**(1) Read the two responses to the Keats question below.**

**Section A (i): Comparing Candidate Responses**

**Use the mark scheme for Section A (i) to discuss which is better and why.**

***Reread stanzas IX and X of ‘Isabella; or The Pot of Basil’ on page 12.***

***Analyse the ways in which Keats engages the reader’s senses in these lines.***

**Candidate A**

Clear engagement with question and ‘appeal to senses’

Sensible use of key concepts and generally accurate use of relevant terminology

Relevant selection of clear and accurate support.

Keats clearly engages the reader’s senses in these stanzas though his lexical field of **warmth**. The poet achieves this with descriptions such as ‘*summer clime’, ‘June’s caress’* as well as ‘*leading me from wintry cold’*. Through this Keats perhaps suggests that the experience of love can lead us out of the lonely, cold state of isolation and into a sense of security. Therefore, through his sensuous imagery, readers are invited to feel the warm emotions of love with a positive outlook. The juxtaposition of ‘*wintry cold’* and ‘*June’s caress’* highlights the stark contrast in experience. The Summer month is personified in order to provide comfort which thus suggests love and warmth are associated with care.

Clear grasp of implicit meaning although emphasis on ‘security’, ‘comfort’ and ‘care’ does not suggest sound/secure understanding

Sensible point about presentation of love.

Comments on appropriate techniques with some clear analysis although could develop in a little more detail

In addition, Keats appeals to the reader’s sense of **smell** through ‘*the inward fragrance of each other’s heart’*. This image creates the sense that love can spread and is something to be shared. The use of ‘*heart*’ is effective due to the connotations of love as well as the fact emotions are personal. The image creates a peaceful and innocent tone. Keats also makes reference to the effect love can have on the sense of **taste.** He engages with this idea through ‘*ditty fair sang, of delicious love and honey’d dart*;’. Here, taste coincides with the sense of sound which effectively links love to having a lyrical quality. The use of ‘*delicious love’* as well as ‘*honeyed*’ creates the concept that their emotions have a sweetness to them, again alluding to the purity of love. The enjambment may reflect the fact that they feel their love is timeless. *(263 words)*

Some assertion and loss of focus on question at end

Grasps some implicit meaning but rather vague at times

Fully engaged with question and text

Effectively organised.

**Candidate B**

Keats’ references to flowers not only appeal to our sense of **sight**, as the rose is traditionally linked with natural beauty, but also **taste** as Lorenzo ‘*must taste the blossoms’* which is very sensual and emphasises his passionate desire to experience this new love. This appeal to taste also occurs later in Isabella’s song about love being ‘*delicious*’ and a ‘*honey’d dart’* which perhaps suggests the intense sweetness but also the almost painful stab of passionate love. The lovers are so united they are compared to ‘*twin roses’* and their happiness is ‘*a lusty flower’*, giving connotations of rebirth and growth, and also appealing to the sense of **smell** as roses are famed for their scent. This bond between them is later emphasised with the reference to the way the lovers can even smell the ‘*inward fragrance’* of the other’s heart, like a secret perfume or essence from their inner beings.

Perceptive analysis and evaluation

Confident discussion of implicit meaning

Confident, apt support

Explores images linked to senses and develops points fully

Implicit appreciation of tone of extract in emphasis on ‘passion’, ‘intensity’’ ‘rebirth’, ‘happiness/pleasure’ ‘bond/harmony’

Secure knowledge of extract

When they kiss, Keats compares their intense pleasure to ‘*dewy rhyme’* as if their moist lips are so in harmony they make music or ‘*poesy*’. This is perhaps linked with the **sound** of the soft ‘*Zephyr’* blowing them, which is almost onomatopoeic so the reader can actually hear it.

