



UNIVERSITY *of* CAMBRIDGE
International Examinations

Cambridge
International
AS & A Level

Example Candidate Responses (Standards Booklet)

Cambridge International AS and A Level
Literature in English
9695



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Cambridge International AS and A Level

Literature in English

Syllabus code 9695

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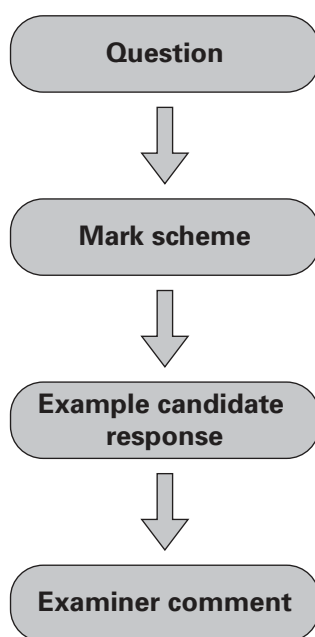
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INTRODUCTION

The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS and A Level Literature in English (9695), and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

In this booklet a range of candidate responses has been chosen to illustrate as far as possible each grade, A, C and E. Each script is accompanied by a commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each paper has been adopted:



Each question is followed by an extract of the mark scheme used by Examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their grades.

Teachers are reminded that a full syllabus is available on www.cie.org.uk. Past papers, Principal Examiner Reports for Teachers and other teacher support material are available on our Teacher Support website at <http://teachers.cie.org.uk>

ASSESSMENT AT A GLANCE

There are three paths for students pursuing a Literature in English qualification. These are illustrated below. The pathways are designed to provide optimum flexibility to Centres and candidates. Candidates who wish to achieve an A Level qualification in Literature in English may do this either as a staged assessment over different examination sessions or in one examination session. There is no requirement to inform University of Cambridge International Examinations about the eventual qualification aim prior to the achievement of the Advanced Subsidiary (AS).

Advanced Subsidiary (AS) candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	50%

and

Paper 4	Duration	Weighting
Drama	2 hours	50%

Advanced Level candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	25%

and

Paper 4	Duration	Weighting
Drama	2 hours	25%

and

Paper 5	Duration	Weighting
Shakespeare and other pre-20th Century Texts	2 hours	25%

and either

Paper 6	Duration	Weighting
20th Century Writing	2 hours	25%

or

Paper 7	Duration	Weighting
Comment and Appreciation	2 hours	25%

or

Paper 8	Duration	Weighting
Coursework		25%

PAPER 3

Generic mark scheme

K – Knowledge U – Understanding P – Personal response C – Communication

Band 6 0–5

- K Evidence of some general knowledge of the text which may be narrative based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text.
- U There may be little or no evidence of understanding of form, structure and language, with some appropriate points made in response to the question. These will be limited and tend to be restricted to plot and characters – the latter treated very much as “real” people.
- P There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- C Communication will be insecure. Expression may be weak with some breakdown in communication. Structure may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.

Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole. There will be little or no mention or consideration of the literary features of the passage.

Band 5 6–9 Work of a basic standard

- K Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.
- U Evidence of some limited understanding of ways in which writers’ choices of structure, form and language shape meanings.
- P Evidence of some personal response to the text but not fully supported.
- C Expression will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple structure to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and indiscriminating. Comment on the wider textual issues is likely to be general. There may be a lack of balance between passage and whole text. There will be some limited consideration of the literary features of the text.

Band 4 10–13 Solid work

- K Evidence of some ability to use relevant knowledge of the text to address the question.
- U Evidence of clear understanding of some ways in which writers’ choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of the text.
- P Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- C Expression will be mostly clear and appropriate with a clear, simple structure to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.

In answers to passage-based questions, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with insufficient treatment of the passages. There may be evidence of limited ability to negotiate between parts of a text and its whole. There will be some consideration of the literary features of the text with analysis of the features mentioned likely to be partial or restricted.

Band 3 14–17 Competent work

- K Evidence of competence in selecting relevant knowledge of the text to address with some pertinent use of quotation and direct references.
- U Evidence of sound understanding of some aspects of ways in which writers' choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods, effects, and contexts.
- P Evidence of personal response relevant to the question, supported from the text.
- C Expression will be clear and generally accurate. Structure will be sound – material coherently organised with occasional insights. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

In answers to passage-based questions, work will cover both the passage and its relation to the whole text, and there will be some sense of a relationship between the text as a whole and its constituent parts. There will be competent appreciation of the effects of the literary features of the text and the analysis is supported by relevant examples from the passage.

Band 2 18–21 Proficient work

- K Evidence of proficiency in selecting relevant knowledge to address the question with precise and integrated direct references to the text and supporting quotation. There may be evidence of awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of intelligent understanding of ways in which writers' choices of structure, form and language shape meanings, with analysis and appreciation of literary methods, effects and contexts.
- P Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- C Expression confident, with some complex ideas expressed with some fluency. Structure is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole. There will be a proficient appreciation of the effects of the literary features of the text supported by relevant examples from the passage and from the wider text where appropriate. There will be a good knowledge of the appropriate context of the extract or work.

Band 1 22–25 Very good work

Do not reserve this band for the very best work you see but ensure you put scripts into this band which fulfil the requirements described below. There will always be some candidates who are at a standard over the top of the mark scheme.

- K Evidence of a very good ability to select relevant knowledge to address the question with effective use of references and quotation. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of very good understanding of ways in which writers' choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects and contexts, possibly including literary genres and conventions.
- P Personal response to texts will be perceptive, often freshly personal, fully supported with quotation, and may show originality in approach to and treatment of questions.

- C Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. Expression will be accomplished and appropriate.

In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and relate part of a text to its whole and vice versa in a seamless argument. There will be a very good appreciation of the effects of the literary features of the text, with detailed analysis supported by relevant examples from the passage and the wider text, where appropriate. There will be a very good knowledge of the appropriate context of the extract or work.

Question 2 (a)

Songs of Ourselves

- (a) Discuss ways in which the presentation of landscape is important to **two** poems from your selection.

Example candidate response

20)	Discuss ways in which the presentation of landscape is important to two poems from your selection.	
	<p>The two poems are, "Where I come from" by Elizabeth Brewster and "Sonnet: Composed upon Westminster Bridge" by William Wordsworth. The former poem is about identity, "People are made of places, this identity is rooted in landscapes of nature that are then pitted against the city's ... atmosphere how different drop from them." The varying landscapes are used to highlight the persona's roots; their identity. In the latter poem the persona marvels at the beauty of the morning; London is stripped of its usual hire of activity and seen as a sleeping town; the town's landscape lies "open into the fields and to the sky", reiterating and illustrating the beauty of the morning upon the sleeping town.</p>	<p>2 poems identified U/Q U K</p>
	<p>The poem "Where I come from" opens, "People are made of places..." this indicates that the various "places" we read of as follows are the basis for the personas who originate there; they are made by their roots. They carry with them hints of jungles, mountains, a tropic grace or the cool eyes of sea-gazers... The different and exotic landscapes described are a parallel or analogy for the diversity of culture, religion and race the world offers, yet they have one thing in common, their origins mould them. This is emphasized by the phrase 'p' - "People ... places."</p>	<p>K U K U U-lang.</p>
	<p>The poem then charts the landscape of the city. The contrast arises; from the exotic hints of the earlier lines we enter the city that houses, "... the smell of smog or the almost not smell of tulips in the spring." The alliterative effect of the "sm" sound reveals the contempt and disgust held by the persona, for the city. The unusual syntax</p>	<p>K U</p>

U of "almost not smell" reiterates how nature has been distorted; as the people are made of nature, the distortion of the landscape i.e. Lippo represents the loss of virtue and innocence of the people living there. The landscape is an analogy to the people within it revealing their corruption by "smog"; perhaps the vices of city life.

The nature seen here is, "... tidily dotted in little squares..." while we are also introduced to "... chromium plated offices..."
 K The alliterative "b" sound in the former quotation reinforces the U/P minuscule size of the landscape allotted to nature; this is perhaps a metaphor for the minuscule time the citizens P all to their roots and virtues. The latter quotation; illustrates the landscape, the chromium plates imply a prison-like atmosphere and are restrictive perhaps implying that the people too, U due to their surroundings become restricted, cold and stoic as well as purely business minded.

In the second stanza the persona opens with an emphatic "where I come from..." this emphasizes that the following landscape U made her who she is hence the virtues and vices portrayed there are a metaphor representing her character. "... people carry U words in their minds... acres of pine wood... blue berry patches in the burned out bush..." The atmosphere created is tranquil relaxed, a far cry from the "...crowded... subways..." of the first P stanza. Nature here is symbolic of purity, innocence and the P persona's childhood hence the landscape is a mirror image of K the persona. The alliterative effect of "burned out bush" is to P emphasize the pure untainted and unadorned raw beauty of nature; a parallel for the innocence of childhood uncorrupted by the U vices of man.

The landscape described is impoverished, "... wooden farmhouses, all in need of paint, ... half-ruined schoolhouses..." he then realises the place is rural and dilapidated yet in spite of this, "... fields grow..." The difficulties of limited resources are illustrated yet there is a note of pride in the persona's love as seen in the emphatic "I" showing that the persona treasures their home as it facilitated their growth. K
U
detailed K

In the second poem the persona states, "Earth has not anything to show more fair... Dull would he be of soul who could pass a sight so touching in its majesty..." The beauty of the landscape is therefore unprecedented and unparalleled in its glory. K
U -
Lang

"The City now doth like a garment wear the beauty of the morning silent bare..." The simile where the morning's beauty is likened to a garment is highly effective as it reveals the transient and ephemeral beauty of this specific time; it will soon be gone. The words "...silent and bare..." illustrate that the city is at its most peaceful and quiet. The landscape portrayed would be the: K
P
U

"Ships, towers, domes, theatres and temples... that lie, ... open unto the fields and to the sky." The portrayal of landscape here is significant as the magnificent and huge ~~man-made~~ man-made landscapes bow down to the graces of the morning; a beautiful sight. K
U
P

"Never did the sun more beautifully steep in his first splendour valley, rock, or hill..." The sun is personified in order to reiterate the rarity of this event's beauty; not even nature's valleys, rocks or hills can parallel; this is hyperbolic exaggeration to fully emphasize London's landscape and its beauty in its slumbering K
U

state.

K The river glideth at his own sweet will Dear God the very houses
 seem asleep... The true beauty conveyed is the lack of human
 P activity; nature moves at its own pace and even the structures
 made by man bow to the morning; perhaps the poet is awed
 P by the beauty of God's creation and how in this time even
 the ever-lively London bows to it.

In conclusion one finds that the landscape is important in
 these two poems because in the first landscape acts as an
 analogy for the people who reside there; "People are made
 of places..." Here nature is championed as it symbolises
 purity, innocence and one's origin, their identity while the
 U city landscape is contrasted with it in order to show its flaws
 and vices. Spring and winter are the mind's chief seasons
 K ice and the breaking of ice. The landscape is portrayed through
 the seasons which in turn symbolise life's cycles; the good
 and bad times, life and death. Even the persona's epiphany
 is portrayed as an analogy to the landscape; A door in
 K the mind blows open and there blows a fresh wind from fields of
 snow. The latter poem simply illustrates the beauty of
 London in slumber, as it is laden with the beauty of the
 morning, the beauty of silence and stillness. Although this
 beauty is evanescent, its unique and rare nature makes it all
 U/K the more beautiful as, "all that mighty heart is lying still."

B1 Detailed K applied to Q; U excellent
 & C fluent & controlled; P convincing &
 perceptive. Shy but detailed.

(24)

Examiner comment

The candidate's choice of two poems are immediately identified and the opening paragraph sets out an initial overview of the variation between them. 'Where I Come From' is identified as a poem using landscape to discuss identity, while 'Westminster Bridge' deals with an urban landscape seen in an unusually quiet state. Deft quotation roots both these points in the poems themselves. The essay then treats both poems in a developed way, with a full discussion of Brewster's poem before moving on to Wordsworth's. The essay ends with a conclusion which makes a final comparison between them. This structure gives the whole essay shape and direction, communicating fluently and clearly. The discussion of both poems is detailed, and the confident knowledge of the texts is confirmed by the frequent quotations which are skilfully blended with the candidate's discussion. The quotations are used to illustrate content and ideas, but the candidate also shows how syntax, imagery and aural effect are important communicators, shaping the meaning of the poems. The varieties and types of identities in 'Where I Come From' are carefully explored, as is the surprising hyperbolic elevation of the city's beauty in 'Westminster Bridge'. The final paragraph on this poem shows subtle understanding that the city's beauty is recognised by Wordsworth because of the lack of human activity which allows nature to move at its own pace. The candidate writes confidently, using, where appropriate, sophisticated critical vocabulary. The area handled less well is poetic form, where there is little consideration and some quotations are rendered as prose, ignoring the structure of the lines. Nevertheless, the essay demonstrates very high quality selection of detailed knowledge to address the question, matched with developed understanding of the effects of vocabulary and imagery. It is fluently written and enlivened with thoughtful personal response, meriting a mark high in Band 1.

