

# AS and A Level English Literature



## EXEMPLAR RESPONSES

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AS level paper 1 section A – poetry

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## About this exemplar pack

This pack has been produced to support English Literature teachers delivering the new GCE English Literature specification (first AS assessment summer 2016).

The pack contains exemplar student responses to GCE AS English Literature paper 1 (Section A – Poetry). It shows real student responses to the questions taken from the AS specimen paper. These responses have been typed, for clarity, but retain the students' own spelling.

For schools delivering a co-taught AS and A level course, the contemporary poetry text *Poems of the Decade* will be covered in the first year, as it is assessed at AS level, as well as A level.

For schools teaching a linear 2 year A level only, the course content can be taught in any order. Please see the example [course planners](#) for more support on delivering the course content.

The AS questions address 3 Assessment Objects: AO1, AO2 and AO4.

<b>Students must:</b>	
<b>AO1</b>	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression
<b>AO2</b>	Analyse ways in which meanings are shaped in literary texts
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>AO4</b>	Explore connections across literary texts
<b>AO5</b>	Explore literary texts informed by different interpretations
<b>Total</b>	

Following each question you will find the mark scheme for the band that the student has achieved, with accompanying examiner comments on how the marks have been awarded, and any ways in which the response might have been improved.

Please refer to your copy of the *Poems of the Decade* anthology for the poems on which the students have responded.

**SECTION A: Poetry**

**Answer ONE question and write your answer in the space provided.**

**EITHER**

- 1** Compare the ways in which poets explore challenging experiences in *A Minor Role* by U A Fanthorpe and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

**(Total for Question 1 = 24 marks)**

**OR**

- 2** Compare the ways in which poets explore how relationships change in *Effects* by Alan Jenkins and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

**(Total for Question 2 = 24 marks)**

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## Mark scheme for AS paper 1, Section A

		AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO4)		
	0	No rewardable material.		
<b>Level 1</b>	1-4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.</li> <li>Has limited awareness of connections between texts. Describes the texts separately.</li> </ul>		
<b>Level 2</b>	5-9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> <li>Gives general connections between texts. Provides straightforward examples.</li> </ul>		
<b>Level 3</b>	10-14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> <li>Makes clear connections between texts. Supports with clear examples.</li> </ul>		
<b>Level 4</b>	15-19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li> <li>Makes connections between texts. Uses consistently appropriate examples.</li> </ul>		
<b>Level 5</b>	20-24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> <li>Makes effective connections between texts. Exhibits discriminating use of examples.</li> </ul>		

## EXEMPLAR RESPONSE A

The poets in 'Effects' and 'Eat me' explore how relationships change through different ways. Alan explores the change of relationships through verbs like cooked and chopped. These verbs are used to describe actions of the mother, this was also her way of showing love allowing the reader to perceive how she expressed herself to love. The verbs then contrast with the verbs used to describe the mother when she is in a psychiatric ward which is 'blinked, stared'. Unlike the verbs used to describe her actions previously these verbs evidently tell the reader that she is no longer able to show love as she is no longer capable of being completely sane. From the verbs used to describe when she is in the ward, the reader could also say that the relationship has changed as she no longer has the ability to give love as she used to but can however only receive love; so the roles have been swapped, instead of her giving the love to her child, her child has to give it to her.

In 'Eat me' however the poet uses different literary devices to explore how relationships change. She uses a 'simile' to describe the woman's hips "judder like a juggernaut" a juggernaut conveys a theme of destruction, showing the reader how her hips would affect things within its surroundings. The phrase is also influenced by the man's actions as he was being satisfied to watch the movement of her expanded body parts. The poet uses a metaphor "I was a tidal wave of flesh" to describe herself compared to the quote with the simile whereby she described herself based on the man's actions, this metaphor is her describing herself, bringing about a sense of power. Although the quote also has a sense of destruction it also contains a tone of realisation; like she is only just realising that she has power within herself. This supports the notion of how poets explore change in relationships as the woman before her has a timid tone and is describing herself how the man has made her but in the second quote it's like she's taking his power away from him by seeing the good in herself.

