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Answer ONE question on your chosen text. Begin your answer on page 26.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on page 17.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

EITHER

- 17** Explore the ways in which Rossetti presents loss in *Twice* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 30 marks)

OR

- 18** Explore the ways in which Rossetti presents the passing of time in *Piteous my rhyme is* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 30 marks)

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Answer ONE question on your chosen text. Begin your answer on page 26.

You must select a poem from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on pages 23–24.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

- 25** Explore the ways in which Larkin presents a sense of belonging in *Places, Loved Ones* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 30 marks)

OR

- 26** Explore the ways in which Larkin presents the ordinary in *Born Yesterday* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 30 marks)

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Bits of the grass I pulled I posted off
 To one going into chemotherapy
 And one who had come through. I didn't want

To leave the place or link up with the others.
 It was midday, mid-May, pre-tourist sunlight
 In the precincts of the god,

The very site of the temple of Asclepius.
 I wanted nothing more than to lie down
 Under hogweed, under seeded grass

And to be visited in the very eye of the day
 By Hygeia, his daughter, her name still clarifying
 The haven of light she was, the undarkening door.

The room I came from and the rest of us all came from
 Stays pure reality where I stand alone,
 Standing the passage of time, and she's asleep

In sheets put on for the doctor, wedding presents
 That showed up again and again, bridal
 And usual and useful at births and deaths.

Me at the bedside, incubating for real,
 Peering, appearing to her as she closes
 And opens her eyes, then lapses back

Into a faraway smile whose precinct of vision
 I would enter every time, to assist and be asked
 In that hoarsened whisper of triumph,

'And what do you think
 Of the new wee baby the doctor brought for us all
 When I was asleep?'

Metaphysical Poet – John Donne: answer question 9 or 10

***John Donne Selected Poems* (Penguin Classics, 2006) ISBN 9780140424409**

Poem title	Poet	Page number
The Good Morrow	John Donne	3
Song ('Go and catch a falling star')		3
Woman's Constancy		4
The Sun Rising		6
The Canonization		9
Song ('Sweetest love I do not go')		12
Air and Angels		15
The Anniversary		17
Twickenham Garden		20
Love's Growth		24
A Valediction of Weeping		28
Love's Alchemy		29
The Flea		30
A Valediction upon St Leger's Day, Being the Shortest Day		33
The Apparition		36
A Valediction Forbidding Mourning		37
The Ecstasy		39
The Funeral		45
The Relic		48
Elegy: To His Mistress Going to Bed		80
Holy Sonnet I ('Thou hast made me')		177
Holy Sonnet V ('I am a little world')		179

Pre-1900 – The Romantic Period

The Romantics: answer question 11 or 12

**English Romantic Verse, editor David Wright (Penguin Classics, 1973)
ISBN 9780140421026**

Poem title	Poet	Page number
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
The cold earth I slept below	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
Ode on Melancholy		283
Sonnet on the Sea		287

***The Great Modern Poets*, editor Michael Schmidt (Quercus, 2014)**
ISBN 9781848668669

Poem title	Poet	Page number
Stop all the Clocks	W H Auden	114
Lullaby		114
Musée des Beaux Arts		115
The Shield of Achilles		116

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Philip Larkin: *The Less Deceived* (Faber, 2011) ISBN 9780571260126

Poem title	Poet	Page number
I Remember, I Remember	Philip Larkin	26
Absences		28
Latest Face		29
If, My Darling		30
Skin		31
Arrivals, Departures		32
At Grass		33

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Source information, Section A:

'Stillwater Cover' from *The Hurting Kind* by Ada Limón, Corsair 2022

'Out of the Bag' from *Electric Light* by Seamus Heaney, 2001, Faber & Faber Ltd

'From the Journal of a Disappointed Man' from *The Cinder Path*, Andrew Motion, 2009, Faber & Faber Ltd



Question number	Indicative content
5	Medieval Poet: Geoffrey Chaucer Candidates may refer to the following in their answers: • appropriate selection of similar length passage to accompany the named lines, e.g. lines 1236–1264 • importance of marriage and marital love to the Wife of Bath's character and the majority of her Prologue and Tale • ways in which the Wife of Bath uses argument to defend her marrying as a widow and enjoying marital love, e.g. it is advice and not commandment to remain unmarried 'Al nys but conseil to virginitee' • ways in which the Wife uses imagery to convey her argument, e.g. comparison of herself to a wooden utensil 'Somme been of tree, and doon hir lord servyse' • ways in which the Wife uses sexual imagery and innuendo to defend the pleasures of marital love, e.g. 'in fruit of our mariage' • ways in which the Wife of Bath challenges patriarchy and contemporary religious beliefs by giving voice to female desire. These are suggestions only. Reward any valid alternative response.
6	Medieval Poet: Geoffrey Chaucer Candidates may refer to the following in their answers: • appropriate selection of similar length passage to accompany the named lines, e.g. lines 1058–1082 • humorous description of the Wife enjoying the physical appearance of Jankin as he carries her fourth husband's coffin, e.g. 'me thoughte he hadde a paire/Of legges and of feet so clene and fair' • ways in which the Wife's physical appearance and sensual nature challenges conventional ideals for women at the time • ways in which the Wife puts physical appearance and attraction above status and riches in matters of love, e.g. 'But evere folwede myn appetit' • ways in which the Wife uses euphemisms to describe her physical appearance and her nature, e.g. significance of the 'Martes mark' on her face and of it being in another 'private place' • ways in which this passage reflects the Wife's contradictory nature, e.g. her piety evident in her being on the pilgrimage and her love of physical pleasures. These are suggestions only. Reward any valid alternative response.

Please refer to the Specific Marking Guidance when applying this marking grid.		
AO1 = bullet point 1		AO2 = bullet point 2
		AO3 = bullet point 3
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1-6	Descriptive - Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. - Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. - Shows limited awareness of contextual factors.
Level 2	7-12	General understanding/exploration - Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. - Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. - Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	13-18	Clear relevant application/exploration - Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Shows a logical, clear structure with few errors and lapses in expression. - Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. - Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	19-24	Discriminating controlled application/exploration - Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. - Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. - Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	25-30	Critical and evaluative - Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. - Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. - Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.