Question 5 (b)

TSITSI DANGAREMBGA: *Nervous Conditions*

- (b) Comment closely on the following passage, considering the significance of this episode to the novel.

The old woman looked at me shaking her head. 'Ts-ts-ts-ts!' she clicked.
 'Come, Doris,' the man said, anxiously grasping her elbow. 'We don't need any mealies.'

'Shocking, simply shocking,' protested Doris. 'I'd be shocking myself if I walked by and didn't say anything, George! Oi, young man, yes you!' she said, raising her voice to address Mr Matimba. 'Is she your little girl?' Without waiting for an answer she gave him a piece of her mind. 'Child labour. Slavery! That's what it is. And I'm sure you don't need to make the poor mite work. You are natty enough, but look at the mite, all rags and tears.'

Doris' husband turned down the corners of his mouth at Mr Matimba, apologetically, embarrassed, annoyed.

'Come now, Doris, it's none of our business.'

This appeared to be the opinion of the other Whites in the street. They crossed over before they reached us. Some did walk by, but I think they did not speak English; in fact no one spoke at all except for one beefy youth.

'What's the matter, lady? The munt being cheeky?'

A crowd of black people gathered. 'What's the matter with the old ones?' asked a young man in sunglasses and a tweed cap irrepressibly set over one eye. He spiked the beefy youth with a vigilant eye. I was obliged to tell him that I did not know because I did not speak English. But, I assured him, I was going to learn English when I went back to school.

Doris would not keep quiet. 'The child ought to be in school, learning her tables and keeping out of mischief,' she railed. 'Now, don't tell me there aren't any schools, young man, because I know the Governor is doing a lot for the natives in the way of education.'

'They're kaffirs,' interjected the youth. 'They don't want to learn anything. Too much like hard work.'

'Speak up for yourself, now,' Doris commanded Mr Matimba.

Mr Matimba did speak for himself. He spoke most sorrowfully and most beseechingly. Doris darkened like a chameleon. Money changed hands, paper money from Doris' hands to Mr Matimba's. The beefy youth was disgusted. 'That's more than two crates of *shumba*. Wasted on a kaffir!' Doris allowed her husband to lead her away. I offered my basket, repeating my slogan, for her to choose the biggest cobs. She patted my head and called me a plucky piccannin.

Some of the crowd cheered, saying she was more human than most of her kind. Others muttered that white people could afford to be, in fact ought to be, generous.

'What is good is not given,' warned the man in the cap. 'What will she do when the money runs out. Look for another old White?' He spat on the pavement. I did not know why he was so angry, but Mr Matimba was smiling conspiratorially, so I knew that everything was all right.

'There is no reason to stay,' he said. 'Pack the maize and we will go.' I did as I was told, although I was worried that we had not sold any maize. In the truck Mr Matimba explained what had happened, how Doris had accused him of making me work instead of sending me to school and how he had told her that I was an orphan, taken in by my father's brother but, being the thirteenth child under their roof, had not been sent to school for lack of fees. He had said that I was very clever, very hardworking and was selling mealies to raise my school fees with his assistance. He told me that Doris had commended him for trying to help me, had donated ten pounds towards my school fees. He showed me the money, the crisp clean note. Ten pounds. We never even talked about that much money at home. Now here I was holding it in my hands! The money, the money, no thought for the method.

Example candidate response

d) Comment closely on the following passage, considering the significance of this episode to the novel.

Essentially this passage charts Tambudzai's desperate efforts to get herself through school by going and selling meaties to raise her school tuition. This passage portrays the conflicts and dual perspectives firstly among the whites; some are sympathetic and so are illustrations of the theme of colonialism while others are close to the natives portraying racism as a theme. The natives are also conflicted as they either expect more from the whites in a subservient stance or are their complete enemies. These macro-cosmic issues are the envelop to Tambu's micro-cosmic problems; her need to fight patriarchy by getting education. The significance of the passage is to illustrate that there are two constraints Tambu will face; the tradition constraints and patriarchal norms and colonialization in the form of education.

Dois opens the passage; her disapproval and disgust are plainly seen as she shakes her head and clicks her low tongue. Her protests, "Shocking, simply shocking..." show her sympathy as well as her pity for Tambudzai, something out of the norm as the blacks note, "... she was more human than most of her kind..."

This is an anomaly. Her husband, "... anxiously grasp[es] at her and when Dois confronts Mr Matimba he looks to him ... apologetically, embarrassed, annoyed. Whereas Dois's behaviour and concern is unheard of, her husband's lack of it is the norm. He is apologetic for his wife's interference, embarrassed as he doesn't subscribe to her opinion and annoyed as "kaffirs" ... don't want to learn." This illustrates the attitude of whites in Rhodesia emphasizing racism and how blacks are seen as inferior.

Education in the novel is allowed when the African children are seen when they are considered, "... to have cognitively developed to decipher numerals and numbers... reiterating the theme of racism.

The conflict between blacks and whites is seen in the appearance of the "... beefy youth... this is immediately countered by a young black man who, ... spikes the beefy youth with a vigilant eye. The conflict between the two is seen through the use of the words "spiked" i.e. laced with sharp objects here implying a glare, the size of the white youth is mentioned: "beefy" and this in conjunction with, "vigilant eyes... implies wariness and conflict; illustrating the racial tension.

Education in terms of the white man and natives is also a source of conflict in the passage; the Governor is said to be "... doing a lot for the natives in way of education... and yet according to Shona patriarchy, a girl's place is at home as Nhamo states when Tambu cannot go to school, "It is the same everywhere... because you are a girl." Other whites however feel that education is wasted on Africans, "They don't want to learn anything... too much like hard work." This reiterates forcefully the theme of racism as the white beefy youth equates the money that emancipates Tambu and returns her to school to shumba i.e. alcohol.

The conflicting views of the crowd when Doris hands over the ten pounds are also to be noted, "Some of the crowd cheered... while the man in the straw cap warns, "What is good is not given... What will she do when she runs out of money. Look for another white... This glimpse of defiance against subservience and dependence on the white man is a fore-runner to the idea of emancipation from both

the " ... poverty of blackness ... and the burdens of womanhood. It is this independence that Tambu will eventually grasp, ... undobtrusively, almost fitfully ... the idea of independent thought becomes her emancipation. K

The issues above are in place to illustrate the larger picture; Tambu has essentially been struggling against the traditional patriarchy of her home where, ... the needs and sensibilities of the women ... were not considered a ~~primary~~ priority or even legitimate ... This has been the reason for her lack of education; due to limited resources only the boy child Nhamo goes to school. Even so, Tambu meets greater obstacles in the colonialism that will follow; Nhamo for one cannot speak Shona after only one term at school; this passage portrays the roots of these obstacles. K/U/P K/U

subservience and dependence, as seen as Tambu is at the mercy of the whites for money, ... he had told her ... I was an orphan ... being the thirteenth child ... Tambu now goes on to be dependent on Babamukuru's kindness. However when she has attained the money there is no, ... thought for the method ... Education is symbolised in the ten pounds; this is Tambu's salvation as she will be able to return to school and remove the burden of poverty from herself. U

This is a triumphant break-through because Tambu's throughout the novel is discouraged by her parents, ... let her see for herself if cannot be done ... Her mother's discouraging words when she first tries to grow meaties for school fees. The female characters seen so far are resigned to their subservience ✓ P K

under male patriarchy but Tambu unlike Netai who is said
will make, "... a sweet sad wife..." and her mother she K
fights determinedly to succeed and in so doing raises funds for
her school fees.

In conclusion, this passage mainly centres on the issues
of colonialism and racism; these issues are the broader
spectrum that have Tambu's future and this is when we
first tackle them. The core of the passage is Tambu's
education and her break-away from male patriarchy;
she is triumphant yet the major significance of this Q
passage is to establish that although victorious her education
also has vice and that freedom of thought will be
her greatest emancipation from both patriarchy
and colonialism.

B1 Very good U of Q & passage; detailed (23)+1
K of text; clear confident C. P
evident.

Examiner comment

This passage-based answer is equally good, though necessarily it employs slightly different skills. The essays opens by contextualising the extract, showing confident knowledge of where the passage fits in the novel and of the issues which it raises for the characters involved and for the novel as a whole. From that point, each paragraph is firmly focused on the passage itself, though links are made to the wider novel where appropriate. Though the paragraphs largely follow the chronology of the extract, each one is focused on a particular issue rather than the narrative: Doris' attitudes, racial conflict, education, conflicting views, the larger picture, subservience and dependence, etc. This shows a confidence with the material and an ability to blend textual detail with the ideas and issues of the selected passage. Within the paragraphs, points are supported with precise quotations, with frequent comments on the particular choices of language and the tone created, demonstrating very good understanding of Dangarembga's choices of language, both explicitly and implicitly. The essay shows clear knowledge of the passage, which is printed on the question paper, and that knowledge is connected very well to a wider grasp of the content and concerns of the novel as a whole. In this way, the essay answers the full question very well, commenting closely on the passage while ably considering the significance of the episode to the novel. As with the first answer, this fulfils very well the criteria for Band 1.

Question 4 (a)

CHARLOTTE BRONTË: *Jane Eyre*

- (a) 'The growth and development of Rochester's character is as important to the novel as that of Jane.'

How far do you agree with this assessment?

Example candidate response

No. 4(a) 'The growth and development of Rochester's character is as important to the novel as that of Jane.' How far do you agree with this assessment? be written in this margin

In Charlotte Brontë's 'Jane Eyre', it is very clear that both hero and heroine of the novel undergo growth and development. It is ~~obviously~~ ^{to be} said that the process of growing more mature and developing a more realistic and open minded idea is equally important for Rochester. Through the novel, the reader can learn many reasons why the hero's development is as crucial as that of the heroine's.

The growth of Rochester is important in the novel because equality must prevail between the hero and heroine. It is a fact that 'Jane Eyre' is a novel where feminism prevails. Being a feminist novel, it is very crucial for Rochester to change his attitudes so that both hero and heroine can be equal when it comes to gender and rights. Reading the novel, ^{at first} we can have a clear-cut picture of Rochester being very authoritative. At many instances we can feel and ^{read} how Rochester orders Jane. The episode when Jane meets Rochester for tea in the evening has instances where we can understand that the usual behaviour and attitude of Rochester is to order. So, here it should be said that Rochester has to

focused start

Q

Q

K

K-ref

Q

C

K/U

ref.

No. 40 grow and change his chauvinistic view for Jane to have the same rights as him. Even if Rochester affirms that he shake hands with Jane mentally, he still has to quit his absolute patriarchal attitudes in order to raise the heroine and give her more rights so as to say: "I have as much soul as you"

Likewise, the development of the hero of the novel is crucial in order for Brontë to be loyal to the fact that she was writing a novel which was different from the conventional classic novels. It is an undeniable truth that this novel is a break of the traditional classic novels. Generally in traditional novels, heroines were women who would be quietly suffering under the authoritarianism of their lover or husband. They were quiet heroines who accepted everything easily. However, Brontë wanted to write something unique and to respect the difference from the conventionally, it is to the utmost importance for the main hero to be different. So, Rochester has to change and be a better person, for Jane to be happier.

Moreover, it cannot be denied that Rochester has to grow more mature similarly to Jane because it is only through this that both can have a more genuine love. Reading the novel, we learn that many a time Rochester tries to give Jane expensive

this mar

K-general context

C-direct

No. 11
 Q gifts. He even takes Jane to Millcote in order to buy beautiful dresses. However, Rochester has to grow and change this attitude because Jane cannot accept this. Jane has some principles and she cannot accept expensive gifts from Rochester. It is to be said that Rochester has to develop because he needs to understand Jane and her principles. It is only through this that they can understand each other better.

P Furthermore, Rochester's growth is as much important as Jane's because only then both can lead a life of sincerity. It is clear that throughout the novel, Rochester lies many a time to Jane. The Bertha Mason issue and even the fake marriage ~~with~~ with Blanche Ingram is among the lies that Rochester tells to Jane. So, it is very important for Rochester to grow up to realise that he can only live a good and happy life with Jane when he quits his life of lies and sins. So, Rochester's growth is too important.

Q However, it could be said that Rochester's growth and development is not so important compared to that of Jane. Jane, in the novel, is a metaphor for the new woman and has to make people of the Victorian period realise that women have as many rights as men have and we must not "condemn" or "laugh" at them. Because

No.	<p>Jane has some important issues to talk about. Her growth and development is primarily important.</p> <p>Finally, it would be right to agree that both the hero's and heroine's growth and development is crucial. Without both, the novel cannot be successful and thus both have to be mature and grow into someone better persons.</p>	18
12	<p>Competent balance and directed with</p> <p>[Band 2] Competent work</p> <p>K - clear focus on question with relevant references + quotation - selections proficient. Awareness of context</p> <p>U - sound understanding of structure</p> <p>P - personal response, relevant to Q, usually supported</p> <p>C - Expression clear + accurate, occasional insights</p>	17

Examiner comment

The opening paragraph of this essay is more purposeful, addressing the question and indicating the candidate's line of argument in response to it. The openings of the paragraphs throughout the essay indicate a clear line of developing argument. This gives the essay a coherent structure, while it is also clearly expressed. While it may be overstated that *Jane Eyre* is a feminist novel, the issues of gender are certainly relevant and inform the candidate's response. The discussion makes some references to particular episodes in the novel while also considering the context of 19th century social conventions and the traditional 19th century novel. This provides the candidate with a framework within which to see the changes in Rochester's character and Jane's role in being the catalyst of those changes. The candidate's argument considers the alternative view for balance, and dismisses with a personal view of the novel with a consideration of its historical context. This broader view informs the essay well and there is high competence in the selection of evidence to support the argument. However, more detailed references to selected episodes would have strengthened the case and advanced the mark. The essay shows intelligent understanding of Brontë's shaping of the novel and its characterisation, seen within the context of the novel's composition. It is these qualities that lift the mark to the lower end of Band 2.