The poet of 'Effect' also explores how relationship changes through the structure of the poem. The poem is told from the perspective of the

women's child and within his perspective we see rhymes within the poem. The rhymes within the first part of the poem are mostly uneven only rhyming every two or three lines; this portrays a sense of uncertainty to the reader as the rhymes are quite irregular. This irregularity of the rhymes could symbolize the child's unstable relationship with his mother as the only place it rhymes within the first part is with the words 'knew, stew' which could be said to highlight the mother's methods and efforts to show her love. In contrast to the irregular rhymes however are the last three sentences of the poem as it rhymes perfectly with the words "she, see, me". The fact that it all rhymes in the end could show the reader that the child has repaired the relationship with his mother as it is smoother to pronounce when reading creating a steady flow of rhythm. It could also be said to signify the child gaining closure with his mother even after she dies and coming to terms with her death. From this the reader can say the son's attitudes towards his mother had changed as he was more accepting and understanding creating a better relationship for them.

In the poem 'Eat me' the poet explores how relationships change through the use of imagery. The poet uses the phrase "drowned in my flesh". The phrase creates an image of a man being suffocated by the woman's flesh. This also signifies the woman gaining control of her life as it foreshadows how it may be too late if she leaves it to do at a later time. This shows how the relationship between the man and woman changed as it is more powerful word of action than the beginning of the poem when it was as though she was shadowing the man and accepting what he had done to her body. It also shows how the poet explores how relationships change as the poet creates an image of the man now being helpless as he has fed the woman to the point where she is now stronger than him and is able to use it against him. The metaphor about the tidal wave strengthens this sense of imagery as the woman is now presented a force to be reckoned with and it's as if their relationship has been changed from that of a mentally abusive one to a female dominated one whereby the woman has gained control of her life.

The poet of 'Eat me' also uses structural devices like repetition "too fat" the two words are repeated a lot in the seventh stanza, as it reinforces how big she is in reality. It also signifies a build up of anger about the

man's actions and how they have influenced her self-perception. The repetition shows how relationships change as the woman no longer conforms to the orders of the man like she did at the beginning seeing as her anger is brimming. It also shows how she no longer wants to accept his actions as her repeated words have a tone of sarcasm within them; like she has started to realise he was using a common insecurity against her. Finally the poet of 'Effects' also explores how relationships change structurally. As the reader can see that there are only two full stops there. This presents the boy's flow of thoughts as it is first in his past during his younger days whereby he gets angry at himself but after the second full stop he comes to agreement with it and acknowledges his mother's efforts to show him love. The elipses also symbolize his mother's death; the moment he realizes he can never do anything to stop his mother from dying, neither can he take back his impatient actions when he was younger.

Overall, both poems could be said to explore how relationships change differently as the poet of 'Effects' conveys a theme of regret while the poet of 'Eat me' conveys a theme of realization.

### **Marker's comments**

A relatively clear and shaped response, this makes use of appropriate terminology. The candidate demonstrates a reasonable grasp of the poems, though more could be said about the key aspect of how relationships change. There is some repetition of points about the relationship between the couple in *Eat Me*.

There are effective examples of how meanings are shaped and the candidate keeps exploring the writers' methods. Some claims are less successful: 'The fact that it all rhymes in the end [of *Effects*] could show the reader that the child has repaired his relationship with his mother as it's smoother to pronounce when reading creating a steady flow of rhythm.'

Some clear, if fairly straightforward, connections are made between the poems, though these are not fully integrated into the response.

Level 3 - 13 marks

<b>Level 3</b>	10-14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"><li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li><li>• Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li><li>• Makes clear connections between texts. Supports with clear examples.</li></ul>
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## EXEMPLAR RESPONSE B

The poem 'Effects,' explores the relationship between a child and their mother who is mentally suffering and is in a psychiatric ward. The poem 'Material,' explores the relationship between a mother and her daughter. Both poems explore the nature of their relationships by reminiscing on their past and the references to material objects are significant in the two poems.

Jenkins' use of enjambment in the poem suggests to the reader that the speaker is in an unstable state of mind as the continuous verbal outpouring connotes as feeling of raw emotion. Similarly Barber's use of enjambment is used to focus on a specific idea or event, perhaps suggesting that the speaker in 'Material' is more content with her thoughts as the frequent use of caesura in 'Effects' demonstrates the continuous outpour of emotion.

