined'. According to the Victorian mores which Hardy is critiquing, it would be 'Melia; however she is far from ruined in the admiring eyes of the 'bewitched' first speaker. In another sense it is rural labour – leading to 'tatters', 'megrimms' and hands 'like paws' – that is shown to be the 'ruin' of young ladies. Significantly, 'left us in tatters' could suggest it is 'Melia who was in tatters, those left behind, or both – expressing the idea of becoming a 'ruined maid' as the only available escape from 'tatters'.
- 2 The first speaker is unnamed: this could convey that the focus of the poem is 'Melia, and the way in which she has been 'ruined'; but could also suggest that the former is of lower status because her hard physical labour diminishes her human dignity. The abbreviated

'Melia puns on the Latin *melior*, meaning better. This could suggest that there are ways in which 'Melia's choices have *ameliorated* her situation; it is noteworthy, however, that these would only be better, and not the best.

**3 (a)** Evidence may include:

- her obvious transformation and the ways in which – according to the first speaker – she is described as materially better off
- her escape from the 'hag-ridden dream'
- the condescending tone she is able to use to one who was once her social equal: "My dear — a raw country girl, such as you be,"
- her use of standard English.

**(b)** Answers may include:

- she seems aware that the gains are only superficial and material, as suggested by the word 'polish', which alters the exterior only
- her condescending tone can make her appear smugly superior towards one who was once close enough to know her inner thoughts: 'You used to call home-life a hag-ridden dream,'
- the word 'strut' could suggest unjustified arrogance
- 'Melia's use of standard English loses some of the charm of the first speaker's language and can hint at sophistry rather than sophistication
- the word 'ain't' slips back into her language in the final line, at the point where she seems most honest
- she describes the process of her ruin in the passive voice, suggesting she is a victim: 'been ruined'

**(c)** Arguably both women have sold themselves, either as farm labourers or as an object of sexual desire; it suggests that virginity is a commodity to be sold. This is reinforced by the use of the word 'crown' to suggest the ultimate. 'Melia has obtained higher financial reward and so in some terms can be seen as having done better, contrary to the Victorian stereotype. However there is also evidence that she is aware this comes at a price. Hardy could therefore be critiquing a system in which these are the only alternatives offered to working class women to support themselves: an escape from poverty and menial labour through education has not been possible.

**4 (a)** The meter is broadly anapaestic tetrameter, although the first foot of each line is often an iamb, for example:

'— 'I wish I had feathers, a fine sweeping gown,  
And a delicate face, and could strut about Town!' —'

**(b)** This provides an energetic, bouncing rhythm well suited to the satire. It also helps to add emphasis to the strained pronunciation of the first speaker in words such as 'prosperi-

ty'. Combined with the hyphen, this can show the country maid attempting to mimic the sophistication she sees in her urbanised friend.

(c) The rhyming couplets into which each quatrain is divided help to stress the unequal division of all stanzas but the last into three lines for the first speaker and one for the second. This heightens the sense that the second speaker may be less satisfied with her lot than the first speaker's description of her finery would suggest, since her lackadaisical responses, devoid of emotion, indicate at best boredom. This further emphasises the contrast when the final stanza is equally divided between the two speakers.

5 (a) The stressed syllable on 'True' followed by the caesura abruptly cuts the rapidly flowing rhythm: there is a sudden shift in tone with the change in speaker. This could convey 'Melia's comedic sense of irony, a wistful regret, or a condescending superiority.

(b) Again, a stressed syllable is placed at the start of the line. Its intrusive effect is reinforced by the plosive alliteration of 'Cannot quite'. On this occasion the caesura falls at the end of the second foot and therefore accentuates the anapaestic rhythm, thus preparing the way for the ironic punch line.

## 'Non Sum Qualis Eram Bonae Sub Regno Cynarae', Ernest Dowson (1867–1900)

1 B and C

2 B

3 Dowson fell in love with Adelaide when she was 11, and determined to marry her when she was old enough, but she rejected his advances. Some critics regard her as the inspiration for Cynara.

4 It is taken from Book 4, Verse 1 of Horace's Odes, and translates into English as 'I am not as I was in the reign of good Cynara'. In Horace's poem, the speaker begins by asking Venus to leave him alone, as he is too old for love, but ends by declaring his attraction to a young man.

5 The majority of lines are in alexandrines (iambic hexameter). It is worth noting that, at the time Dowson was writing, this meter was common in French but not English, and that Dowson translated several works from French into English. The fifth line of each stanza is in iambic pentameter.

6 Answers may include:

- By using a line longer than that common in English Dowson contributes to the sense of the persona's languid state of despair.
- This can be particularly emphatic where Dowson also uses successive caesurae to slow the pace, as in the first line.
- The sudden switch to iambic pentameter can give a sense of the brutal reality which conflicts with the speaker's desire, for example in: 'When I awoke and found the dawn was grey:'.