Example candidate response

No. 2b) Comment closely on ways in which Halligan develops his observations of the cockroach in the following poem.

The 'Cockroach' of Kevin Halligan is a poem which is very interesting and symbolic while analysing it in depth and considering the ways in which the poet develops what he has observed. Halligan use various techniques in order to make the poem a successful one with a profound meaning.

First and foremost, it is to be noted that the poet uses words connected to human U-land In order to develop his observations. It is very clear that while using the word "giant" the poet gives us a clear-cut U idea that actually here the cockroach is a symbol of nature which represents human P-possible and human life. The poet, often, makes U-land use of "he" in order to show the reader how man acts and reacts in his journey of life. This technique is obviously a very effective one as it allows us to understand the real meaning and motifs of the poet. We realise that it is here, talking about U-central metaphor our species and while masking it under the life of a cockroach.

Likewise, Kevin Halligan uses verbs and human emotions in order to develop his observations into a profound, deep and P a very crucial issue. As soon as this

No. 2b poem starts, we can clearly note the verbs "start", "skirting", "seemed" and the like. This is a technique of the poet in order for the reader to be able to understand and compare the life of the cockroach and that of human beings. Reading the word "skirting" we can note that this is actually a man avoiding obstacles in his life. Similarly the verb "satisfied" is very important. It is through this verb that Halligan shows that actually man always wants to be satisfied. However, because his megalomaniac attitude he soon starts "Circling" because he goes into trouble. After some time man becomes tired of the journey and this is why K. Halligan uses the verb "stopped". It should be said that using verbs connected to human being, the poet gives us a perfect picture of our own life.

The 'Cockroach', of fourteen lines, a sestet, is a wonderful poem with various effective techniques. The poet uses the rhyming technique in order to make this poem more interesting and wonderful. The rhyme scheme (ABAB.CD.CD.EF.EF) is noticeable and gives to the poem a musical and interesting touch. This allows the reader to more enjoy reading the poem.

Punctuations are equally important in

No. 26 This wonderful poem, Kevin Halligan makes efficient use of punctuation in order to make it easy for the reader to read and understand the poem. The poet usually uses commas, ~~and~~ question mark and full stops to show us how to read the poem. With the comma after the word "pace", the reader can understand that he has to slow a bit and the phrase continues. The poet uses a full stop after the verb "stopped". This is very interesting as it allows us to stop ~~reading~~ ^{instantly} and understand the connection both human not knowing what to do next. Then the question mark pushes us to reflect on the deep fact concerning the Law of Karma. Moreover, the poet uses a very powerful and interesting doctrine as a technique of making his poem successful. Kevin Halligan makes use of the law of Karma which means 'As you sow, so you reap'. This is a very profound issue which touches many religions. Through this, the reader can feel a connection with religion and can reflect on this doctrine. Finally, it should be said that this poem is surely a wonderful one ^{with} ~~which~~ a diversity of techniques and ways which ^{pushes} ~~attracts~~ the reader to read it again and again. *Band 3 Competent work.*

be written in this margin

U-fair point

U-effect

p

16

K - selects relevant knowledge with integrated refs + quotation
 U - comments on lang, structure, form with some analysis
 P - usually supported
 C - clear + accurate

Examiner comment

This essay is a sound, clear and ordered response to the question. It picks up several details from the poem in order to discuss Halligan's methods and the ideas he communicated through the observations of the insect. The opening paragraph offers nothing very specific on the poem or the question, but the second paragraph begins to focus on Halligan's use of vocabulary normally associated with human activity when describing the cockroach. In this way, the essay moves towards the recognition that the poet uses the cockroach as an extended metaphor for the human condition. The essay builds this point on the poem's use of 'he' to identify the cockroach, as well as a range of key verbs, which are also selected and quoted. The candidate shows how these words, used to describe the cockroach's actions, can also be seen to refer to human activity and states of mind. Combined with personal response, this provides evidence of competent knowledge supported by pertinent quotations and an appreciation of Halligan's poetic methods. This discussion of poetic form is less successful; although the sonnet form is recognised, there is no comment on how the structure is used and the comments on the musicality of the rhyme scheme is limited. Interestingly, although punctuation is less often commented on, this essay makes a number of sound points about the effects of pauses created by commas and full stops and the reflection created by the question mark. The passage on karma in particular shows the candidate's personal engagement with the poem. This sound, relevant answer deserves a mark in the middle of Band 3.

Question 5 (a)

TSITSI DANGAREMBGA: *Nervous Conditions*

(a) 'Babamukuru was indeed a man of consequence however you measured him.'

Explore Dangarembga's characterisation of Babamukuru and his role in the novel.

Example candidate response

Question 5a	
	Dangarembga portrayed the character of Babamukuru in the novel as someone who is educated, generous, determined and hardworking. Moreover, he is ^{also} pompous and oppressive. However, all these characters can be explained by his roles as a father, headmaster, his position at the church and his richness.
K/Q	
P	Babamukuru is portrayed in the novel as someone who is generous although his generosity is questionable ^{whether} if it is out of love or it was his duty and responsibility. Babamukuru would provide Jeremiah's family with everything and he even treated Jeremiah's
U structure	
K	kids as his own and would send them to school. However, all this generosity can be explained by his role as the big brother and the only one
R	educated. He had to make sure that all his brother's and sister's families are well cared for and had at least one child educated, as education was the
K/U	only way to get emancipated from poverty.

Dangarembga portrayed Babamukuru as an educated person. He had ~~started~~^{studied} his degrees in England. Therefore with this western education, he got alienated from his culture, got respected and seen by others as 'god'. Moreso, every decision suggested by Babamukuru was obeyed. In chapter 3, he suggested a white wedding for Jeremiah over a cleansing ceremony and was obeyed. However, though this can be suggested that it was as a result of his education, this can be as a result of his role as a big brother and the fact that he was the one to provide everything for the wedding..

Babamukuru is also characterised as someone who is hardworking and determined. The narrator reveals how he would help on the farm and fix the houses at the homestead. He would work late and even Jeremiah reveals Babamukuru's determination when he said: "Mukoma used to read ---" However, about the issue of reading this can be explained by the fact that maybe Jeremiah was the one who was lazy or for sure he used to read since he knew, he was the only one who had been awarded the opportunity to go to school.

Moreover, Babamukuru is revealed as someone who is very oppressive. His character also helped to describe the patriarchal society in which the male dominates. Babamukuru would take Amaiguru's pay to help his family ^{and} Amaiguru was not awarded the chance to fire her views. However, this maybe as a matter of fact that since he was the head of the school at the mission, he had this tendency of ruling and being on the top always making the decisions, hence would ~~use~~ ^{take} this habit home.

Babamukuru's oppressiveness maybe as a result of him being cultured though educated ^{ion} have made him broad minded and alienated from other cultural practises. His family could not eat their supper before he is back from the work and he wanted his children to be disciplined and descent. He believes in the system of dare in which men would sit and discuss issues alone without the women's concern. Given the fact that Jeremiah's family had to be cleansed seem to illustrate that he was

cultured.

Babamukuru was very pompous and would brag for his benevolence especially the scene when Tambu refused to go to the wedding.

K Babamukuru stated that, Tambu was at the mission because of his generosity hence she was ungrateful of which 'I'm spoiling her here...'

n However, Babamukuru's role was to make sure everything was in order and every family catered for hence this also reveal that he was very K responsible. He would make sure that every dispute was settled, hence would fulfill his role as a father, big brother.

K As the headmaster and someone who was educated, his role was to make sure that in every family at least ~~they~~ there was one person educated. This was because he understood the importance of education.

As a father, Babamukuru would cater for the welfare of the family and was the one to discipline his children as evidenced with his fight with Nyasha and when he

	lashed Tambu for refusing to go to the wedding. Moreso, as a Christian, he would make sure his family goes to church and he even called for a white wedding rather than a traditional ceremony.	
C repetition?		
	To conclude, Babamukuru is portrayed as someone who very responsible but this can be as a result of his role as a father, headmaster and an educated person who had to make sure everything was in order. Though Dangarembga also portrayed him as someone who i	
C unfinished summary		
Band 4	K Some ability to use relevant knowledge U Clear understanding esp of structure P Relevant + supported C Mostly clear + appropriate balanced, with evidence	13

Examiner comment

This answer begins with an initial summary of Babamukuru's character, including a balanced view of his characteristics and his roles within the novel. The rest of the essay continues to develop these points, giving a clear account of Babamukuru's character and showing appropriate knowledge of the novel. Each section is illustrated by reference to parts of the novel – generosity is linked with his help for Jeremiah's family, his education by his English degree, his hardworking quality by his help at houses on the homestead. Some of these illustrations are confirmed with some textual detail and the essay would have been more successful had this use of detail been more consistent. At times, detailed illustration is replaced by personal hypothesis which lacks clear textual support. More successful are the occasions when points are developed by reference to cultural context, which broaden the candidate's view of the novel. The less attractive aspects of Babamukuru's characterisation are not discussed in as developed a way, limiting a full evaluation of the question's opening statement. The later stages of the essay repeat earlier points and the summary-based conclusion is not quite finished. As a whole, this is a solid essay, where relevant knowledge is used to address the question. However, as much of this knowledge is communicated through summary of Babamukuru's character, there is less attention to Dangarembga's shaping of his characterisation. The essay is, though, clearly written and appropriately structured. It deserves a mark towards the top of Band 4.

Example candidate response

Question 2b

K
 Halligan observes the movements of the cockroach from the way it started to pace until to the time it stopped for it was confused and uncertain where to go.

C?
 The observation of the movement of the cockroach by the author seem to suggest that the poet was idle, he had nothing to do for he kept on observing its movement. The poet seem to have written from the time he saw the 'giant cockroach' and how it moves: "I watched a giant cockroach start to pace,".

He saw the movement from the very first time it started to move.

C?
 The poet seem to observe how it rolled a ball of dust as it seemed quite satisfied. The way it seemed satisfied to trace between the wainscot and the door made the poet used personification for it had human qualities:

K/U
 "At first he seemed quite satisfied ---"
 The way the cockroach seemed content made the poet characterise it as a

person .

K/U

The poet develops his observation by noticing how it had increased pace its speed from pace to jog. Moreover, he used imagery of a 'rusty table leg' this also helps to explain the place as that which was deserted. This

Q?

evidence is supported by the dust that was on the floor. The poet seems to notice the way it was 'circling the rusty table leg' and how it scratched its wings as if it had been affected by something.

K?

variable

He also observed how the cockroach became restless as a result of mild attack, it can be explained by the fact that it worsened over time. After circling the rusty table. Moreover, as the poet lacked activity, he watched the cockroach as it 'climbed an open shelf' and from then it 'stopped' as it was 'uncertain where to go'.

K?

C?

repetition

However, the poet seems to observe that, the cockroach was confused and 'uncertain where to go's. But he did not seem to wonder whether it was a victim of a mild attack from the rusty table. This is evidenced when he said, "was this due payment for some

	vicious crime a former life had led to?
K? C?	This He later thinks in the poet's mind that the way the cockroach moves seem to resemble his life.
P-K?	The poet was confused and uncertain what to do. It seems as if in life he had also paced and jiggled like the cockroach but he became restless as a result of his past haunting him, hence he 'stopped' for he was unsure whether it was because of his past or fate.
K?	Halligan seem to be more organised in his work as a result of observing each and every movement of the cockroach for he was idle and he had also understand it from personal experience. The sonnet, seem to be full of imagery, personification and rhyme which give a languorous mood.
K needs developing K?	
	The use of imagery in the poem helps to understand the movement of the cockroach especially when it scratched its wings, look restless and stopped. The effect of these imageries

P	is we are left with a picture in our minds and also it helps to understand the stages of its movement as they develop.
C needs developing	Moreover, the use of personification helps to understand the development of the movement as at first it 'paced' seemed satisfied, jogged, stopped and seemed restless. These personal qualities in an animal helped to understand how this cockroach was uncertain and confused.
C needs developing	To conclude, Halligan develops his observation of the cockroach by using imagery and personification so as to clearly illustrate how the cockroach moves and until it stopped for it seemed uncertain where to go. By the use of the word 'he' he wanted to elaborate how this cockroach had human character.
Summary	
Link? K/U?	
	K Some use of supporting quotation
Band 5	K Some limited consideration of literary features
	P Response not fully supported - has some lit. hypotesis
	C Basically clear

Examiner comment

This essay mentions a number of details from the poem, but there are some confused passages of writing and the focus on the question is not always clear. The content of the poem and the cockroach's movements are described with some limited recognition of technique, such as personification. However, much of the essay is characterised by a descriptive summary of the poem following the narrative of the insect's movements. When the essay mentions the poet's confusion, it is seen as a parallel with the cockroach, rather than the poet's observations of the cockroach functioning as a metaphor for his own state of mind. The sonnet form is recognised, but the candidate does not make any comments on how this poetic form is exploited. The essay also demonstrates limited understanding of Halligan's imagery in the poem – the most successful section is the penultimate paragraph on personification. While there is some use of quotation to show the candidate's relevant selection, there is limited understanding of ways in which the poet's choices of language and structure shape meaning. Personal response is not always fully supported and communication is not always clear. The essay deserves a mark in the mid Band 5.