Secure discussion of poetic techniques linked to question

Overall, Keats seems to be conveying how alive the lovers’ feelings have made them, which has a physical effect rather than just an emotional one. He then reproduces this hyper-awareness by appealing to the readers’ senses so they can almost share in this intense experience. *(245 words)*

Thoughtful overview

Evidence of creative engagement

**Responses to Keats extracts**

|  |  |  |
| --- | --- | --- |
|  | **AO1** | **AO2** |
| **Candidate A** | * **Clearly engages** with task and **mostly relevant** although some straying from close focus on appeal to senses in places.
* Coherent and clearly organised. **Accurate, clear** expression and use of terminology but some vague expression/comments.

**High Band 3/Low Band 4** | * Mostly **purposeful and relevant analysis** although lacks development.
* Selects **clear and accurate support** and **grasps implicit meaning** although emphasis on appeal to senses to convey ‘security’, ‘comfort’ and ‘care’ not suggestive of fully secure understanding of extract.
* Link between textual reference and connotation not always clearly established (eg ‘heart’ and ‘peaceful, innocent tone) ‘honey’d love’ and ‘purity’
* Identifies relevant devices and makes **some clear comment** on their use to convey meaning.

**High Band 3** |
| **Candidate B** | * Evidence of **creative engagement and thoughtful response** to extract grounded in **secure knowledge and understanding.**
* Accurate with evidence of **precise expression** to convey **some sophisticated understanding**
* Well-focused with **clear academic register**
* **Some confident** application of literary concepts and terminology

**Low Band 5** | * **Some perceptive analysis** of writer’s language and devices
* Carefully selected textual support and points developed in some detail
* **Some confident discussion** of implicit meaning
* **Evaluates effect** of well-chosen quotations summed up in confident overview.

**Low Band 5** |

**(2) Read the response to the Chaucer question below.**

**Using the mark scheme for Section A (i), and with particular focus on AO2, discuss the relative strengths and weaknesses of this response.**

**Is it better or worse than Candidates A and B?**

***Re-read lines 559-582 from ‘And ful of joye…’ to ‘…in thy presence’. Analyse Chaucer’s use of imagery in this extract.***

**Candidate C**

Starts to engage with question on use of imagery but loses close focus to some extent

Strays from extract in reference to May ‘stille as stoon’

This extract takes place just after the wedding between May and January and for the first time Chaucer focuses the imagery on the third member of the traditional courtly love triangle, the squire Damyan. Chaucer includes lots of detail about the festivities and how ‘*ful of joy and blisse is every man’* but we are told that Damyan is in such ‘*verray payne’* that he is almost ‘*wood’* or mad. This sets Damyan apart from all the other guests as unhappy, although it might also link him with May, who Chaucer later makes clear in the bedroom scene is less than delighted at the prospect of her wedding night as she is brought to bed ‘*as stille as a stoon’*.

Selects some relevant support but stops short of detailed development.

Some grasp of implicit meaning although not tight focus on imagery

Chaucer emphasises Damyan’s unhappiness by using a semantic field of pain, with verbs such as ‘*swelte’, ‘swowned’* and the adverb ‘*soore*’. Even the intervention of the goddess of love has left him ‘*hurt*’ by the fire of ‘*hire brond’* in Chaucer’s metaphorical description of Venus. Chaucer insists he will say no more of Damyan once he has retired in misery to his bed, but he nevertheless goes on to give a detailed description of his suffering as he is pictured crying and moaning: *‘I lete him wepe ynough and pleyne’.*

Becomes descriptive at times. More like commentary of what is being described than analysis of how meaning is conveyed.

Selected quotation is neatly embedded showing good understanding but tends to gloss language choice rather than evaluating its effects.

Uses linguistic terms which are correctly identified but not used to discuss how meaning conveyed.

Working unselectively through whole extract line-by-line so not all material directly relevant to question on use of imagery.