The sentence structure in effects may perhaps show the change in the speaker's relationship with his mother, which vary as the poem progresses. This sentence structure may imply that the speaker's relationship with his mother have been through tough situations as the structure of sentences mirrors the life of the speaker. A difference in the poem 'Material,' is that the sentences are equal in length perhaps suggesting that the speaker is in the right state of mind.

In 'Effects' the speaker shifts from reminiscing in the past and referring to the present. The speaker reflects on the relationship with his mother who's 'knuckles reddened,' highlighting her maternal care by cooking for her child by cooking 'old fashioned food.' The reader can infer that the speaker's mother wasn't very wealthy suggested by the term 'cheap cut of meat', but his mother cooked to 'show the love the only way she knew.' Similarly in 'Material,' Barber uses a handkerchief to symbolise the maternal care of the mother stating that she 'spittled and scrubbed again against my face.' This connotes a motherly figure who cares for her daughter. However, the shift of change in relationship is shown when the speaker stops reflecting on her mother and refers to the kind of mother that she is by stating she never has a hanky up her sleeve. The change in

relationship is shown in the seventh stanza onwards when she refers to the present tense and that she misses material hankerchiefs with the 'soft and hidden history.' Although the hankerchief holds memories for the speaker she claims 'It isn't mine, I'll let it go.' Ultimately the change in relationship is reflected in the idea that the speaker wants to be a modern mother rather than what her mother was like.

In 'Effects' we see the change in relationship in the speaker and his mother is when he refers to his mother in hospital who wore a 'thick rubber band, with her name on it in smudged black ink.' The change in relationship that is depicted in this poem is the reverse in role as the child is looking after the parent rather than the parent caring for the child. The reader can infer that the speaker is in extreme grief stating 'A nurse brang the little bag of her effects to me.' Jenkins use of the adjective 'little,' implies to the reader that the material objects handed to the speaker have history and meaning to the speaker but also implies that his mother did not own many personal belongings. Both Jenkins and Barber refer to material objects to symbolise how the changes in relationship are reflected in the 'hankerchief' and the 'effects'

### **Marker's comments**

This is clear and consistently argued. Although it commences with quite a straightforward approach, it develops into a more confident exploration of the poems with a clear focus on changing relationships

There is some secure understanding of how meanings are shaped, though in places this is more general. For example, it is claimed that 'Jenkins' use of enjambment suggests to the reader that the speaker is in an unstable state of mind,' though no example is provided to show that the term is understood and to support the claim. A similar unsupported assertion is made about 'the frequent use of caesura in *Effects*.' More successful is the candidate's exploration of the 'knuckles reddened' and 'old fashioned food' in *Effects*, and of the transition to the present day in *Material*.

Comparisons are consistently explored, for example: 'Both Jenkins and Barber refer to material objects to symbolise how the changes in relationships are reflected in the "handkerchiefs" and the "effects".'

Level 4 – 18 marks

<b>Level 4</b>	15-19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li><li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li><li>• Makes connections between texts. Uses consistently appropriate examples.</li></ul>
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## EXEMPLAR RESPONSE C

Both *A Minor Role* (A) and *On Her Blindness* (O) explore the challenging experiences of disability and illness, with A treating the aspect of terminal illness and O the disability of blindness. Through these poems the poets address the similar themes which bind those who suffer from these problems and also society's attitudes towards the sufferers and the causes.

War imagery is present near the beginning of both poems, immediately addressing the issue of just how challenging these health issues are, implying that they are a struggle, a fight, almost a war between the sufferers and their lives. The soldier-like action of 'propping a spear' is seen in the second line of A. O uses war imagery along with the implication of pretence, with the simile of the sufferers bearing their illnesses 'like a roman,' yet also stating 'One should hide the fact catastrophic handicaps are hell.' This is indicative of society's view that the sufferers should struggle in silence, almost as if not to disturb the functioning society around them, even though they, as well as us know the extent of their pain.