PAPER 4

Generic mark scheme

K – Knowledge U – Understanding P – Personal response C – Communication

Band 6 0–5

- K Evidence of some general knowledge of the text which may be narrative based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text.
- U There may be little or no evidence of understanding of form, structure and language, with some appropriate points made in response to the question. These will be limited and tend to be restricted to plot and characters – the latter treated very much as “real” people.
- P There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- C Communication will be insecure. Expression may be weak with some breakdown in communication. Structure may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.

Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole. There will be little or no mention or consideration of the literary features of the passage.

Band 5 6–9 Work of a basic standard

- K Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.
- U Evidence of some limited understanding of ways in which writers’ choices of structure, form and language shape meanings.
- P Evidence of some personal response to the text but not fully supported.
- C Expression will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple structure to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and indiscriminating. Comment on the wider textual issues is likely to be general. There may be a lack of balance between passage and whole text. There will be some limited consideration of the literary features of the text.

Band 4 10–13 Solid work

- K Evidence of some ability to use relevant knowledge of the text to address the question.
- U Evidence of clear understanding of some ways in which writers’ choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of the text.
- P Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- C Expression will be mostly clear and appropriate with a clear, simple structure to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.

In answers to passage-based questions, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with insufficient treatment of the passages. There may be evidence of limited ability to negotiate between parts of a text and its whole. There will be some consideration of the literary features of the text with analysis of the features mentioned likely to be partial or restricted.

Band 3 14–17 Competent work

- K Evidence of competence in selecting relevant knowledge of the text to address with some pertinent use of quotation and direct references.
- U Evidence of sound understanding of some aspects of ways in which writers' choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods, effects, and contexts.
- P Evidence of personal response relevant to the question, supported from the text.
- C Expression will be clear and generally accurate. Structure will be sound – material coherently organised with occasional insights. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

In answers to passage-based questions, work will cover both the passage and its relation to the whole text, and there will be some sense of a relationship between the text as a whole and its constituent parts. There will be competent appreciation of the effects of the literary features of the text and the analysis is supported by relevant examples from the passage.

Band 2 18–21 Proficient work

- K Evidence of proficiency in selecting relevant knowledge to address the question with precise and integrated direct references to the text and supporting quotation. There may be evidence of awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of intelligent understanding of ways in which writers' choices of structure, form and language shape meanings, with analysis and appreciation of literary methods, effects and contexts.
- P Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- C Expression confident, with some complex ideas expressed with some fluency. Structure is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole. There will be a proficient appreciation of the effects of the literary features of the text supported by relevant examples from the passage and from the wider text where appropriate. There will be a good knowledge of the appropriate context of the extract or work.

Band 1 22–25 Very good work

Do not reserve this band for the very best work you see but ensure you put scripts into this band which fulfil the requirements described below. There will always be some candidates who are at a standard over the top of the mark scheme.

- K Evidence of a very good ability to select relevant knowledge to address the question with effective use of references and quotation. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of very good understanding of ways in which writers' choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects and contexts, possibly including literary genres and conventions.

- P Personal response to texts will be perceptive, often freshly personal, fully supported with quotation, and may show originality in approach to and treatment of questions.
- C Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. Expression will be accomplished and appropriate.

In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and relate part of a text to its whole and vice versa in a seamless argument. There will be a very good appreciation of the effects of the literary features of the text, with detailed analysis supported by relevant examples from the passage and the wider text, where appropriate. There will be a very good knowledge of the appropriate context of the extract or work.

Question 4 (b)

TOM STOPPARD: *Rosencrantz and Guildenstern Are Dead*

- (b) With close reference to the passage below, discuss Stoppard's presentation of Ros and Guil at this point in the play.

Guil [clears his throat]: In the morning the sun would be easterly. I think we can assume that.

Ros: That it's morning?

Guil: If it is, and the sun is over *there [his right as he faces the audience]* for instance, *that [front]* would be northerly. On the other hand, if it is not morning and the sun is over *there [his left]* ... *that ... [lamely]* would still be northerly. *[Picking up.]* To put it another way, if we came from down there *[front]* and it is morning, the sun would be up there *[his left]*, and if it is actually over *there [his right]* and it's still morning, we must have come from up *there [behind him]*, and if *that* is southerly *[his left]* and the sun is really over *there [front]*, then it's the afternoon. However, if none of these is the case –

Ros: Why don't you go and have a look?

Guil: Pragmatism?! – is that all you have to offer? You seem to have no conception of where we stand! You won't find the answer written down for you in the bowl of a compass – I can tell you that. *[Pause.]* Besides, you can never tell this far north – it's probably dark out there.

Ros: I merely suggest that the position of the sun, if it is out, would give you a rough idea of the time; alternatively, the clock, if it is going, would give you a rough idea of the position of the sun. I forget which you're trying to establish.

Guil: I'm trying to establish the direction of the wind.

Ros: There isn't any wind. *Draught, yes.*

Guil: In that case, the origin. Trace it to its source and it might give us a rough idea of the way we came in – which might give us a rough idea of south, for further reference.

Ros: It's coming up through the floor. *[He studies the floor.]* That can't be south, can it?

Guil: That's not a direction. Lick your toe and wave it around a bit.

Ros considers the distance of his foot.

Ros: No, I think you'd have to lick it for me.

Pause.

Guil: I'm prepared to let the whole matter drop.

Ros: Or I could lick yours, of course.

Guil: No thank you.

Ros: I'll even wave it around for you.

Guil [down Ros's throat]: What in God's name is the matter with you?

Ros: Just being friendly.

Guil [retiring]: Somebody might come in. It's what we're counting on, after all. Ultimately.

Good pause.

Act 2

Example candidate response

4 (b)

In this passage, Rosencrantz (Ros) and Guildenstern (Guil) try to make sense of the absurdity of the world they are in. Stoppard here presents each character responding to, and reflecting, absurdity in a different way from the others. Ros, although seemingly ~~has~~ possessing less verbal flair and articulacy than does his friend Guil, points out to the versatility and intangibility of language through his statements and comments, which Guil seems to ignore or override. Guil, on the other hand, is less pessimistic than is Ros; ~~he tries~~ ^{he tries} desperately to make sense of the world by being esoteric and by using sophisticated jargon. It could be argued that, while Guil articulates the absurdity of the world, Ros pokes holes in it. a coherent overview.

In regard to Stoppard's presentation of ~~the~~ Ros: Ros speaks less than Guil. Most of his lines point out to the instability of language. For instance, in Ros's first line, he means, "Can we assume that it's morning or that the sun would be easterly." On the surface, his questions seem dull, although they are insightful. Ros may not be entirely innocent. His responses to Guil (for example, "Why don't you have [...a look]") ~~although~~ seem slow and dull on the surface, but ~~as~~ Ros ^{might} be hiding behind the cloak of language; that is, he tries to undermine Guil's ~~speeches filled with~~ jargon-laden speeches - intentionally. Both Ros and Guil seem to be subterraneously trying to undermine each other by using language. For example, ~~as~~ Ros debases Guil's esoteric ramblings regarding the direction of the sun and the time of day by suggesting that he "have a look". Ros has ~~pointed out~~ ^{uncovered} Guil's desperate attempt to account for his surroundings. But Guil counters this, trying to ride above Ros by naming this phenomenon: "Pragmatism?".

Ros also ~~points~~ philosophises about language in other subtle ways. Although it is thought that language represents, or is a window to, reality, Ros challenges this by the quasi-pun: that the sun tells you the time, and that the clock tells you the position of the sun. He muses at the indescrepancy between reality and language, so that the whole idea seems absurd. There is also further play with the idea of language in making "the position of the sun, if it is out" and "the clock, if it is going" seem ~~not~~ ^{interesting, explanation} analogous. Linguistically and grammatically, they are, but not in terms of meaning.

Although Ros is presented as more reluctant and uncertain than is Guil - by the fact that he asks more questions; ~~by~~ "I merely suggest"; and "I forget ... to establish" - Ros seems to have a firmer grasp of the elusive concept of language. In postmodern style, Ros seems to muse at the blurred line between reality and language.

Guil is presented as more outgoing and articulate: he speaks longer and in an esoteric style. Guil tries to make sense of where he is standing, but after Ros's disguised challenge ("...have a look"), ~~it is~~ ^{it is} revealed that Guil is doing this in desperation. In a world where none inhabit the stage ~~except~~ ^{and} Ros and Guil, where the stage is ~~an~~ austere, Guil wants to make sense of his

2)

surroundings. ~~is~~ in vain: "You seem to have no conception of where we stand!" (Clearly, Guild ~~is~~ yearns for familiarity; not only does he want to make sense of his lot, but he is also rather insecure and uncomfortable about unfamiliar places ("it's probably dark out there"). Guild wants knowledge about where he and Ros ~~are~~ are placed ("Trace it to its source [...] the way we came in"). Ironically, this knowledge ~~or~~ information that Guild is seeking so desperately is itself constituted of language, which, as Ros evinces, is an elusive thing. Guild's desperation and vain attempts to, for example, "establish the direction of the wind" are underscored by the fact that ~~the~~ this scene ends bathetically, with nothing of Guild's purposeful plans being accomplished. Moreover, Guild's last line in this passage shows that all his vain attempts to make sense of things didn't really matter, that they were reactions to the subsuming idea that "somebody might come in", and that that is "what we're counting on, after all". Stoppard's presentation of Guild may serve to have this character articulate the uncertainty and absurdity inherent in the world of the play.

Ultimately, both Ros and Guild evince the theme of uncertainty that permeates the play, but each does so in different ways, giving the reader ^{different} insights regarding that theme. Ros represents the instability of language in representing reality. Guild evinces that ~~is~~ humans' ~~instability~~ and unreliability.

attempts to make ~~a~~ sense of their world is a desperate attempt at making familiar what is unfamiliar. Overall, however, Stoppard presents both characters in such a way that they ~~not so much~~ represent of stand for ~~certain ideas regarding the world~~ are not so much characters (with personalities) in their own right than intangible, ~~some~~ incomplete figures that stand for a certain idea about the absurdity of human ^{life} ~~life~~. Rather than representing opposing conflicts, and therefore producing tension, they represent different ~~sides~~ sides of the same idea.

Very good work.

24

ICU always working together. Sophisticated / original.

P. Clear support throughout

C Always clearly coherent.

Examiner comment

This is an example of very good work. From the beginning, the response takes a clear line in seeing that the protagonists are trying to deal with the absurdity of the world. Clear contrasts are seen between the two characters. Language is clearly focused upon and is seen as a major point of instability in the relationship between Rosencrantz and Guildenstern. There is close reference to particular moments throughout, and

the characteristics of the dialogue (a 'cloak', 'jargon laden', 'esoteric ramblings' etc) are deftly pointed out. Discussions about the disparities between language and reality are similarly well handled. There is a lightness of touch here with the humour of the incident clearly in view, but the most important issues are certainly being explored with great authority and understanding, particularly when discussing the 'blurred line between reality and language.' Contrasts between the ways in which the two characters attempt to rationalise their positions are acutely focused, with a strong sense throughout of the ways in which bathos is never far away from existential angst in the passage. Remarks about the final line ('Somebody might come in...') demonstrate that there is an ability to look at the passage in relation to the whole play, without getting distracted into contextualising it. The final remark that 'they represent different sides of the same idea' takes us perhaps to the coin tossing incidents (though the candidate doesn't have to make this explicit) and provides absolute certainty that the response is of the highest order.

Question 6 (b)

OSCAR WILDE: *The Importance of Being Earnest*

- (b) With close attention to detail, show how Wilde creates both character and humour at this point in the play.

Garden at the Manor House. A flight of grey stone steps leads up to the house. The garden, an old-fashioned one, full of roses. Time of year, July. Basket chairs, and a table covered with books, are set under a large yew-tree.

[MISS PRISM discovered seated at the table. CECILY is at the back, watering flowers.] 5

Miss Prism [calling]: Cecily, Cecily! Surely such a utilitarian occupation as the watering of flowers is rather Moulton's duty than yours? Especially at a moment when intellectual pleasures await you. Your German grammar is on the table. Pray open it at page fifteen. We will repeat yesterday's lesson. 10

Cecily [coming over very slowly]: But I don't like German. It isn't at all a becoming language. I know perfectly well that I look quite plain after my German lesson.