- 7 Dowson uses an ABACBC rhyme scheme, which divides each sestet stanza into two triplets with the A and C rhymes enveloping the B rhymes. The way that this foregrounds the B rhyme is emphasised by the use of iambic pentameter for the fifth line as well as the repetition used for lines 4 and 6 of each stanza.
- 8 This can add to the persona's feeling of loss and misery as well as seeming particularly weak. For example, the line 'I have been faithful to thee, Cynara! in my fashion.' feels strong, assertive and resolute up to the caesura following 'Cynara!', suggesting an idea that the speaker's fidelity would be accepted as such by an independent observer. It however drifts away towards the conclusion of the line, consistent with the notion that this is an extremely subjective interpretation of the word 'faithful', since it involves spending the night with a woman who has been paid for her sexual services: 'her bought red mouth'.
- 9 The most significant alteration is the change of tense in the final stanza, from 'I was desolate ...' to 'I am'. This emphasises the way that a past loss erodes the possibility of present contentment. This also affects the interpretation of the sixth line, since the shift from present tense to present perfect tense could suggest that the persona has been faithful in the past but is no longer capable of this.
- 10 (a) Examples include:
- 'yesternight'
  - 'betwixt'.
- (b) Suggested answers include:
- heightening the feeling that the persona is uncomfortable with the present period, in line with the spirit of Decadence and the fin de siècle
  - offering a sense of nostalgic longing for time past.
- 11 Answers may include:
- The imagery of 'gone with the wind', which inspired Margaret Mitchell's novel of the same name.
  - The consistent references to things fading or passing, such as: 'thy breath was shed/ Upon my soul between the kisses and the wine;'; 'But when the feast is finished and the lamps expire'.
  - The alliteration of 'roses, roses riotously' and 'lost lilies' combines with the transient imagery of flowers – moving from a flower associated with romance to one linked to death – to give a sense of evanescence.
- 12 Answers may include:
- Contrary to the insistent repetition of 'Cynara!', emphasised by the exclamation mark and the caesura, the other woman remains nameless, despite the fact that 'All night upon mine heart I felt her warm heart beat'.
  - Consequently women are divided into those who are loved and those whose 'kisses' can be 'bought'.

- The enjambment of 'betwixt her lips and mine/There fell thy shadow, Cynara!' stresses how for the speaker one woman is present physically and the other psychologically.

# Part 2

## Post-1900 poems

### 'Love and a Question' (1913), Robert Frost (1874–1963)

1 Your own experience.

2

- Husband: frustrated; guilty at leaving his wife; torn between sexual desire and moral duty.
- Wife: excited about the wedding night; confused as to the stranger's presence; torn between sexual desire and moral duty.
- Stranger: guilty at disrupting the couple's privacy and the wedding night; feels the need for safety.

3

Term	Definition	Examples and effects
Archaic	Purposefully old fashioned	e.g. 'Burden' – emphasises parable style
Parable	A biblical story with a moral message	e.g. 'A Stranger' – anonymous to create mystery
Symbolism	Object representing themes or ideas	e.g. 'Woodbine' – represents wildness and nature, symbolic of desire

4 To encourage the reader to see this as a parable or fairytale rather than realism.

5 To emphasise the harshness of weather and thus the stranger's need for accommodation, and symbolically to show increasingly 'cold' feelings between people.

6 An intrusive narrative voice.

7 A little old fashioned: poets of the 1920s onwards tended to be more graphic.

8 His agnosticism is typical of Modernism: he does not reject religion but questions it.

9 We should question our motives and think about how we treat others.

10 Yes

11 Answers may include:

- the lack of regular stanzas
- the line length in 'The Love Poem'
- 'Love and a Question' is more structured with parallel syntax and repetition.

## 'À Quoi Bon Dire' (1916), Charlotte Mew (1869–1928)

- 1 Your own opinions.
- 2 This suggests she is thinking about him, but is coming to a resolution.
- 3
  - It has the effect of an internal conversation.
  - The voice is defiant in the final line.
- 4 The final stanza has an additional final line with repeated stressed syllables.
- 5

Stanza	Number of 'I'	Number of 'you'	Effect created
First	One	Two	The defiant tone of the speaker shows how she is separate from those around her and sure in her beliefs.
Second	Three	One	Focus is on the speaker's impending death and reiterates her hope in being reunited with her lover.
Third	One	One	Balance and equilibrium are restored between the speaker and her lover.

- 6 Iambic pentameter creates a more rhythmic and reasoned tone compared to Mew's somewhat simplistic and defiant attitude.
- 7 The most important quotations should include:
  - 'But thy eternal summer shall not fade,'
  - 'Shall I compare thee to a summer's day?'
  - 'And everybody thinks that you are dead,/ But I.'
  - 'You will have smiled, I shall have tossed your hair.'

Look at the rhetorical question in Shakespeare compared to the decisive monosyllables and future tense of Mew. Shakespeare uses parallel syntax ('Nor ...') and an initial rhetorical question to show the force of his well-structured argument.

## 'I, Being Born a Woman' (1923), Edna St Vincent Millay (1892–1950)

1

Words used in the poem	Definition
Clarify	Make more clear or strong
Frenzy	Madness
Propinquity	Close proximity
Scorn	Strong dislike or disapproval
Stout	Sturdy
Treason	A crime
Undone	Confused or disorientated
Zest	Enthusiasm

2 Your own opinion.

3

Quotation	Explanation
'distressed'	Women as reliant on men
'needs and notions of my kind'	Women as weaker than men or more emotional
'undone'	Women as easily led astray
'possessed'	Women as 'other'/ unnatural or associated with supernatural
'my staggering brain'	Women as less intelligent or rational than men

4 Answers may include:

- (a) –
- (b) 'Leave', 'think' – she is telling the addressee how to behave
- (c) 'plain', 'find' – a derogatory attitude towards the addressee and a sense of finality of message
- (d) 'propinquity' – this demonstrates her intelligence and rationality
- (e) 'cloud', 'frenzy' – these show the overwhelming effect of mania/ eros and its potential for action and destruction.