Identifies metaphor but does not explore in detail

Any sympathy Chaucer seems to have for Damyan quickly evaporates, however, as he uses lots of very emotive language, repetition and apostrophe to describe the squire in negative terms;

‘*O famulier foo, that his service bedeth:*

Identifies some other techniques but left rather vague: ‘negative’

*O servant traitor, false hoomly hewe’.*

Damyan is linked in this image to the serpent in the Garden of Eden that tempted Eve to betray Adam when Chaucer uses the metaphor ‘*the naddre in bosom sly untrewe’*. The writer even seems to wish he could wake Januarie to warn him about Damyan’s ‘*vileyne*’ and calls on God’s help to let the old master ‘*espye*’ the ‘*fo*’ in his home. Finally, the writer’s negative view of Damyan seems all too obvious in the declarative that there is no plague or ‘*pestilence*’ worse ‘*for al this world’* than a treacherous servant. To conclude, Chaucer uses imagery to present Damyan as initially pitiful but increasingly as a threat. *(360 words)*

Comments more directly on effect of imagery with clear grasp of implicit meaning, but then returns to commentary

Sums up with clear, sensible overview

**Read the response to the same Chaucer question below, focusing especially on the highlighted sections. Using the mark scheme for Section A (i), discuss:**

* **which band you would place this response in for AO1 and AO2?**
* **the value of the unhighlighted sections.**

**Candidate D**

Helps candidate to contextualise extract within text before planning but no need to include in answer.

The extract is found after the wedding ceremony has taken place, describing the end of the feast.

At the beginning of the extract, Chaucer presents the image of desire and the pain which it causes. This idea is articulated by the employment of the verb ‘*ravisshed*’ which connotes passion to be overwhelming Damyan and reducing him to thoughts of sexual enjoyment with May as a result of her beauty. Chaucer emphasises that the power of Damyan’s attraction to May is so consuming that he is in pain, as demonstrated when he writes ‘*verry peyne he was ny wood’*, the noun ‘*wood’* here referring to madness to accentuate the loss of coherence and intelligence as a result of being entranced by May’s beauty, subsequently conveying to the reader the power of desire and beauty as it dominates a ‘*squire, highte Damyan’* who is a respectable servant in January’s establishment reduced ‘*to his bed’* to rest and hide. This is further accentuated by Chaucer’s employment of intertextuality by introducing ‘*Venus*’ who ‘*hurt him with hire brond’*, the verb ‘*hurt*’ connoting a wound to reinforce the concept of desire becoming a physical ache due to intense yearning. Moreover, the image of a Goddess of desire burning Damyan with fire reiterates that lust is a burning passion and subsequently Venus becomes a metaphor for the ease in which humans can fall in desire and become enticed. Thus, the hyperbolic image of pain and desire is employed to convey the dangers of desire to the reader and to articulate violent passions.

Perceptive analysis of writer’s use of language and poetic techniques

Confident application of literary concepts and terminology

Engages with question.

Confident, developed analysis of language choice and evaluation of effect

High level of technical accuracy.

Precise vocabulary demonstrates flair.

Clear academic style and register sustained

Chaucer also employs a merchant narrator who interrupts the narrative of the tale in order to present Damyan as treacherous for falling in love and lust with his superior’s new wife. This idea is articulated when it is written ‘*O perilous fyr; O familier foo… O servant traitour’*. The poet’s utilisation of the lexis ‘*O*’ is significant as it mimics the format of a prayer or outcry to articulate the narrator’s outrage and shock at Damyan’s actions in order to accentuate the theme of betrayal here. This is reinforced by the image of a ‘*perilous fyr’* as the image of fire is perhaps reminiscent of hell to present the idea of sin and the devil to reinforce a sense of corruption and betrayal, as Damyan is in lust with another man’s wife. The use of repetition ensures that the reader is aware of the betrayal as the imagery of ‘*familier foo’*, a false friend, clearly depicts sin and corruption. Moreover, Chaucer has employed alliteration here to ensure that the reader perceives the hyperbolic image of a traitor to understand the narrator’s sense of wrong at Damyan’s actions. Furthermore, Chaucer additionally employs rhyming couplets here to interrupt the heroic couplet structure as ‘*I’, ‘pleyne’, ‘peyne’* and *‘hastily’* all rhyme, thus reinforcing the significance of the deceit and betrayal here to convey the image of treachery to the reader.