Miss Prism: Child, you know how anxious your guardian is that you should improve yourself in every way. He laid particular stress on your German, as he was leaving for town yesterday. Indeed, he always lays stress on your German when he is leaving for town. 15

Cecily: Dear Uncle Jack is so very serious! Sometimes he is so serious that I think he cannot be quite well. 20

Miss Prism [drawing herself up]: Your guardian enjoys the best of health, and his gravity of demeanour is especially to be commended in one so comparatively young as he is. I know no one who has a higher sense of duty and responsibility.

Cecily: I suppose that is why he often looks a little bored when we three are together. 25

Miss Prism: Cecily! I am surprised at you. Mr Worthing has many troubles in his life. Idle merriment and triviality would be out of place in his conversation. You must remember his constant anxiety about that unfortunate young man his brother. 30

Cecily: I wish Uncle Jack would allow that unfortunate young man, his brother, to come down here sometimes. We might have a good influence over him, Miss Prism. I am sure you certainly would. You know German, and geology, and things of that kind influence a man very much. [CECILY begins to write in her diary.] 35

Miss Prism [shaking her head]: I do not think that even I could produce any effect on a character that according to his own brother's admission is irretrievably weak and vacillating. Indeed I am not sure that I would desire to reclaim him. I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap. You must put away your diary, Cecily. I really don't see why you should keep a diary at all. 40

Cecily: I keep a diary in order to enter the wonderful secrets of my life. If I didn't write them down, I should probably forget all about them.

<i>Miss Prism:</i>	Memory, my dear Cecily, is the diary that we all carry about with us.	45
<i>Cecily:</i>	Yes, but it usually chronicles the things that have never happened, and couldn't possibly have happened. I believe that Memory is responsible for nearly all the three-volume novels that Mudie sends us.	50
<i>Miss Prism:</i>	Do not speak slightly of the three-volume novel, Cecily. I wrote one myself in earlier days.	
<i>Cecily:</i>	Did you really, Miss Prism? How wonderfully clever you are! I hope it did not end happily? I don't like novels that end happily. They depress me so much.	55
<i>Miss Prism:</i>	The good ended happily, and the bad unhappily. That is what Fiction means.	
<i>Cecily:</i>	I suppose so. But it seems very unfair. And was your novel ever published?	
<i>Miss Prism:</i>	Alas! no. The manuscript unfortunately was abandoned. [CECILY starts.] I used the word in the sense of lost or mislaid. To your work, child, these speculations are profitless.	60
<i>Cecily [smiling]:</i>	But I see dear Dr Chasuble coming up through the garden.	
<i>Miss Prism [rising and advancing]:</i>	Dr Chasuble! This is indeed a pleasure.	
	[Enter CANON CHASUBLE.]	65
<i>Chasuble:</i>	And how are we this morning? Miss Prism, you are, I trust, well?	
<i>Cecily:</i>	Miss Prism has just been complaining of a slight headache. I think it would do her so much good to have a short stroll with you in the Park, Dr Chasuble.	
<i>Miss Prism:</i>	Cecily, I have not mentioned anything about a headache.	70
<i>Cecily:</i>	No, dear Miss Prism, I know that, but I felt instinctively that you had a headache. Indeed I was thinking about that, and not about my German lesson, when the Rector came in.	
<i>Chasuble:</i>	I hope, Cecily, you are not inattentive.	
<i>Cecily:</i>	Oh, I am afraid I am.	75
<i>Chasuble:</i>	That is strange. Were I fortunate enough to be Miss Prism's pupil, I would hang upon her lips. [MISS PRISM glares.] I spoke metaphorically. – My metaphor was drawn from bees.	

Act 2

Example candidate response

6 (b)

In this scene, Cecily, for whom Jack Worthing is responsible, is purportedly being tutored by Miss Prism. The atmosphere of the scene is one of ~~an~~ idleness, and it is characterized by humour. The language ~~of~~ ^{used in} the scene establishes ~~the~~ character. The language is also notable for its

flatness and ~~transparent~~ transparency, evoking characters who are both amusing and absurd.

Miss Prism, although trying to be authoritative, is repeatedly taken for a ride by Cecily's diversions. She also undermines herself; for instance, she emphasizes Jack's insistence and "particular stress" that Cecily improve her language skills, but then ironically states that "he always lays stress on your German". Although Miss Prism joins these two ideas by "indeed", as if they were matching, they are not. Although Miss Prism tries to assume the role of devoted tutor, she often doesn't make sense. Also, when Miss Prism praises Jack Worthing for his serious mien, stating that he is not into "idle merriment and triviality," her saying also underscores the fact that "idle merriment and triviality" are exactly what Miss Prism is engaging in.

Miss Prism tries to acquire a serious and hasty, demanding tone, evident through her use of sharp-sounding, short-sentenced orders ("Pronounce it at Page fifteen. We will repeat."); however, she is easily diverted by Cecily's articulation. She discusses with Cecily "Memory," "Fiction," and the fact that she has attempted to write fiction. Cecily's notice to Miss Prism upon the entrance of Dr. Chasuble underlies the fact that ~~she~~ ~~is~~ ~~not~~ ~~he~~ and Prism fancy each other. Thus, Miss Prism's ~~serious~~ demanding commands and motherly role are not serious at all. In conclusion, Miss Prism contributes to the idleness and flatness of the atmosphere in this scene.

Cecily is presented as a spoilt, idle young lady. Her statements regarding German - that it isn't "becoming" and that she looks "quite plain" after her German lesson - are humorous because ~~not looking~~ ~~not being~~ being unbecoming has to do with something or someone's physical looks; thus, it follows that she looks plain after studying the unbecoming language. Cecily sets the tone of the scene by making seriousness seem like an anomaly (that Jack cannot be well when he is very serious). The tone gives the scene a sense of purposelessness appropriate to a comedy of manners, in which no sense of morality emerges.

Cecily also plays cleverly with language. By repeating the phrase "that unfortunate young man, his brother" exactly the way Miss Prism has said it, she hints that Jack is lying that he has a brother. Cecily is both sarcastic and incredulous. Further contributing to the lack of seriousness of the tone of the scene, Cecily brings together two unrelated things, merely because of their similar sound: German and geology.

Wilde also conveys absurdity by having Cecily write in her diary. It is this easy diversion into a myriad topics, and having the characters do things that seem absurd because they are quite unbecoming ~~to the genre~~ and unusual in the given circumstances (e.g. Cecily watering the flowers and writing in her diary), that establishes humour in the play. Cecily's character is one of purposelessness, evident in her sudden shifts into different topics. For instance, ~~she~~ after complaining about memory in lines 47-50, she refers to novels sent by somebody she knows.

In conclusion, the language the characters use in the play ^{evokes} ~~results in~~ humorous absurdity and idle characters. This is achieved through the insertion of strange actions into the play, and through the putting together of unlikely things or artifacts, for example, when Cecily implies that a short stroll with ~~Chasuble~~ ~~with~~ ~~care~~ is a reasonable consequence of Miss Prism's having a headache. Moreover, the language is flat at times; for example, the transparency in Miss Prism's statement to Cecily that she didn't have a headache, and Chasuble's "I spoke metaphorically": Wilde presents us with speech that would ^{be} very unlikely _{sound} in ^{to be heard} real life.

✓ Competent

K/U of passage and aspects of drama/language.

Not quite pulling together a coherent view.

P Ideas supported from text

C Usually flows; clear ideas.

17

Examiner comment

The work here is of a different calibre. It sits at the top end of competent. Early on, there is a restatement of the question, an attempt to sketch out areas for discussion. Miss Prism's role is clear seen, and there is some focus on language. Our knowledge of what Jack is really like is acknowledged and seen as a means of our placing Miss Prism's naivety. Similarly, Cecily's character is clearly presented, and there is an attempt to see why her reluctance to learn German is so blatantly ridiculous. Again, language is focused upon, and differences between what is said and what actually happens are seen. Ideas about Cecily writing in her diary and watering the flowers are not really developed in terms of the requirements of the question. Although there is much knowledge and understanding of the characters here, the decision to deal with them serially perhaps undermines the candidate's ability to range beyond character and thus get more completely at the triggers of humour in the passage. Significantly, there is much less quotation in this answer, and that leads to the response feeling less supported, less personally engaged than in the answer on Stoppard.

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Act 2

Example candidate response

Wilde's ~~4th~~ 'The Importance of being Earnest' sets the scene for a humorous play that critiques the Victorian Society in general. The characters ~~and~~ are developed for the purpose that background their actions will allow Wilde to comment on social norms and how fickle and ~~shallow~~ ^{shallow} they are. Victorian society places ~~emphasis~~ sincerity as the bedrock of society and the play shows just how insincere ^{the} society actually was.

~~Throughout~~ Through out this extract in ^{the beginning} Act Two we see how Wilde ~~incorporates~~ adds touches of humor to all aspects of life. There are many ways he does this; Wilde uses inversion so he can comment on the cliché statements that were so commonly used. In this extract he clearly ~~says~~ ^{says} "I don't like novels that end happily. They depress me" this is a clear ~~inverted~~ statement against the 'happily ever after' Victorian statement. This is used through the play also where ^{discusses} Algernon says "divorces are made in heaven" in contrast to 'marriages are made in heaven'. ~~of~~ ^{of} play Wilde does this so the audience can link it to what they know instead of creating a new moral law, so to speak, he critically comments on the moral law that is already standing.

is written it is true ^{ever though it "never happened"} for example they both turn to the page that ~~is~~ shows them ~~serious~~ proposed and because it is written therefore it must be true.

Do not write in this margin

Miss Prism is also amusing as she doesn't understand why Cecily said she was "complaining of a slight headache" because she ~~didn't~~ did not "mention anything about a headache" it goes to U show how out of place her honesty is and that is amusing as it is usually a P sought after trait. The extract also ends on a humorous note of Canon Chasuble using a metaphor about Miss Prism and hanging "upon her lips". This is amusing because neither U one is willing to admit their love, as well as, ^{discussed} he tries to fix it so quickly because he is a clergyman and not ^{meant} meant to be so intelligent. ✓ U

Many of the characters are developed here for one Cecily is. As we notice immediately she is watering the flowers. She is most ~~certainly~~ definitely very different to Gwendolen and will later ^{comment's} be described as "nature left her" and as ^{on character} a "pink rose". This shows how she is not ^{but not} concerned about society but rather, like Algernon, sees life as a form of Art, a character ^{instead to} after Wilde's own heart. Although Miss Prism is bent on improving Cecily, Cecily is not concerned she is already "intelligent" as Jack ✓ U

U Turn over

says. However, Cecily also, as the other characters do, makes ^{say} phrases which society would think strange for example "he is so serious that I think he cannot be quite well" - society loves and cherishes seriousness however Cecily doesn't. She is the most realistically drawn character and doesn't speak in epigrams. She is willing to ^{take} control when she suggests Dr. Chasuble and Miss Prism go on a walk shortly after this extract. All Cecily's qualities make her the perfect mate for Algernon, they both see life as a form of art and care little of the expectations of society - like education. ("I don't like German").

Jack's character is also developed we see this as he by the conversation and see how he shows himself in the country - when one "amuses other people". We also see how serious he is seen to be, Miss Prism thinks "Idle merriment and triviality" would not be in his conversations; whereas as this is not true as we have seen in the previous scene, he leads a double life to escape duty and responsibility. Miss Prism thinks him full of "duty and responsibility" which is not true, on the surface he might seem it but he is ^{really trying} just escaping that when he goes off to London to 'become' Ernest. The bad character of his brother develops and we see the true Jack - "irretrievably weak + vainglorious".

The next character is Miss Prism who in fact acts ~~so~~ mainly so that Wilde can comment on education. She is bent on "improving" herself and to be a good role model. It is amusing as Lady Bracknell thinks education produces "no effect" ~~at all~~ at all. Miss Prism also acts to show how "lower orders" are meant to set a "good example" that is their purpose.

Do not write in this margin

U
generated comments on character

Her ~~favorite~~ favourite saying is "as a man sows so ~~let~~ let him reap" ~~she~~ she doesn't want it to improve someone if they don't want to change.

Although hard live, she is a good governess and friend. She as many girls did, wanted to publish a "three-volume novel" on her life.

This shows she is not exempt to the Victorian self-centered self-centered attitude. ~~When she says~~ when she says

it was "abandoned" it foreshadows how she abandoned Jack and is very amusing as the play pans out.