## 'Meeting Point' (1939), Louis MacNeice (1907–1963)

1 Answers may include:

Explore the ways in which MacNeice ...	
<p>... explores ideas of love being <i>cyclical</i>.</p> <ul style="list-style-type: none"> <li>'Time was away and somewhere else,'</li> <li>'Her fingers flicked away the ash'</li> <li>'The bell was silent in the air'</li> <li>'The camels crossed the miles of sand'</li> <li>'And they were neither up nor down'</li> </ul>	<p>... uses the speaker to explore ideas about love as a <i>religious experience</i>.</p> <ul style="list-style-type: none"> <li>'The bell'</li> <li>'The desert was their own'</li> <li>'the stars'</li> <li>'God or whatever means the Good'</li> <li>'Time was away'</li> <li>'Be praised'</li> </ul>
<p>... presents love as being subject to <i>turning points</i>.</p> <ul style="list-style-type: none"> <li>'(Somebody stopped the moving stairs)'</li> <li>'The stream's music did not stop'</li> <li>'Between the clang and clang '</li> <li>'Although they sat in a coffee shop'</li> </ul>	<p>... presents love as full of <i>extremes and oppositions</i>.</p> <ul style="list-style-type: none"> <li>'two people with the one pulse'</li> <li>'Holding its inverted poise –'</li> <li>'the miles of sand/ That stretched around '</li> <li>'portion out the stars and dates'</li> <li>'God or whatever means the Good/Be praised that time can stop like this'</li> </ul>

2 Answers may include:

Aspect of modernism	Quotations	Notes
Self-consciousness and irony	'Her fingers flicked away the ash/ That bloomed again in tropic trees:/ Not caring if the markets crash/ When they had forests such as these,'	Humour of ash blooming: subverts traditional stereotypes of feminine beauty
Rejecting traditional forms	'(Somebody stopped the moving stairs):/ Time was away and somewhere else'	Unusual to have brackets, which show an aside tone

Rejecting religious beliefs/ agnosticism	'God or whatever means the Good'	Openly and conversationally rejecting or questioning God
Use of unusual and novel patterns or voices	'Time was away and somewhere else,/ There were two glasses and two chairs/ And two people with the one pulse/ (Somebody stopped the moving stairs)/ Time was away and somewhere else.'	Repetition used to organise poem but also to play with tense and time

3 Your opinion, but broadly you should see that this is typical of modernism.

4 Some suggestions – add your own opinion as to the effects:

**(a)**

- 'Time was away and somewhere else'
- 'There were two glasses and two chairs'
- 'The stream's music did not stop'
- 'The bell was silent in the air'
- 'The camels crossed the miles of sand'
- 'water from a rock'
- 'tropic trees'

**(b)**

- 'a coffee shop'
- 'the markets crash'
- 'the moving stairs'

**(c)**

- 'The stream's music did not stop'
- 'The bell was silent in the air'
- 'The camels crossed the miles of sand'
- 'To portion out the stars and dates'
- 'The waiter did not come'
- 'the radio waltz'
- 'God or whatever means the Good'

(d) Your own opinion.

## 'Vergissmeinnicht' (1943), Keith Douglas (1920–1944)

1 (a) Your own opinion.

(b) Your own opinion.

2 Answers may include:

(a) 'Three weeks gone'; 'the soldier sprawling in the sun'

Soft and almost hissing sibilance is typical of post 1914 war poetry: see Wilfred Owen for examples.

(b) 'The frowning barrel of his gun/ overshadowing'; 'he hit my tank with one/ like the entry of a demon.'

This is typical of war poetry both pre- and post-1914 – see Tennyson's 'Charge of Light Brigade', for example, with 'jaws of death'. The idea of an obstacle to overcome is typical of love poetry. Consider how the simile is less strong than the metaphor in these two examples.

(c) 'Look. Here in the gunpit'; 'We see him almost with content,/ abased,'

The monosyllabic sentence here consisting of one imperative verb forces the reader to see what the persona wants him or her to see. It sounds like a tour of exhibits; the tone is very disturbing and direct. It is atypical although a similar effect is achieved in Siegfried Sassoon's 'The General'.

3 Answers may include:

Similarities to Owen	Differences from Owen
<ul style="list-style-type: none"> <li>• Macabre imagery</li> <li>• Imagining aftermath of death</li> </ul>	<ul style="list-style-type: none"> <li>• More factual and less nightmarish tone</li> <li>• Concise and accessible lexis</li> </ul>
Similarities to Achebe	Differences from Achebe
<ul style="list-style-type: none"> <li>• Raises questions about identity and plurality</li> <li>• Graphic depiction of death and bodies</li> </ul>	<ul style="list-style-type: none"> <li>• Focuses on one event</li> <li>• Less rhetorical style</li> </ul>

4 Your own opinion. You could include ideas about:

- brotherly love between soldiers

- presentation of naïve hope of young love
- similarity and empathy between soldiers on different sides
- the complexity of individuals: both lover and killer, etc.