The extent of struggle and pain is further emphasised in the caesura of A with the list: 'Learn to conjugate all the genres of misery: Tear, torpor, boredom, lassitude, yearnings.' This excess of on-going negative abstract nouns highlights the extent to which the illness takes over her life. The metaphor 'genres of misery' is symbolic of the way in which she is in constant misery, despite the situation because in every situation (genre) she is in pain and misery. Similarly, O uses figurative language to convey the extent of pain and the act of pretence when the mother says 'If I gave up hope of a cure, I'd bump myself off'. This euphemism is symbolic of the pretence which underlies all illnesses and the superficial light-heartedness that society and the sufferers use in order to make their situations seem less drastic and ensure that they do not impact society negatively with their suffering. This act of de-sensitising serious subjects is enforced with the metaphor of the mother 'bumping into walls like a dodgem'. This use of simile makes the mother's disability seem even

comical to the outsider, addressing our ignorance and lack of appreciation for their struggle and suffering.

Another similarity implemented in both poems is the notions of hope and death, which are themes both poets end on. They both also tie in the aspect of death. Whilst the mother is dying towards the end of *O*, pathetic fallacy is seen in the bright imagery of 'golden weather' and 'the autumn trees around the hospital ablaze with colour.' This indicates the fact that the mother's end of suffering, along with her life is actually a happy thing for her.

### Marker's comments

This is a consistent exploration focused on the task, shaped and with mostly well-chosen expression, though verse should be correctly set out in lines as in the set text, not treated as prose, and poems should be referred to by their titles and not initials.

There is a secure understanding of how meanings are shaped, though these could be developed further. Here again, for example, caesura is claimed to be significant, this time with an example, though the location and significance of the feature is not explored.

The candidate shows a grasp of implicit meanings: 'This euphemism is symbolic of the pretence which underlies all illness and the superficial light-heartedness that society and the sufferers use.'

Comparison is consistently embedded in the response.

However, the limited breadth of this response means that it has been awarded a mark at the lower end of Level 5

Level 5 response – 20 marks

<b>Level 5</b>	20-24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"><li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li><li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li><li>• Makes effective connections between texts. Exhibits discriminating use of examples.</li></ul>
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## EXEMPLAR RESPONSE D

A minor role shows how the narrator is feeling lonely, and the "minor role", she has in life. On the other side the poem on her Blindness, explores the emotions of the narrator's attitude toward his mother's unfortunate illness of being blind.

In the minor role, the first stanza, starts with "I'm best observed on the stage", which implies to me that the narrator is living a duality life. "best observed", implies that the narrator could only be seen in the theatre plays, and in real life no one notices her, which illustrates that the narrator's role is "minor", and furthermore suggest that she is lonely. Additionally the word "obsessed", could connote that she has been outcast, and no one really cares for her in real life. On the other side Thorp (poet of "On Her Blindness") writes words such as "catastrophic", which illustrates the fact that the situation is really intense, and really heartbreaking for the narrator, which is quite similar to "minor role", as the character could be heartbroken, which is why she is living a lonely life. However in the poem "On Her Blindness", Thorp uses the lines "one should hide", before the word "catastrophic", which gives me an idea, that the narrator is trying to send a message that don't worry about the "catastrophic" disease, and instead enjoy life. This furthermore represents the challenge of the narrator, to take care of the mother.

In the minor role there is a use of list such as "driving ... parking ... Holding", which implies that the narrator is living a mundane life. This furthermore suggest that it is difficult for the narrator to communicate with others, considering, she lives a mundane life. Furthermore on the fourth stanza it mentions "Bed? A good idea!", which implies that the narrator is thinking to herself, which therefore connotes an antisocial life she's living. There is a use of bracket - (Bed ... lot)", which the poet has cleverly used to indicate the lonely life of the narrator and her "minor role" in life. Similarly Thorp uses brackets such as "(try it ... room)", which implies that the narrator is giving an extra information, and illustrates that the narrator is remembering every single detail, therefore emphasising that the narrator is emotionally connected with his mother, and is deeply upset about his mother passing away.

This therefore highlights the difficulty of having to live without his mother, whereas, in the "minor role", it shows difficulty of having to live an anti social life.

There is a use of euphemism in the "minor role", such as "getting on", which connotes that the narrator is assuring herself, that she is "getting on" well, although deep inside, she knows that it is not all that good. This furthermore states the fact that she's facing challenges of living an anti social life, as the use of euphemism, clearly shows that she is satisfying herself. Similarly "On Her Blindness," poet uses euphemism such as "Her eyelids were closed", which connotes that the narrator is upset, and possibly regretting that he did not spend enough time with her as he does not go into detail, of what happened, which he did before, when there was a use of bracket, to show good memories. Furthermore there is a continuous use of enjambment, to show how everything went so quickly, and in the end the mother died.