U/P explains

Dr Chasuble is also involved in to comment of the Church and how just because you had a title does not mean you should ~~and~~ live a religious life. It shows how most if not all Victorian classes were quite ~~obsessed~~ obsessed with religion and went to church but didn't ~~live~~ live a life reflecting that. That is what his "metaphor" shows: Lady Bracknell

U but needs link to extract

Quest. Nos.	<p>* K - evidence of competence in selecting relevant knowledge U - sound understanding with some analysis P - evidence of relevant, supported personal response C - coherently organized with occasional insights</p>	Do not write in this margin
	<p>will later show how people 'abuse' religion by blaming lower classes with too much christianity, that it is a "waste of the old money".</p>	
	<p>The whole play is humorous and amuses as at the Sly ways wide comments of society. Through satire inversion, opposites, appearance versus reality or triviality versus sincerity he develops and creates characters that open the way for him to critically comment of the so-called norms of society which truly were very trivial.</p>	<p>P general overview/context</p>
Band 3	<p>Competent work. A comprehensive response; application to extract varies but overall the question is addressed.</p>	(14)

Examiner comment

This answer sits just on the (positive) edge of competent. From the start, there is awareness of Wilde's satirical intention. Techniques such as cliché and inversion are invoked, and there is some attempt to see how they work. Links are made to other moments in the play. At times (top of page 2) there is slight drift from the terms of the question, though it is clear that the candidate has a wider theme – that of appearance – as the underlying, linking thought. There is clear understanding of the humour created by the audience knowing things about Jack that Miss Prism is unaware of, particularly as her rather high-minded language is directly quoted. Through doing this, the candidate is able to demonstrate, not merely assert, the point about serious things being taken trivially, trivial things seriously. The parallels between Cecily's diary and Miss Prism's novel are well seen too. Points about Miss Prism's lack of perceptiveness about Cecily's remarks about the headache are also soundly handled, though more could perhaps be said about self-interest. The analysis of Chasuble is less successful – a point is made but it isn't really substantiated, and it's not entirely clear how it fits into the overall pattern of the response. In preparation for what is to come later in the play, the candidate makes clear points about how Cecily's attitudes and appearance ('nature to advantage dressed', as Pope would have it) are not quite those of the simple, charming country girl that her guardian is so earnestly keen to nurture. The discussions about Jack in his absence are also useful in placing humour in the scene. In order to move higher into the Band, there would need to be more sense of an overall argument, and a stronger feeling that language was being more acutely analysed. At times, communication was not entirely clear.

Question 2 (b)

WILLIAM SHAKESPEARE: *Twelfth Night*

- (b) With close reference to the extract below, discuss Shakespeare's presentation of Malvolio at this point in the play.

<i>Malvolio:</i>	'M. O. A. I. doth sway my life.' Nay, but first let me see, let me see, let me see.	
<i>Fabian:</i>	What dish o' poison has she dress'd him!	
<i>Sir Toby:</i>	And with what wing the staniel checks at it!	
<i>Malvolio:</i>	'I may command where I adore.' Why, she may command me: I serve her; she is my lady. Why, this is evident to any formal capacity; there is no obstruction in this. And the end – what should that alphabetical position portend? If I could make that resemble something in me. Softly! M. O. A. I. –	5
<i>Sir Toby:</i>	O, ay, make up that! He is now at a cold scent.	10
<i>Fabian:</i>	Sowter will cry upon't for all this, though it be as rank as a fox.	
<i>Malvolio:</i>	M – Malvolio; M – why, that begins my name.	
<i>Fabian:</i>	Did not I say he would work it out? The cur is excellent at faults.	
<i>Malvolio:</i>	M – But then there is no consonancy in the sequel; that suffers under probation: A should follow, but O does.	15
<i>Fabian:</i>	And O shall end, I hope.	
<i>Sir Toby:</i>	Ay, or I'll cudgel him, and make him cry 'O!'	
<i>Malvolio:</i>	And then I comes behind.	
<i>Fabian:</i>	Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes before you.	20
<i>Malvolio:</i>	M. O. A. I. This simulation is not as the former; and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft! here follows prose. [<i>Reads</i>] 'If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands; let thy blood and spirit embrace them; and, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity. She thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and wish'd to see thee ever cross-garter'd. I say, remember. Go to, thou art made, if thou desir'st to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee,	25
	THE FORTUNATE-UNHAPPY!	30
	Daylight and champain discovers not more. This is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself to let imagination jade me; for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my lea being cross-garter'd: and in this she manifests	35
		40

in yellow stockings, and cross-garter'd, even with the swiftness of 45
putting on. Jove and my stars be praised! Here is yet a postscript.

[Reads] 'Thou canst not choose but know who I am. If thou entertain'st
my love, let it appear in thy smiling; thy smiles become thee well.
Therefore in my presence still smile, dear my sweet, I prithee.'

Jove, I thank thee. I will smile; I will do everything that thou wilt have 50
me.

[Exit

Act 2, Scene 5

Example candidate response

2b "The eye sees what it wants to see" (The Da Vinci *
Code), I think this phrase sums up in essence
what the extract is trying to convey. ✓ P/Q
Malvolio is a steward in Olivia's house and all
the characters of the sub-plot find him annoying
and full of "self-love". ✓ They attempt to fool U
him that Olivia loves him and because he is
so full full of narcissism narcissism "self-love"
he falls for it very quickly. establishes purpose

Malvolio, in this extract, is first and foremost
seen as a fool. ✓ Shakespeare presents him as U
a fool who can easily be tricked due to
his tragic flaw - "self-love". ✓ He spells out U
"M.O.A.I" and although "A should follow,
but O does" he still sees ~~symbolism~~ symbolism
in it and knows it ~~the answer~~ "every one of
these letters are in my name". It goes to argue
show he will fall for anything. However, it
also introduces the theme the folly of ambition. ✓ U

this theme runs through out the play but mainly concerns itself in Malvolio's character. He is seen to be silly because he thinks he can rise ~~out~~ ^{up} his class to a higher one, ~~benefit that~~ ^U in this era this would be completely unheard ^K of a woman of being "born great" so ^{context} to speak would never marry beneath her status.

Do not write in this margin

Malvolio is also presented to show how love may lead to madness another common theme. ^U Many of the leading characters are thought to go mad out of love - Orsino describes it as an "appetite" and then "feels ^{and} a cruel hounds".

Malvolio is a classic example he will act like Olivia is in love with him and this will ^K cause people to think he is mad, as well as ^{of} the cast of the subplot will try and convince him when Feste plays ~~the~~ ^{the} part of Sir Topas. ^{context} ^U

~~Actual~~ Although Malvolio knows better he will also do many things Olivia hates just to 'show' her that he loves her. This links to him being presented as fickle and easily swayed. ^U He knows she not is from her because it is "her hand" however the context shows a different Olivia than ~~she~~ ^{he} knows, yet he does not question. ^{U/Q} He knows Olivia ~~cares~~ ^{cares} for her unch and doesn't live it when people ~~with~~ ^{with} "buffete"

Sir Toby" yet ~~he~~ because it says in the note he believes it to be true. Messages and letters are shown in the play as a symbol of love and what is written must be true - or at least Malvolio thinks so. He will also "wash off gross acquaintance" (like Maria because she is lower) even though he knows Maria and Olivia share a bond of master-servant. ~~She~~ He will wear "yellow stockings" and sit "cross-gartered" even though Olivia hates this so. ~~As~~ Although, worst of all he will "appear in my smiling" - which Olivia hates because she is in mourning for the loss of her brother. He is under the belief the letter is the truth and questions it not. He wants to "do everything that thou wilt have me" do to change the "fortunate-unhappy" to the "fortunate - happy".

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Malvolio is also seen as someone who wants to do anything and everything to be in a person's good books. Like Polonius of Hamlet he will contradict himself just to 'fit in' or agree with the upper class, such is the folly of ambition. He will please his way to the top even if he has to run over others and himself to get there. He ~~thinks~~ believes greatness has been "thrust upon" him and

*

Band 3 Competent work - The answer presents a sound exploration of extract, question and broader context.
 K - evidence of competence in selecting points
 U - sound understanding with some analysis
 P - relevant personal response
 C - coherently organized with occasional insight

14

Do not write in this margin

He will do what he wants it takes to keep a steady hold on it. Partial

The comments of the others are also vital to the scene as it shows the stupidity and narcissism that rules Malvolio. They converse among themselves that he "would work it out" and that although it's a "cold scene" he will see what he can in it.

U/Q

Fabian comments "you had an eye behind you, you might see more attraction at your heels";

this could link to if he had an eye to see his faults or all he would be able to see this but he can't. The others show the reality of what is occurring and how warped Malvolio's image of life is.

considers extract

During this episode, Shakespeare shows Malvolio as a fool, a character of the upper class, a self-obsessed and easily swayed man who is full of false ambitions who cannot see his faults due to his world revolving around him and him alone. Of course at the end Malvolio doesn't get what he deserves he can't get "revenge the whole pack of you" and is ashamed and feels "there has never been a man so abused". He is ignorant to the plan and when it comes out feels humiliated he acted so and never actually lies happily ever after.

U/P

In my opinion he gets what he deserves a knock down to the real reality we live in an imperfect world where each of us have flaws, and that

* is a given.

Examiner comment

Again, this response demonstrates competence. Background is quickly established, so that the response can move on to dealing with detail. The candidate takes a distinct view – a personal response – that Malvolio is a fool, and this is suitably substantiated in relation to his tedious discussion of MOAI. Malvolio's blindness to his own gullibility is also suitably discussed, though not in detail. There is useful linking to elsewhere in the play, with Malvolio seen as one of the emblematic symbols of foolishness in love. Malvolio's perverse willingness to believe the letter, despite what he knows of Olivia, is also introduced, if not fully explored. There is clearly understanding of language through Malvolio's longing to 'wash off gross acquaintance', though the terms of his disdain could have been detailed more precisely. Malvolio's ambition is also introduced, though substantiating evidence is slightly thin here. In noting that the scene is overheard by others, there is clear awareness of Shakespeare's dramatic techniques at work. On the whole, the essay deals with many issues. Support is sometimes not quite full enough, and there is a sense in which the range means that depth has been sacrificed. Communication is clear, but at times relevant points simply accumulate, rather than being part of a cohesive, overall argument.

Question 2(a)

WILLIAM SHAKESPEARE: *Twelfth Night*

- (a) 'Orsino: There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart....'

How does Shakespeare explore differences between the way that men love and the way that women love in *Twelfth Night*?

Example candidate response

Twelfth Night is a Shakespearean novel where love, uncertainty of gender, disguise and mistaken identity play important role. However the play turns around the Orsino-Viola-Olivia love triangle passion. William Shakespeare makes us explore the effects of love and its madness on the characters. As we go deeper in the play, the characters will be more entangled by their own feelings.

General Intro

Thus the ~~story~~ play begins with Orsino, a powerful nobleman in Illyria. The latter express his tormenting love he has for Olivia, a wealthy lady. "If music is the food of love, play on", ^{says} Orsino as he wants to be completely drown in the river of love. He gives his love into spectacle showing his quest to be loved. Even though Olivia refuses him, he does not accept defeat. He sends messages to her in order she accepts her heart. However Orsino is also attracted to Cesario, who is in reality Viola. He describes his page with "Diana's lips" which shows a homoerotic infatuation. Even when he discovers the true identity of Cesario, the latter continues to call his wife by the male name which proves a certain masculine potential attraction.

Q at times in view.

Malvolio is another male character who despite the large gap of social class falls in love with his mistress Olivia. He ignores the high barrier that stands between the high and the low class and gets in the hope that Olivia will accept him as his soulmate. His hope is consolidated by the love-letter she receives from Olivia, forged by the witty servant Maria, in order to make a fool of himself. Unfortunately his one-sided love remains one-sided till the end of the play and does not achieve happiness. Sir Toby's love for Maria is another broken role of the Elizabethan era where the union of the high and low class is considered as impossible. However the latter accepts the servant and makes her his companion.

A narrative example

Viola, the main protagonist of the play, decides to wear to disguise herself as a man so as to stay near his beloved one, Orsino. The poor girl cannot voice out her love for the Duke as if she does so, her truth and true identity will be exposed. She suppressed her love for his master.

giving him no hint for her love. Her own disguise drama trapped her. But even though Viola's love seems to be the purest, her love for Orsino appears to touch the heart of the readers as she sacrifices her gender identity for the sake to remain close to the one she loved.
 not quite why she goes into disguise but...

Olivia's love is however completely different. The beautiful lady is courted by Orsino and by Sir Andrew but she refuses both of them, pretending to mourn his brother's death and vowed not to get married for seven years. However her reaction seems a bit enragating and she appears to be hypocrite when she breaks her vow after meeting Cesario. She forgets her virtues of a good lady and flirts with the servant of Orsino. But the latter acquires marital bliss by marrying the twin brother of Viola, Sebastian. Sebastian seems one of the characters created only to fill the character that Viola was undertaking while being a man. Maria, is a witty character which supports Sir Toby in all his wicked plots against Malvolio as the latter has a poor opinion against

drinking, singing and having fun. But despite playing a negative role in the play, her social rank is promoted by her marriage with Sir Toby.

Indeed Shakespeare explores the different kind of love that between men and women. The love that a woman express seems to be more real and profound than that of a man. A woman's heart is deeper than that of a male figure. But however love is a beautiful feeling that brings us happiness.