## 'Wild Oats' (1963), Philip Larkin (1922–1985)

1

Key term	Definition
Ambiguity	Plurality of meaning
Antithesis	The exact opposite
Bathos	Shifting from the serious or sublime to the silly or everyday
Colloquialism	Everyday speech or phrases

2 Answers may include:

depressed    dull    introspective    monotonous    morbid    moribund    pitiful  
 relatable    sympathetic    unsympathetic

3

Colloquialisms found in poem and still in use now	Colloquialisms found in poem and now dated
'English Rose' 'beautiful'	'specs' 'shooting-match'
Effect of these colloquialisms	Effect of these colloquialisms
Typical ideas of female beauty. Superficial?	They suggest he does not care about the relationship, establishing a jokey and dismissive tone

Other suggestions you may find evidence for:

- making the persona more relatable or dismissive in tone
- mocking or subverting traditional ideas
- emphasising the informal and democratic approach to poetry of Larkin and his contemporaries.

4 (a) Prescriptive: must be followed; rules set down.

Doctrine: way of thinking or acting; rules or beliefs to be followed.

- (b) 1950s relationships avoided sex outside marriage; couples tended to be younger when they married.
- (c) Is the persona representative of Larkin? Your opinion.
- (d) This is typical of Larkin poetry, especially the dejected tone and ambiguous feelings in the last lines.
- (e) He rebels against it, breaking off the relationship.
- (f) He is hurt and does not succeed in convincing the reader of his dismissive tone.
- (g) Your response.

## 'Talking in Bed' (1964), Philip Larkin (1922–1985)

- It seems later rather than earlier in a relationship and the 1950s context indicates that the couple are likely to be married at this point.
- Some suggestions for evidence to discuss in light of each idea – there will be other correct answers too:

(a)

	Quotations	Notes
<b>Agree</b>	'the wind's incomplete unrest/ Builds and disperses clouds in the sky,'	Typical association of stormy weather with relationship troubles
<b>Disagree</b>	'the wind's incomplete unrest/ Builds and disperses clouds in the sky,'	Unexpected in poem about stable/ married couple in bed

(b)

	Quotations	Notes
<b>Agree</b>	'At this unique distance from isolation/ It becomes still more difficult to find/ Words at once true and kind,'	Does not celebrate long term love
<b>Disagree</b>	'At this unique distance from isolation/ It becomes still more difficult to find/ Words at once true and kind,'	Can be oblique at the end and ambiguous

(c)

	Quotations	Notes
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<b>Agree</b>	'None of this cares for us. Nothing shows why/ At this unique distance from isolation'	Unusual finality and then caesura (pause) in the middle of the line; then enjambed – suggesting lack of coherent thought
<b>Disagree</b>	'None of this cares for us. Nothing shows why/ At this unique distance from isolation'	Or shows a poignant and melancholy tone, but in control

(d)

	<b>Quotations</b>	<b>Notes</b>
<b>Agree</b>	'Lying together there goes back so far,'	Love as a myth rather than reality; pun of lying (untruth)/ laying (rest)
<b>Disagree</b>	'Words at once true and kind,/ Or not untrue and not unkind.'	Final line makes the same idea but more clearly and without judgement

3

<b>Feature</b>	<b>'Talking in Bed'</b>	<b>'An Arundel Tomb'</b>
Rhyme and rhythm	Uses a couplet at the end Repeated rhyme but in an unexpected pattern	Repeated rhyme but in an unexpected pattern
Theme	Perceived vs real nature of relationships Gloomy outlook	Perceived vs real nature of relationships Gloomy outlook
Imagery	Static: bed	Static: tomb Humour of dog
Linguistic techniques	Simple vocabulary Third person narrator (or is it? When does it hint at his involvement?)	More Latinate vocabulary Shock of seeing hand/ glove Tense/ voice? Third person narrator (or is it? When does it hint at his involvement?)
Enjambment, end-stopping and structure	One stanza; unity?	Separate stanzas: less certain or together?

## 'One Flesh' (1966), Elizabeth Jennings (1926–2001)

1 Words in the poem which could connote religion.

Word connoting religion	Feelings
'the light '	Your own opinion
'Some new event'	
'a destination/ For which their whole lives were a preparation'	
'the shadows overhead'	
'a confession '	
'Chastity'	
'the book'	

2 Answers may include:

- (a) Mother: isolation, yearning, hope
- (b) Father: frustration, resignation
- (c) Daughter: shock, confusion

3 The Grayling quotation may give a more positive reading to the poem, suggesting that, rather than missing sexual desire, the couple may be glad to be freed from the pressure to have sex.

4 –

5 Answers may include:

- Cinematic: like cinema; visual
- Ephemeral: time-limited; fleeting
- Mercurial: changing and unpredictable; volatile
- Contemporary: of the time; resonant.
- Finality: serious or ending tone; permanence
- Nuanced: complex and layered; subtle

## 'For My Lover, Returning to His Wife' (1968), Anne Sexton (1928–1974)

1 –

2 –

3

Feelings in the poem at that point	Timeline	Your feelings towards narrator at that point
Some suggestions, in order:	'For My Lover, Returning To His Wife'	Your own opinion
Calm	↓ She has always been there, my darling.	
Decisive	↓ Let's face it, I have been momentary.	
Resigned	↓ She is more than that.	
Angry/ bitter	↓ done this with her legs spread out in the terrible months in the chapel.	
	↓ I give you back your heart.	
	↓ for the garter belt,	
	↓	

<p>Either calm or distraught: your choice</p>	<p>burrow in arms and breasts</p> <p style="text-align: center;">↓</p> <p>She is solid.</p> <p style="text-align: center;">↓</p> <p>I wash off.</p>	
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- 4 (a) The idealised mother/ wife; the dangerous seducing mistress.
- (b) The mistress admires the wife; the mistress is more sympathetic and has greater psychological depth than the typical seductress figure.
- (c) The range of female characters; the focus on female experience.
- (d) The limited female roles; the use of stereotypical imagery, e.g. the Madonna, child-bearing, nature and domesticity.