Furthermore in "On Her Blindness", the poet creates huge gaps between stanza's, which implies that the mother could not see anything from distance, and it could possibly show how life was not easy for the mother, as she kept on bumping into something every time, for example after a long gap in the one stanza, another stanza comes, which could represent objects. This is quite different from "minor role", as the minor role has stanzas everywhere, which shows the mess the narrator is in, and shows how hard it will be to fix the situation.

Overall, I feel two poets have successfully used language devices to show difficulty of the narrator. Furthermore both poem send a message about difficulty and challenges of life in the last stanza, as the minor role mentions "make you believe in life", which implies that the narrator is persuading audience, to live a better life as her life is horrible. Similarly On her blindness uses euphemism "watching ... in the end", which implies that the narrator's mother died, and the use of euphemism, tells a message, that death will come one day to everyone, so therefore you should enjoy life now, which is what the message is for both poem.

## Marker's comments

This answer makes a few general points but is far from secure on Fanthorpe's poem. Comments are generalised, with the few examples not well used – for example, quotations are left incomplete. The candidate tends to describe and generalise and conveys little sense of the writers' craft. It is claimed that 'the minor role [sic] has stanzas everywhere, which shows the mess the narrator is in'. There is an awareness of 'a use of lists,' though this isn't developed. It is claimed, unconvincingly, that 'there is continuous use of enjambment, to show how everything went so quickly,' without any examples.

Connections are on a very simple level.

There is evidence here of a basic grasp of aspects of the poems which places the answer at the top of the Level, but not enough to show the 'general understanding' required for Level 2.

Level 1 – 4 marks

<b>Level 1</b>	1-4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"><li>• Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li><li>• Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer's craft.</li><li>• Has limited awareness of connections between texts. Describes the texts separately.</li></ul>
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## EXEMPLAR RESPONSE E

Fanthorpe uses the theme of frustration to explore the challenging experiences in the 'The Minore Role'. The poem consists of lists to explain the many roles he witnesses whilst 'in bed' and in a 'hospital'. When stating, 'learn to conjugate all the genres of misery', he is having to come to terms with his 'misery'. The words, 'tears, torpor, boredom, lassitude, yearnings' all present a feeling of negativity and depression. This portrays to the reader that the challenging experiences the patient faces has had a negative affect on his mood, his outlook on his experience, as he is 'yearning' to be freed from his 'Minor Role' and prefers the 'star part'. Similarly in 'Please Hold' the theme of frustration is shown throughout the poem to explore the challenging experiences being faced. The husband is going through a repetitive phone call with a robot and 'shouts' to outwardly show his frustration. The repetition of the conversation suggests that it is a routine that has been learned by the robot to avoid elongated conversations. One lack of options and 'unanswered needs' begins to show through the structure of the poem. As the frustration of the husband crescendos, the poems lines become shorter, snappy and succinct to indicate there is anger in the husband's tone. This is reflective of a real life situation because customers often experience frustration and challenges to get what they want when they are constantly hearing the options, 'Repeat or Menu'. The word 'menu' is commonly used by phone companies to deceive the speaker/customer into thinking that they have control over who they speak to or a solution to their problem. Therefore this evokes a feeling of frustration and challenges are faced within the phone call.

O'Driscoll uses the technique of enjambment to symbolise a continuous flow within the conversation between the 'robot' and the husband. The speaker states, 'or you can say Agent if you'd like to talk / to someone real', from this we can deduce that the robot is giving an alternative to speaking to itself and to a real person who may be more helpful and understanding. However it says, 'who is just as robotic', this has now revealed that no matter who the husband speaks to he has no entire control over what he can do. The effect of the enjambment was that it

created a moment of hope for the husband until he was told otherwise. This is significant because it is as if the conversation is realistic and the emotions felt by the husband can equally be felt by the reader. It is a relateable poem.