✓ BAND 5 BASIC

1. Cl of some issues. & not clearly focused upon
P. Some simple support. C some evidence of argument.

Examiner comment

This is work of a basic standard. The candidate is able to see crucial differences between the central characters, and has some view about their relationships with each other. The ambiguity of Viola/Cesario's position is seen. In talking about Malvolio, range across the text is shown. There is, therefore, basic knowledge and understanding of the play, with insights clearly conveyed. Response in terms of close reference to particular moments is rather thin – the example in paragraph 3 is narrated plot rather than worked through insight, closely anchored to textual detail. Opportunities for detailed comment are often missed: the point (paragraph 4) about Viola not being able to voice her love could, for example be expanded upon and substantiated. A more skilled response might have noted that she sometimes voices her love through her disguised persona ('I am all the daughters of my father's house', for example). At times points are not clearly or validly made – Viola's disguise plainly precedes her affection for Orsino (paragraph 4). In choosing to pick off the central characters serially, the candidate shows willingness to structure the response in a logical and coherent manner. However, this also limits possibilities for making strategic links in order to emphasise the 'differences' suggested by the question.

Question 6 (b)

OSCAR WILDE: *The Importance of Being Earnest*

- (b) With close attention to detail, show how Wilde creates both character and humour at this point in the play.

Garden at the Manor House. A flight of grey stone steps leads up to the house. The garden, an old-fashioned one, full of roses. Time of year, July. Basket chairs, and a table covered with books, are set under a large yew-tree.

[MISS PRISM discovered seated at the table. CECILY is at the back, watering flowers.] 5

Miss Prism [calling]: Cecily, Cecily! Surely such a utilitarian occupation as the watering of flowers is rather Moulton's duty than yours? Especially at a moment when intellectual pleasures await you. Your German grammar is on the table. Pray open it at page fifteen. We will repeat yesterday's lesson. 10

Cecily [coming over very slowly]: But I don't like German. It isn't at all a becoming language. I know perfectly well that I look quite plain after my German lesson.

Miss Prism: Child, you know how anxious your guardian is that you should improve yourself in every way. He laid particular stress on your German, as he was leaving for town yesterday. Indeed, he always lays stress on your German when he is leaving for town. 15

Cecily: Dear Uncle Jack is so very serious! Sometimes he is so serious that I think he cannot be quite well. 20

Miss Prism [drawing herself up]: Your guardian enjoys the best of health, and his gravity of demeanour is especially to be commended in one so comparatively young as he is. I know no one who has a higher sense of duty and responsibility.

Cecily: I suppose that is why he often looks a little bored when we three are together. 25

Miss Prism: Cecily! I am surprised at you. Mr Worthing has many troubles in his life. Idle merriment and triviality would be out of place in his conversation. You must remember his constant anxiety about that unfortunate young man his brother. 30

Cecily: I wish Uncle Jack would allow that unfortunate young man, his brother, to come down here sometimes. We might have a good influence over him, Miss Prism. I am sure you certainly would. You know German, and geology, and things of that kind influence a man very much. [CECILY begins to write in her diary.] 35

Miss Prism [shaking her head]: I do not think that even I could produce any effect on a character that according to his own brother's admission is irretrievably weak and vacillating. Indeed I am not sure that I would desire to reclaim him. I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap. You must put away your diary, Cecily. I really don't see why you should keep a diary at all. 40

Cecily: I keep a diary in order to enter the wonderful secrets of my life. If I didn't write them down, I should probably forget all about them.

- Miss Prism:* Memory, my dear Cecily, is the diary that we all carry about with us. 45
- Cecily:* Yes, but it usually chronicles the things that have never happened, and couldn't possibly have happened. I believe that Memory is responsible for nearly all the three-volume novels that Mudie sends us. 50
- Miss Prism:* Do not speak slightly of the three-volume novel, Cecily. I wrote one myself in earlier days.
- Cecily:* Did you really, Miss Prism? How wonderfully clever you are! I hope it did not end happily? I don't like novels that end happily. They depress me so much. 55
- Miss Prism:* The good ended happily, and the bad unhappily. That is what Fiction means.
- Cecily:* I suppose so. But it seems very unfair. And was your novel ever published?
- Miss Prism:* Alas! no. The manuscript unfortunately was abandoned. [CECILY starts.] I used the word in the sense of lost or mislaid. To your work, child, these speculations are profitless. 60
- Cecily [smiling]:* But I see dear Dr Chasuble coming up through the garden.
- Miss Prism [rising and advancing]:* Dr Chasuble! This is indeed a pleasure.
- [Enter CANON CHASUBLE.] 65
- Chasuble:* And how are we this morning? Miss Prism, you are, I trust, well?
- Cecily:* Miss Prism has just been complaining of a slight headache. I think it would do her so much good to have a short stroll with you in the Park, Dr Chasuble.
- Miss Prism:* Cecily, I have not mentioned anything about a headache. 70
- Cecily:* No, dear Miss Prism, I know that, but I felt instinctively that you had a headache. Indeed I was thinking about that, and not about my German lesson, when the Rector came in.
- Chasuble:* I hope, Cecily, you are not inattentive.
- Cecily:* Oh, I am afraid I am. 75
- Chasuble:* That is strange. Were I fortunate enough to be Miss Prism's pupil, I would hang upon her lips. [MISS PRISM glares.] I spoke metaphorically. – My metaphor was drawn from bees.

Act 2

Example candidate response

6. (b)

Oscar Wilde plays with absurdism in the play. He stepped the readers in a world where nothing is taken seriously. The characters create fictitious characters in order to passed out their boredom and put them in the hands of death when they are fed up. a general view.

The onrtract starts with a beautiful description of the country house of Jack where Cecily, her pupil lives. Jack has created a fictitious character named Ernest. At the country, he becomes himself and his brother Ernest and in town he becomes Ernest himself. In with the implication that?...

the extract, Cecily and Miss Prism have a conversation which is later joined by Dr Canon Chasuble. Miss Prism reminds Cecily of her social status and her need to increase her knowledge value. As Cecily is from a high class society, handwork seems to be beyond her duties of good lady.

1/2 part of

Oscar Wilde lays importance in the words of Miss Prism which Cecily completely ignores. However continuously insisting of Cecily learning German language seems quite absurd. As if without knowing German, the latter will not be considered as a respectable lady. The writer mixes humour with seriousness, making once the tension low and the other second high. He varies the feelings and the emotions every moment but with a touch of absurdism. He shows us the preoccupation of that Jack has for her pupil. He takes his responsibility and duty at heart, at the extent of even forbidding his close friend Algy the hand of Cecily.

Then Oscar Wilde turns the conversation from Jack to his

10.

so-called brother, Ernest. The latter is seen with a bad eye by Miss Prism as Jack has presented Ernest in a negative role. However Cecily shows a particular interest in Ernest, the latter is secretly in love with him though she has never met him before.

Oscar Wilde presents humour in the innocence and naivety of Cecily. She believes that German or geology can bring a positive change in the negative character of Ernest. paraphrase...?

Oscar Wilde also mentions about the three-volume novel, where Cecily clearly implies that happiness depress her. It is quite absurd that an innocent girl like her is irritated by happy-ending stories. Miss Prism seems to be quite strange with her story with her three-volume novel. Her reaction while seeing Chasuble is also humorous as after insisting with the good education of Cecily, she later herself goes to stroll with the churchman.

"Importance of being Earnest" is a play where Oscar Wilde has not linked realism. Coincidences play too much in the play, where in actual life is impossible. →

BAND 5 BASIC

KLU Some points seen, but the

answer tends towards narrative and

doesn't make the Q implications clear

P by up to events

C beginnings of a view.

8

Examiner comment

Again, this is a basic response, just slightly weaker than the previous answer. The essay begins with generalities about absurdity in the play and then moves on to a general sense of the extract's context. Early points about Cecily and Miss Prism are not clear; nor are they anchored in the detail. As the answer warms to the task, there is some sense of the relationship between Cecily and Miss Prism, together with an attempt to see why Cecily's determination to avoid German might be seen as both humorous and absurd. Points here are not supported from the text, and there is a lack of clarity in the writing too. The link between Jack's concern for Cecily and the general thrust of the question is not made clear. Much of paragraph 4, for example, is paraphrase/ assertion rather than substantiated commentary. The discussion about Miss Prism's novel is slightly better supported in relation to the question, but relevance is implied not demonstrated. There are the beginnings of a view here, which push the response firmly into the basic band. However, response to the details of the passage given are very limited and often restricted to narrative. Discussions about comedy are unsupported. There is, nonetheless, some knowledge and understanding here and some attempt to engage with context, if not with language.

PAPER 5

Generic mark scheme

K – Knowledge U – Understanding P – Personal response C – Communication

Band 6 0–5

- K Evidence of some general knowledge of the text which may be narrative based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text.
- U There may be little or no evidence of understanding of form, structure and language, with some appropriate points made in response to the question. These will be limited and tend to be restricted to plot and characters – the latter treated very much as “real” people.
- P There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- C Communication will be insecure. Expression may be weak with some breakdown in communication. Structure may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.

Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole. There will be little or no mention or consideration of the literary features of the passage.

Band 5 6–9 Work of a basic standard

- K Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.
- U Evidence of some limited understanding of ways in which writers’ choices of structure, form and language shape meanings.
- P Evidence of some personal response to the text but not fully supported.
- C Expression will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple structure to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and indiscriminating. Comment on the wider textual issues is likely to be general. There may be a lack of balance between passage and whole text. There will be some limited consideration of the literary features of the text.

Band 4 10–13 Solid work

- K Evidence of some ability to use relevant knowledge of the text to address the question.
- U Evidence of clear understanding of some ways in which writers’ choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of the text.
- P Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- C Expression will be mostly clear and appropriate with a clear, simple structure to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.

In answers to passage-based questions, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with insufficient treatment of the passages. There may be evidence of limited ability to negotiate between parts of a text and its whole. There will be some consideration of the literary features of the text with analysis of the features mentioned likely to be partial or restricted.

Band 3 14–17 Competent work

- K Evidence of competence in selecting relevant knowledge of the text to address with some pertinent use of quotation and direct references.
- U Evidence of sound understanding of some aspects of ways in which writers' choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods, effects, and contexts.
- P Evidence of personal response relevant to the question, supported from the text.
- C Expression will be clear and generally accurate. Structure will be sound – material coherently organised with occasional insights. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

In answers to passage-based questions, work will cover both the passage and its relation to the whole text, and there will be some sense of a relationship between the text as a whole and its constituent parts. There will be competent appreciation of the effects of the literary features of the text and the analysis is supported by relevant examples from the passage.

Band 2 18–21 Proficient work

- K Evidence of proficiency in selecting relevant knowledge to address the question with precise and integrated direct references to the text and supporting quotation. There may be evidence of awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of intelligent understanding of ways in which writers' choices of structure, form and language shape meanings, with analysis and appreciation of literary methods, effects and contexts.
- P Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- C Expression confident, with some complex ideas expressed with some fluency. Structure is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole. There will be a proficient appreciation of the effects of the literary features of the text supported by relevant examples from the passage and from the wider text where appropriate. There will be a good knowledge of the appropriate context of the extract or work.

Band 1 22–25 Very good work

Do not reserve this band for the very best work you see but ensure you put scripts into this band which fulfil the requirements described below. There will always be some candidates who are at a standard over the top of the mark scheme.

- K Evidence of a very good ability to select relevant knowledge to address the question with effective use of references and quotation. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of very good understanding of ways in which writers' choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects and contexts, possibly including literary genres and conventions.

- OP Personal response to texts will be perceptive, often freshly personal, fully supported with quotation, and may show originality in approach to and treatment of questions.
- C Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. Expression will be accomplished and appropriate.

In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and relate part of a text to its whole and vice versa in a seamless argument. There will be a very good appreciation of the effects of the literary features of the text, with detailed analysis supported by relevant examples from the passage and the wider text, where appropriate. There will be a very good knowledge of the appropriate context of the extract or work.

Question 1 (a)

WILLIAM SHAKESPEARE: *Hamlet*

(a) 'In the end the revenge plot deals out justice to all the characters.'

How far does your reading of the play support this view?

Example candidate response

1

a) In ^{the} play of Hamlet it is extremely difficult to determine what ~~justice~~ justice is. The question of the relative morality of both Claudius and Hamlet is one of the deepest problems of the play, and the question of whether Hamlet is justified in avenging his father by killing Claudius is one which has been much debated among the critics, and one which has left no definite answer. Shakespeare himself disapproved of revenge, and much of Hamlet may be ~~seen~~ Shakespeare's attempt to make the audience feel ashamed of wanting any man, particularly Claudius, to be killed. ~~Therefore, it is not possible to say,~~ therefore, that all the characters are dealt out justice as a result of the revenge plot is perhaps a little misguided; however, it is certainly conceivable that some of the characters receive justice at the end, particularly those who have betrayed such as Rosencrance and Guildenstern, and those who have notoriously abused others, such as Polonius.

The concept of revenge ~~is an extremely complex~~ concept is one of extreme complexity, and one which is tremendously difficult to understand. Revenge lies in excess of justice, in the margin between the law and criminality. Revenge requires an act of violence to be both a punishment and a liberation and the death of Hamlet seems to be particularly.

eloquence of this ambiguity: he dies a revenge
and a murderer, but primarily a soldier and
a ~~king~~ prince. Therefore, the very concept
The concept that there can be an act of violence
which is clearing and acceptable, and one which
is abhorrent and unlawful is an extremely
terrifying one; as Saul Bellow said in his essay
on capital punishment: 'no body's ~~eyes~~ hands are
clear enough to throw the switch.' Therefore, the very
concept that revenge can deal out justice is a
questionable one and one which is particularly
pertinent to the play of Hamlet.