## 'Punishment' (1975), Seamus Heaney (1939–2013)

- 1 (a) and (b) Your ideas.
- 2 Your research, but it is likely to include ideas about how the body was originally identified as female and a sacrifice victim, but is now thought to be male, the reason for death unclear.
- 3 Answers will vary.
- 4
- Connive: plan sneakily/ knowing
  - Caul: part of birth sac or a hat; it's possible for babies to be born with part of this intact and, traditionally, was seen as lucky
  - Adultery: sex outside marriage/ a relationship
  - Voyeuristic: gaining pleasure from watching (often sexual)
  - Blazon: (verb) display, adorn, show in heraldry; (noun) coat of arms of conspicuous display
  - Intrusive: interfering, uncomfortable, intruding

- Omnipresent: present everywhere
- Omniscient: all-knowing.

5 Answers may include:

Feelings of the persona towards himself	Extract	Feelings of the persona towards the women
Guilt/ shame Violence Anger	You should write out the final two stanzas here.	Identification with them Pity Anger

6 (a) Your preference.

(b) Graphic images suggest clarity of memory.

(c) The use of narrative voice: does this show bias? Presumes rather than knows, and extrapolates from that. Our knowledge as a later reader that he interpreted the body wrongly may also affect our reading.

## 'Timer' (1978), Tony Harrison (1937–)

1 (a) Your own opinion.

(b) Your preference.

2 Examples include:

- 'the cardy, apron, pants, bra, dress'
- 'she'
- 'arms, breasts, womb'
- 'that thing/ you used to let me watch to time the eggs'.

The focus is on a comforting and maternal presence; this suggests the narrator is regressing to childhood. You may have other ideas too.

3 Answers may include:

- Gold: wealth, preciousness, solid, ostentatious.
- Ring: eternity, religion, ownership, decoration.
- Dress: femininity, attractive, maternal.
- Egg timer: domesticity, ephemerality, symbolic of time.

4 Your own ideas, but ensure you consider these objects:

- ‘standard urn’ – ‘standard’ suggests everyday, not special, but an urn contains remains that would not burn and would remain for thousands of years
- ‘envelope’ – paper degrades, but lends formality and importance
- ‘wedding ring’ – the circle shape represents eternity but also hard metal endures
- ‘the incinerator’ – it destroys almost everything; infernal imagery too?
- ‘parcelled clothing’ – this suggests transience and can be disposed of
- egg timer – it is an everyday object but is symbolic of time passing; it is eternal as you can turn it up the other way, over and over again.

5 Answers may include:

(a)

- ‘I’d to tell them’
- “‘later’”
- ‘the cardy’
- ‘like that thing’.

(b) His close focus on the native Leeds accent and grammar suggests pride in his working class roots. It also emphasises the distance between a clear memory of a pivotal conversation and his later reflection on the topic.

(c)

- ‘as the son,’
- ‘of course official buff’

These suggest humour in a difficult situation; or perhaps pride in his lack of emotion.

(d) Pace could represent emotion unchecked by pauses.

(e) This changes after first octet (8 lines). It stops being so conversational and relives memory.

(f) Two octets. This suggests balance and symmetry – like his parents; or it could signify before and after.

## ‘Long Finish’ (1998), Paul Muldoon (1951–)

1

Term	Definition
Noh	Form of traditional Japanese drama

Octet	Eight line stanza
Refrain	Recurring phrase in a song or poem
Ballade	Traditional poem with repeated final lines
Pun	Word play for comic effect

2 Answers may include:

- (a) Wine is shown as part of the seduction/ romance.
- (b) This describes sweetness but balanced with strength, which could reflect the emotional/ personal qualities of his wife.
- (c) Again this is perhaps a reference to finding his special wife amongst other women.

3 (a) Answers may include:

- Religious imagery: 'Vows', 'divine' – emphasises the transcendental quality of marriage.
- Archaic language: 'kine', 'breasted' – contrasts with recent history being described; typically postmodern. Humorous?
- Dark humour: 'eyebrows', 'then some', 'shortly' – humorous? It alleviates some of the dark topics being discussed.

(b)

Pine (n) Evergreen tree	Pine (v) To long for something
Soughs Sound of whistling, often in trees	Souse (v) drench with liquid; (n) a drunkard

4 Your ideas, but you should include ideas of celebration versus fear; peace versus instability/ strife; culture and art versus real life; men and women; belief and reality.

## 'After the Lunch' (2002), Wendy Cope (1945–)

1 (a)

Stanza	Message
1	She says good bye but knows she is in love.
2	She has some doubts or internal conflict.
3	She revels in being in love.