As well as O'Driscoll, Fanthorpe uses gerunds effectively to picture the events described as present. Gerunds are verbs that end in 'ing'. The use of the words 'driving', 'sustaining', and 'walking' allow the actions to appear life like and happening in the present. This allows the reader to feel as though they are there themselves, picturing the chaos around them as they play their 'minor role' 'on stage'. However, unlike 'Please Hold', the poem 'A Minor Role' is presented as distorted and unorganised to reflect the shifts in emotions felt by the patient. A sarcastic tone is heard when the patient states, 'whimsical soft-centred happy-all-the-way -- through novels', this suggests that he is the 'pretend all's well' to try and produce positive cognitions about his 'illness' rather than negative ones.

The patient reiterates a mantra, 'O, getting on, getting better' as a 'formula' to uplift his spirits throughout his challenging experience. A rapport can be noticed by the reader due to the fact that it is possible to relate to such minor things the patient does. People like to do or say things that will raise their mood and brighten their spirits in a time of hardship and challenges, just like the slaves would sing songs in groups when working in fields to raise a hopeful atmosphere for a brighter future because they would rather 'believe in life'.

The theme of acceptance is also shown throughout the poem 'Please Hold' to try and send a message to the husband about the 'future'. The wife constantly repeats the phrase, 'This is the future'. A powerful but significant phrase is regurgitated at many moments throughout the poem when the husband is frustrated, 'and am cut off, and my wife says, This is the future'. The moment the husband is cut off the phone after shouting the wife states 'This is the future' as a message to the husband that he needs to accept that this is what becomes of the 'future'. When people think of the future they think of hope and better things to happen, however it is evident that the stereotypical thought isn't thought by the wife. A wife is a person that is associated with nurturing and caring for her

husband and children. This allows the poem to be relateable because it sends a message to wives going through challenging experiences with their husbands to remain calm and be rational in situations similar to these.

Similarly, the theme of acceptance is also noticed through 'A Minor Role' as it states 'I jettison the spear, the servants tray, the terrible drone of the Chorus' this shows that the patient has accepted his minor role and the 'spear' which a weapon that has harmed him and caused him to have a burden and think negatively has been thrown away as well as the 'terrible drone of the chorus: Yet to my thinking this act was ill-advised. It would have been better to die'. This chorus is significant because it is from an old tragic play which can be related to his minor role on a stage where he is playing the role of a tragic person who is suffering from a far worse illness than a 'broken leg'. The chorus may have been a 'drone' that he would recite in self-pity and when he felt hopeless, however the speaker ends the poem with a twist stating, 'No I wouldn't! / I am here to make you believe in life.' The message that is revealed from the last phrase can be relateable to anyone who is or has gone through a challenging experience and has lost hope. The word 'you' is directive address towards the reader and makes them feel chosen as though they are being spoken to.

Likewise, with the poem 'Please Hold' it states, 'Please grow old. Please grow cold. Please do what you're told.... This is the future. Please Hold'. The significance of the last stanza is that it seems like someone is speaking to you and asking you politely saying 'Please' and imperatively telling you to do something. 'Eine Kleine Nachtmusik' is the classical piece of music often heard when waiting to be helped on a phone. This last stanza is inferring that you will continue to hear this song on the phone and you will hold and be patient which is what we can connote from the words 'do what you're told' and 'Hold'. The significance of the statement 'This is your future' is that it is clarifying what the wife had constantly been telling the husband and the robotic tone heard in the stanza produces that frustration that the husband has constantly been feeling throughout the poem.

## Marker's comments

The candidate makes general points, with some use of simple textual support, though in places this can amount to supported paraphrase. There are some misreadings, for example of the significance of the quotation from *Oedipus Rex* at the end of Fanthorpe's poem, and evidence of an incomplete grasp of other aspects. Expression is marred by a few slips.

There are simple comments on a few of the effects in each poem, though these are generally not explored in detail. There is some awareness of the way enjambment is used, though this is accompanied by the claim that it 'symbolises the continuous flow within the conversation'.

The response keeps both texts in view and simple, general, connections are made supported by a few examples.

Level 2 – 7 marks

<b>Level 2</b>	5-9	<b>General understanding/approach</b> <ul style="list-style-type: none"><li>• Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li><li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li><li>• Gives general connections between texts. Provides straightforward examples.</li></ul>
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