Confident, apt textual support

Confident discussion of implicit meaning

Reference to narrative perspective implies confident knowledge and understanding but not strictly focused on imagery here.

Candidate tackles poetic form here to support point linked to question although again not closely focused on Chaucer’s use of imagery

Discussion of poetic techniques such as repetition and alliteration here reinforce point made about imagery

Towards the end of the extract, Chaucer presents January as ‘*dronken in pleasaunce’*, the verb ‘*dronken*’ articulating that January is so happy in love and with his new wife that he is intoxicated, in order to contrast the image of deception which is heavily conveyed beforehand. The authorial intention of this contrast between imagery of bliss and euphoria, and the imagery of hellish betrayal is perhaps employed to reinforce a sense of wrong, to present January as wronged. This notion is consolidated when Chaucer writes ‘*Thyn owne squier’*, the possessive pronoun ‘*Thyn’* emphasising the patriarchal order in which Damyan is a trusted confidante to January, making the overwhelming lust he feels towards May more shocking to the reader in both a modern and Chaucerian audience. This is summarised by the merchant narrator when Chaucer writes ‘*no worse pestilence’* , the noun pestilence connoting the plague to present Damyan and desire as an infectious disease which is a destructive force, creating the image of future peril and anguish as this foreshadows that January will be cuckolded.  *(658 words)*

Confident analysis and evaluation

Effectively organised

Creatively engaged

Thoughtful and individual response

Slightly distracted by context here although point is linked to Chaucer’s choice of language and imagery to present character

**Responses to Chaucer extract**

|  |  |  |
| --- | --- | --- |
|  | **AO1** | **AO2** |
| **Candidate C** | * **Engages with extract** but focus on question is patchy. Candidate tracks through extract from start to finish so organisation of ideas is not always purposeful or content relevant.
* **Clear knowledge of extract** but not selective or well-focused
* Expression is **accurate with clear academic register**
* Some use of appropriate **literary terminology**

Candidate is confident, fluent writer who seems to know text well but commentary approach is limiting as far as engagement with text and question is concerned. **Low Band 4** is the best mark which could be awarded here as a result. | * **Clear grasp** of implicit meaning and **some clear analysis** of writer’s use of imagery
* Candidate tends towards **commentary**, with occasional description, rather than analysis of **how** meaning conveyed.
* **Identifies devices** such as metaphor, apostrophe, repetition etc but does not develop point to demonstrate secure grasp of how meaning conveyed.
* Embeds quoted text fluently but uses it to support **explanation** of what is included in extract rather than to **analyse how** meaning conveyed.
* Falls into glossing of words’ meaning at times

Candidate’s emphasis on line-by-line tracking leads to commentary rather than secure analysis, limiting response to **Band 3**. |
| **Candidate D** | * Evidence of **creative engagement and thoughtful response** to extract grounded in **confident knowledge and understanding.**
* **Sophisticated, fully engaged**
* High levels of technical accuracy and **sustained academic style and register**
* **Precision** of vocabulary demonstrates **flair**
* **Confident** application of literary concepts and relevant literary terminology
* **Effectively organised in the main,** although perhaps some **loss of close focus on imagery** at times.

Candidate perhaps writes more than necessary here but is fully rewarded for the relevant material included. No marks are deducted for extraneous ideas which are not as closely focused on question. **High Band 5** | * **Confident and perceptive analysis** of writer’s language and devices. Strong sense of writer’s choices shaping reader response and conveying meaning
* **Apt, carefully selected textual support** and points developed in detail
* **Confident discussion** of implicit meaning
* **Evaluates effect** of writer’s technique
* **Discusses wide range of poetic techniques**, and even points not strictly relating to imagery are linked or used to support points more relevant to question.

Some straying from imagery, and more material included than is strictly needed perhaps. Candidate did not need to write as much, but meets all criteria for **Band 5** mark.  |