- (b) Your opinion.
- 2 (a) The rhythm may indicate the narrator's walking pace; it is reminiscent of a sing-song voice.
- (b) The 8<sup>th</sup> line – this indicates doubt.
- 3 Answers may include:
- (a) Atypical: bad weather usually suggests trouble in a relationship.
- (b) Typical: love as a journey.
- (c) Typical: pathetic fallacy of wind as representing change or emotion.
- (d) Typical: but could also seem too childish
- (e) Typical: self-explanatory.
- (f) Typical: like the Greek mania.
- (g) Typical: reminiscent of Shakespeare 'if music be the food of love', etc.
- 4 (a) Answers may include:

<b>Humorous and light-hearted?</b>
<ul style="list-style-type: none"> <li>• rhyme</li> <li>• day imagery 'weather conditions'</li> <li>• verbs like 'skip'</li> <li>• writing in 1980s</li> <li>• famous for humour and fresh approach</li> </ul>
<b>Deluded and disturbing?</b>
<ul style="list-style-type: none"> <li>• intrusive warning voice 'when was it wrong'</li> <li>• suggestion of conflict with 'head'/'heart'</li> <li>• lack of detail regarding her lover: shallow and egotistical persona?</li> <li>• writing in 1980s</li> <li>• famous for humour and fresh approach</li> </ul>

## 'To John Donne' (2004), Michael Symmons Roberts (1963–)

1 Your ideas.

2 Answers may include:

(a) 'As when from flowery meads th' hill's shadow steals. '

'How am I blest in thus discovering thee!'

'O, my America, my Newfoundland,'

(b) 'powers'

'like heaven's zone glittering'

'In this love's hallow'd temple'

'In such white robes heaven's angels used to be '

'A heaven-like Mahomet's paradise; and though  
Ill spirits walk in white, we easily know  
By this these angels from an evil sprite;'

(c) 'when a fool's eye lighteth on a gem,'

'To taste whole joys'

'How am I blest in thus discovering thee!  
To enter in these bonds, is to be free;  
Then, where my hand is set, my soul shall be. '

(d) 'the foe'

'Your gown'

'My kingdom'

'My mine of precious stones'

'thou, angel'

'paradise'

'grace'

3 Answers may include:

(a) By allowing better understanding of potential illnesses; by using medicine like antidepressants to alter feelings; science give a better understanding of how the brain and body work, such as endorphins and pheromones.

(b) Scientific knowledge could dispel the mystery of how and why we fall in love; knowing the future may affect our choices now.

4 Your opinion.

## 'The Love Poem' (2005), Carol Ann Duffy (1955–)

1 Your opinion.

2

Term	Definition
Postmodernism	A style of writing including elements of high and low culture, and references to other texts and voices
Canonical	A text which is seen as central to the body of English literature
Tradition	An expected or old-fashioned way of doing or thinking
Allusion	A hint or reference to another text or event
Synthesis	A mixture of different elements

3 Your own opinion.

4 Answers may include:

Sleep <ul style="list-style-type: none"> <li>• death</li> <li>• quiet</li> <li>• rest</li> <li>• peace</li> </ul>	Black as ink <ul style="list-style-type: none"> <li>• writing</li> <li>• darkness</li> <li>• fear</li> <li>• death</li> </ul>
White sheet <ul style="list-style-type: none"> <li>• bed</li> <li>• paper</li> <li>• fresh start</li> <li>• devoid of inspiration</li> </ul>	Garden <ul style="list-style-type: none"> <li>• nature</li> <li>• Eden/Bible</li> <li>• control (not wild nature)</li> </ul>
Epitaph <ul style="list-style-type: none"> <li>• grave</li> <li>• fame/ enduring message</li> </ul>	Land <ul style="list-style-type: none"> <li>• ownership</li> <li>• nature</li> </ul>

<ul style="list-style-type: none"> <li>• importance of language</li> </ul>	<ul style="list-style-type: none"> <li>• space/ freedom</li> </ul>
<p>Clouds</p> <ul style="list-style-type: none"> <li>• problems</li> <li>• summer</li> <li>• sky</li> <li>• Heaven/ angels</li> </ul>	<p>Pen</p> <ul style="list-style-type: none"> <li>• control</li> <li>• thought</li> <li>• direction or purpose</li> </ul>
<p>Pool</p> <ul style="list-style-type: none"> <li>• depth</li> <li>• mystery</li> <li>• baptism</li> </ul>	<p>Prayer</p> <ul style="list-style-type: none"> <li>• religion</li> <li>• hope</li> <li>• self</li> </ul>
<p>Whisper</p> <ul style="list-style-type: none"> <li>• secrecy</li> <li>• intimacy</li> <li>• fear</li> </ul>	<p>Moth</p> <ul style="list-style-type: none"> <li>• light/ attraction</li> <li>• fragility/ ephemerality</li> <li>• beauty</li> </ul>
<p>Lips</p> <ul style="list-style-type: none"> <li>• prayer</li> <li>• kissing</li> <li>• whispering</li> </ul>	<p>Star</p> <ul style="list-style-type: none"> <li>• hope</li> <li>• inspiration</li> <li>• heaven</li> </ul>

**5 (a)** Your ideas, but try to comment on use of enjambment, spaces on page, punctuation and lack thereof.

**(b)** Your ideas, but you may like to consider how she is reimagining and repurposing past literature to reflect modern ideas about love.

# Part 3

## Boosting your skills

### Understand the Assessment Objectives

1 Answers may include:

AO1	My own ideas, using technical English words with no spelling or grammar errors.
AO2	Say what the effects are of the writer's choices in which words or forms to use, how the text is structured and organised, etc.
AO3	Link the writer's choices to the time in history when it was written, set, or read, with specific dates, laws and examples.
AO4	Link different texts to poetic trends or movements, thinking about how typical or not this text is compared to others written at the same time.
AO5	Think about different arguments or ways of answering the question, thinking about which one is most convincing to you.

2

- Shakespeare uses four quatrains and a couplet: FALSE – three quatrains and a couplet.
  - Each quatrain has a slightly different point to make: TRUE.
  - There is a shift in meaning between the third quatrain and final couplet: TRUE.
  - It's written in iambic tetrameter: FALSE – it's iambic pentameter.
  - The sonnet is about love: TRUE.
- 3 The use of the present tense – 'fixed', 'dreaming' – suggests that the poet aims to create an almost cinematic and still quality in this poem. The static quality here is not that of marriage itself, however: it shows the poet's unerring focus on examining one moment of marriage for clues as to the rest of the relationship. The poem possesses a dreamlike and surreal quality, with the omniscient tone of 'dreaming' establishing a sometimes theological tone hinted at by the title, with its references to the Anglican wedding liturgy. Indeed, religious terminology such as 'confession' could imply that marriage is in some way a religious obligation or preparation for afterlife with God. The detached tone of Jennings when describing the separate beds of her parents could suggest a monastic quality to marriage after the childbearing years.

### Preparing to answer the question (AO1)

4 –

## Structuring your essay (AO1)

5 –

6

- Imagery: pathetic fallacy, imagery, symbolism
- Structure: enjambment, end-stopped, caesura, stanza
- Language: voice, tense, repetition, parallel syntax, anaphora, polysyndeton, asyndeton, assonance, consonance, half rhyme, masculine rhyme, feminine rhyme, stressed syllables, anapest, dactyl, trochee, spondee

7–9 –

## A good beginning

10

- The poem was written in the mid-seventeenth century (Marvell lived 1621–1678).
- The writer's viewpoint was typical of those of his gender and background in that era in that it draws on the earlier male Metaphysical poets like Donne.
- He is trying to convince a girl to go to bed with him (which we might recognise from pop songs, for example), but he does imply that she must sleep with him or else die a virgin.

11 Answers will vary.

12 The poem was written in the mid-seventeenth century and presents the view that the female addressee must acquiesce to the narrator's suggestion that they sleep together, or else she could die a virgin. This is typical of metaphysical poetry, because it uses an extended metaphor or conceit and an accessible and spoken quality to convey the *carpe diem* message.

## Using textual references

13 –

14

- 'a destination/ For which'
- 'together,/ Silence'
- 'my mother/ Whose fire'
- 'whole lives were a preparation.// Strangely'

## Your conclusion

15 What Went Well:

- excellent AO1 vocabulary such as 'ephemeral'
- the student begins to prioritise and evaluate such as 'more convincing'
- the student uses detailed contextual knowledge such as 'third-wave feminism' not simply 'women'
- there is close focus on the exact question: the student sees the debate and has an opinion such as in 'easily disproved'.

Even Better If:

- there was more detailed analysis of the quotations
- there were more quotations.

Likely mark: Band 5=

## Close analysis of the text

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Assessment Objective	Your ideas
AO2: focus in on the language that the knight and the pale warriors use to describe the belle dame; consider how the rhythm and meter affect your interpretation.	<p>Answers may include:</p> <ul style="list-style-type: none"> <li>• the floral imagery</li> <li>• the repetition of 'pale'</li> <li>• the consonance on /, in language such as 'pale' and 'thrall' and 'lulled'.</li> </ul>
	<p>Answers may relate to:</p> <ul style="list-style-type: none"> <li>• Keats' use of three lines of iambic tetrameter plus one of dimeter in lieu of the ballad's traditional alternate tetrameter and trimeter</li> <li>• the use of male narrators in the Knight and the 'Pale warriors'</li> <li>• the naming of the lady by the 'Pale warriors'</li> <li>• the Knight's use of direct speech for the Lady's language immediately after his statement that she speaks a 'language strange'.</li> </ul>
AO5: consider whether there is any ambiguity that can lead to different interpretations.	<p>Ways in which this supports the statement:</p> <p>All narrators within the poem share consistent interpretations of 'La Belle Dame' and her effects.</p>

	<p>Ways in which this challenges the statement:</p> <ul style="list-style-type: none"> <li>• Both the knight and the 'Pale warriors' share the same values of a masculine, war-based society.</li> <li>• The female perspective of the Lady herself is not included, and her language is not understood.</li> <li>• The reader is free to interpret the flower garland and bracelets as symbols of enslavement; and her 'sweet moan' as a sign of distress.</li> <li>• The line 'And there she wept and sigh'd full sore' seems inconsistent with the interpretation that she is the aggressor.</li> </ul>
<p>AO3: have audiences at various times or from a range of ideological backgrounds responded in divergent or similar ways?</p>	<p>Ways in which this supports the statement:</p> <ul style="list-style-type: none"> <li>• You could refer to critics that have endorsed this interpretation, particularly early readings of the poem.</li> <li>• It would also be appropriate to look at the poem within literary traditions which present women as evil temptresses, such as Circe, the Sirens or Duessa.</li> </ul> <p>Ways in which this challenges the statement:</p> <ul style="list-style-type: none"> <li>• You could look at critics who read against the grain, such as Gerald Enscoe (see p. xxx).</li> </ul>

### Using context (AO3)

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Period or movement	Attitudes towards men having sex before marriage	Attitudes towards women having sex before marriage
Victorian period	<p>Summary of attitudes:</p> <ul style="list-style-type: none"> <li>• Officially Victorians disapproved of this, but many turned a blind eye to men using prostitutes, having a mistress or having</li> </ul>	<p>Summary of attitudes:</p> <ul style="list-style-type: none"> <li>• Such women were seen as impure. Their value on the marriage market was eroded.</li> </ul> <p>Examples from literature, art or criticism:</p>

	<p>a sexual relationship before marriage.</p> <p>Examples from literature, art or criticism:</p> <ul style="list-style-type: none"> <li>• Thomas Hardy's <i>Tess of the d'Urbervilles</i>.</li> <li>• Differing attitudes towards Stephen and Maggie in George Eliot's <i>The Mill on the Floss</i></li> </ul> <p>Historical examples:</p> <ul style="list-style-type: none"> <li>• The life of writers such as Robert Burns may serve as an example.</li> </ul>	<p>Answers may include:</p> <ul style="list-style-type: none"> <li>• Hardy's <i>Tess of the d'Urbervilles</i>, Jane Austen's <i>Pride and Prejudice</i> – Lydia, Charlotte Brontë's <i>Jane Eyre</i></li> </ul> <p>Historical examples:</p> <ul style="list-style-type: none"> <li>• Answers may include attitudes towards George Eliot and her relationship with George Lewes</li> </ul>
Impact of the 1960s	<p>Summary of attitudes:</p> <ul style="list-style-type: none"> <li>• Moves towards gender equality</li> </ul> <p>Examples from literature, art or criticism:</p> <ul style="list-style-type: none"> <li>• Simone de Beauvoir, <i>The Second Sex</i></li> </ul> <p>Historical examples:</p> <ul style="list-style-type: none"> <li>• The relationship between Simone de Beauvoir and Jean-Paul Sartre</li> </ul>	<p>Summary of attitudes:</p> <ul style="list-style-type: none"> <li>• Emergence of feminism</li> <li>• Developments in birth control and consequent changes in attitudes</li> </ul> <p>Examples from literature, art or criticism:</p> <ul style="list-style-type: none"> <li>• Simone de Beauvoir, <i>The Second Sex</i></li> </ul> <p>Historical examples:</p> <ul style="list-style-type: none"> <li>• The relationship between Simone de Beauvoir and Jean-Paul Sartre</li> </ul>
Variety of feminist movements	<p>Summary of attitudes:</p> <ul style="list-style-type: none"> <li>• First and Second Wave feminism</li> </ul> <p>Examples from literature, art or criticism:</p> <ul style="list-style-type: none"> <li>• Criticism of the sexual prejudice inherent in language by feminists such as Hélène Cixous</li> </ul> <p>Historical examples:</p> <ul style="list-style-type: none"> <li>• Even within the Victorian Period there are rare</li> </ul>	<p>Summary of attitudes:</p> <ul style="list-style-type: none"> <li>• First and Second Wave feminism</li> </ul> <p>Examples from literature, art or criticism:</p> <ul style="list-style-type: none"> <li>• J B Priestley, <i>An Inspector Calls</i>; Germaine Greer, <i>The Female Eunuch</i>; Sandra Gilbert and Susan Gubar, <i>The Madwoman in the Attic</i></li> </ul> <p>Historical examples:</p>

	<p>thinkers promoting gender equality, such as John Stuart Mill, who not only supported female suffrage, but would not enter into a sexual relationship with Harriet Taylor until after the death of her husband.</p>	<ul style="list-style-type: none"> <li>See the 1991 legal case <i>R v R</i>, in which the House of Lords determined for the first time that it was possible for a man to rape his wife. Prior to this, it had been considered that a woman consented to sexual intercourse with her husband at any time as part of her wedding vows.</li> </ul>
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### Exploring connections across texts (AO4)

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Quote selected and source	Your ideas about how this intertextuality affects your interpretation of 'The Love Poem'
<p>Quote: 'let me count the ways'</p> <p>Source: From the opening line of Elizabeth Barrett Browning's Sonnet 43: 'How do I love thee? Let me count the ways.'</p>	<p>Draws attention to the romantic relationship between Elizabeth Barrett Browning and Robert Browning, as conducted prior to their marriage through correspondence and verse. This further highlights the way that, when expressing love, we may be constrained by details of such earlier relationships and their written expression.</p>
<p>Quote: 'my mistress' eyes'</p> <p>Source: From Shakespeare's Sonnet 130: 'My mistress' eyes are nothing like the sun'</p>	<p>Shakespeare's sonnet is subversive and ironic, mocking love poetry, which had come to echo – with hollow, trite expressions – the poetry of writers such as Petrarch, and therefore lacked sincerity. This again draws attention to the difficulty of achieving original expression.</p>
<p>Quote: 'look in thy heart and write'</p> <p>Source: From Sir Philip Sidney's sonnet sequence 'Astrophil and Stella'.</p>	<p>Sidney's sonnet is also the source of the names Pip and Estella in Charles Dickens' <i>Great Expectations</i>. This could relate to the influence of literature over life and the nature of obsession.</p>

### Interpretations (AO5)

**19 (a)** You may wish to compare your prose texts with 'To His Coy Mistress' and 'The Flea', and relate this to the ideas of James Winny regarding 'The Flea' set out on p. xx. It is possible to agree with Winny, but also to hold that humour is simply one more of the rhetorical devices employed by the speaker to seduce the addressee. You may wish to compare the tone of Marvell's 'The grave's a fine and private place,/ But none, I think, do there embrace.'

**(b)** Relative critical interpretations may include that of Francis Barker set out on p. xx. You may agree that the addressee of Marvell's poem is more powerful because her silence does not enable the speaker to counter any objections she may hold. You may

also consider that the woman addressed in 'The Flea' demonstrates more physical power. You might consider the significance that neither woman is given a voice within the poem, but the responses of the addressee in 'The Flea' are instead inferred through the lacunae within the text.