It is, perhaps, appropriate to begin with the
character at whose mouth the justice of the
play is denied: Claudius. Claudius is throughout
described as an 'necessary murderer,' one ~~whose~~
whose is a 'carrier of evil,' ~~the~~ poisoning the veins
of the community. At first glance, therefore, it
seems right that Claudius should be killed by
Hamlet, in punishment for his murder. One way
it is perhaps easiest to justify ~~the~~ Claudius' murder
is by examining the Biblical story of Abraham
and his son Isaac. In believing that God instructed
him to do so, Abraham is willing to kill his own
son in the name of the heavenly voice of God.
If we accept the Ghost, similarly, as a heavenly
appearance, Hamlet may, therefore, be justified
in killing his uncle, and in such a way, his revenge
deals out justice. However, the question of whether
Abraham is a murderer ~~of~~ or an obedient son
of God still remains. The question of whether
God can justify an act of violence is one which

is perhaps disturbing. Moreover, it is highly unlikely that the Ghost is heavenly, but rather a more evil ~~and~~ appearance. After all, the Ghost is not in heaven, but rather in purgatory for committing acts which the ghost himself can only describe as 'Horrible! Horrible! Horrible!' His decision to murder, therefore, is more evil ~~and~~ than it is correct and ~~more~~ heavenly. In such a way the killing of Claudius cannot be justified through religion, a question which is further compounded for Hamlet ~~first~~ by attempting to know what God exactly desires, and whether he even exists. ~~As~~ In Nietzschean terms, ~~Cladius~~ the killing of Claudius is not more justified; Nietzsche would depict such an action as disrupting the seemingly well ordered and administered society of Denmark. Denmark seems to be smoothly run, and Claudius a good king; Hamlet's action, therefore, are unjustified if that he is disrupting the social order of Denmark. This is keeps with utilitarianism in a similar way: Hamlet's actions would not ~~not~~ represent the greatest good for the greatest number but would rather only truly benefit himself, and that in itself is questionable. The Justice for Claudius, therefore, is perhaps not to be called, but ~~to be~~ ~~unable~~ ~~to~~ ~~see~~ ~~no~~ ~~as~~ perhaps to be

made to see the error of his ways, which, in part, is achieved: 'How sweet a last that speech doth give my conscience.' However, this is negated by his death. In such a way it is hard to determine that he revenge plot deals out ~~vengeance~~ justice to the Claudius, as whom it is chiefly aimed.

The revenge plot, although aimed at Claudius, also results in the death of ~~the~~ the majority of the main characters. Polonius' death demonstrates Hamlet carry out an impulsive action of stabbing him behind the ' arras' yet is this, again, justice.

Polonius ~~is~~ is arguably a particularly disreputable character in the play of Hamlet.

He instructs Reynaldo to spy on ~~his~~ Laertes, telling him to soil Laertes in name in Paris by telling others of Laertes' 'fencing', 'squabbling', ~~to~~ and 'gambling.' Not only does he miss treat his son but his daughter too. ~~He~~ ~~partly~~ ~~to~~ ~~the~~ 'looses' Ophelia out in order to understand the source of Hamlet's madness, and he attacks her for what he perceives as her promiscuity, telling her that she has been most 'free' and 'bawdious' and egotistically declares that if she continues with such 'tenders' she'll tender him a 'fool.' Finally, he ~~does~~ demonstrates himself to be a hypocrite, not following the advice he gives to Laertes, giving many people his 'tongue' and he does not being particularly 'true' to himself. Polonius therefore demonstrates a man who should receive justice, yet, once more is killing appropriate. The answer in the 20th century is of course no, yet someone whom has acted like a 'fustianer'

deserves to be reprimanded in some manner or another. The case is similar with Rosencrantz and Guildenstern, both have betrayed Hamlet, acted like 'sponges' with the King, and yet instructing them to their death does not seem to be justice, nor appropriate.

~~Opport~~ That the revenge plot deals out justice to Ophelia ~~by means of her death~~, in some ways plausible. Ophelia who has been abused, pained and used by various characters throughout the play is denied of self-expression, and moreover, of self. The revenge plot results in her madness and subsequent suicide, perhaps allowing her to truly express her pent up emotional frustrations. ~~But~~ For the vicarious Ophelia was certainly by death justices, personifying the Gothic heroine, allowing her ~~emotions~~ sexual emotions to run wild, and her self-expression to finally break through and yet her speech is 'nothing.' Unlike Hamlet, there is no 'method' in Ophelia's madness. Shakespeare comes extremely close to offering Ophelia a form of self-expression but denies her of it. It seems more that Ophelia is a paler shadow of Hamlet, ~~not~~ embracing the true madness that Hamlet fears and acts out.

The suicide that Hamlet mourns. In such a way, it does not seem the revenge plot deals justice to Ophelia, unless ~~we~~ we see her madness as her finally gaining a form of self-expression.

Perhaps the only character who the revenge plot deals justice to is Hamlet. Hamlet is faced ultimately with no complex problem of revenge. 'The fierce dispute behind damnation and unpassioned clay' is how Keats once described King Lear but it is perhaps more appropriate for Hamlet. One question of 'whether his holder is he wiser to suffer the shafts and arrows of outrageous fortune, or to take arms against a sea of troubles and by opposing end them' is not resolved in the play. Damnation awaits Hamlet if he is to take his own life, it similarly awaits him if he is to commit murder, yet he cannot continue to live if he 'carries of evil,' the cancerous growth in society continues to exist as well. If there is a nobleness in living, it is a nobleness in suffering - a reflection which is made in Schopenhauer's essay 'On Suicide' therefore, the only way Hamlet can truly be relieved of his burden, and thereby delivered justice, is by being killed by someone else. ~~Unhappily therefore~~ I would contend, therefore, that revenge cannot deliver justice. Although many of the characters in the play deserve to be dealt with, and their ~~past~~ sins be revealed and understood; such as the characters of ~~the~~ Rosencrance, Guildenstern, Polonius, & Gertrude

and Claudius, it is not ~~as~~ though the revenge plot that this can be achieved. In fact a number of men see the error of their ways, Gertrude's 'black spots' and Claudius' conscience is given a 'smart lash,' yet these confessions are regarded as a result of their deaths at the end of the play. The revenge plot does not act as a sufficient vehicle to deliver justice other than to the revenger himself, who is placed in such an impossible position that he cannot act. Much ~~rather~~ justice is delivered to Hamlet, and even perhaps Laertes who similarly seeks revenge. Yet to say that the plot deals revenge to all the characters is a statement which is extremely hard to determine as revenge acts in excess of justice, such is one of the main messages of many revenge tragedies.

Examiner comment

This is a very good script throughout. The first essay, option (a) on *Hamlet*, begins with a consideration of the morality of revenge, showing an understanding of different views and how these lead to the essential problem of the play and ultimately its enduring tragic qualities. Linking justice to the idea of revenge enables the candidate to explore the text in detail, moving from the general point and the moral ambiguity highlighted by the quote from Saul Bellow to a detailed examination of Claudius, which cleverly is linked to the story of Abraham and Moses, via the ghost of old Hamlet. The analysis here is sustained and shows a sensitive grasp of how meaning and ambiguity is created by the writer. The development of an alternative 'Nietzschean' view of the murder of Claudius enables the candidate to show a perceptive and balanced grasp of the text – Claudius as the 'good king' – and to link back to the task: what is justice. There is further perceptive analysis of Polonius's role in the play but even here the candidate does not opt for the simple notion of a just death but questions the morality in terms of the 20th century audience – a persuasive statement of differing opinions. There is a sensitive grasp of the role and characterisation of Ophelia, showing personal engagement, which is fully supported and in a way original – Ophelia as a 'paler shadow of Hamlet'. This leads neatly to the perceptive consideration of Hamlet himself which in turn leads to the concluding paragraphs where the candidate summarises the evidence presented and offers a final view on the task set. Overall this is an accomplished and very detailed essay, fully meeting the requirements of Band 1 in all respects.

Therefore, The Nun's Priest manages to subvert, and slightly, criticise his notion by telling a story which is extremely humorous, prompting the Host to bless the Nun's Priest's 'breeches and every stony' but also one which contains a great deal of 'sentence' and 'narrative.' In such a way, the ~~play~~ tale successfully deals with the concept of man never desiring to hear the truth, the unhappy or the genuine.

This theory can be further transferred to the character of Chaucer's Clerk. Chaucer, instead of taking notice of ~~depress~~ his dream which demonstrated his unhappy end he decides to 'defye' (defy) it. Furthermore, he allows himself to be 'vanished' by 'flattery.' The fox's speech, if examined carefully, is certainly one of meanness and treachery, particularly with the connotation of words such as 'bless' and 'gentlesse' and similarly the continuous repetition of 'you,' 'ye' and 'yow' and yet Chaucer, in 'at his pride' fails to recognise this, succumbs to the flattery and is successfully beguiled. This therefore demonstrates how the Nun's Priest's Tale not only comments on man's desire to never hear or acknowledge the truth, but also his ability to be utterly blinded by flattery.

The theme of flattery further relates to the theme of pride, another theme which is salient in the Nun's Priest's Tale. Perchance describes Chaucer's Clerk as 'a coward' and demands that he takes a 'taxatip,' as his dreams are nothing but 'vanities.' Although

Chambrleclee offers an unreservedly academic and intellectual response, citing Cicero, Macrobius and The Bible, his all seems to stem from his desire not to take a 'laxahy.' The Nun's Priest therefore demonstrates how ~~practical~~ ~~of~~ man can be so proud that ~~he~~ it can even drive him to ignore his own advice. As well as ~~pride's~~ flattery ~~is~~, therefore, it is also 'pride' that causes Chambrleclee to ignore his own dream and not take his fate into his own hands.

Furthermore, it is through Chaucer's references to such authorities as Cicero, Macrobius, ~~and~~ Caro and the Bible that assists in placing both Chambrleclee's and Pertelote's findings in a more human context; the 'anchorite's' help to make the 'serberce' of the story more relevant to humans, and therefore more reflective upon human nature.

'The Nun's Priest's Tale' also demonstrates how ~~was~~ more of noble birth and wealth do not ~~was~~ necessarily possess 'gentil' qualities. Although Pertelote is described as 'curteys, discrete, and debonaire' ~~so~~ her speech seems to indicate quite the opposite, reproaching Chambrleclee as a 'coward' declaring that she cannot love such a man. Similarly,

both Chamecleer and Pertelore's over indulgence and excessiveness are also very much apparent throughout The Nun's Priest's Tale, particularly as they 'fornicated' each other 'twenty times' before dawn. All this is made much more vivid and abhorrent in comparison to the 'povre widow' who is 'nawre' and 'stere' and whose 'temperance diete was at her phisike.'

The widow represents a poor humble woman who finds it much easier to live a balanced life as a result of her humble background.

Chaucer, therefore, shows a subtle criticism of the aristocracy through the presentation of Chamecleer and Pertelore in comparison to the widow, whose life seems to be much more balanced and indeed 'gerhit' than that of the cockerel and the hen. It is also perhaps a subtle criticism of the Prioress, who herself is a Nun and yet seemingly finds it extremely difficult to lead a humble and balanced lifestyle. Indeed wealth is shown to be a curse in the tale, particularly with the pilgrim in one of Chamecleer's 'exemplum's' whose 'gold' caused his 'murder.'

Chaucer also demonstrates how frequently man has the opportunity to take control of his own fate and yet refuses to. Chamecleer gives so many examples of ~~good~~ ^{good} ~~was~~ ^{was} supported ~~by~~ ^{by} 'auctoritee's' of Rome who foolishly ignored the ~~fact~~ ^{fact} importance of dreams yet in the story of the two pilgrims the fate of one is always in the hand of another,

and in the case of Kerobun, he is too young to understand the importance of fate, and Cereus too proud. Chamberlain is the only character who has the opportunity to take control of his own fate and yet chooses not to as a result of his pride and flattery. Although this could be seen as a comment on ~~the~~ predestination, and how circumstances are as a result of God's will, it is perhaps more likely that ~~the~~ it is a comment upon the ~~the~~ passivity of human nature, who when faced with the option of taking action or remaining passive frequently choose the latter often for a foolish and naive.

The portrayal of the fox also illustrates the foolishness of pride. The fox learns to 'hold his feet' and understand what he has got, rather than always desiring more. This is a clear comment on the way in which humans so frequently are never satisfied, as a result of which we frequently lose what we have already got.

The elevated, mock-heroic quality of the Nine's Trick Tale allows these serious concerns and messages to be

converged in ludicrous circumstances, namely the ~~fox~~^{cocker} and the hen discussing high brow philosophy in a farmyard. This ~~prohibits~~ ^{is} this elevated nature of the text could arguably detract from the success at which the fables of human nature are conveyed as it creates a humorous tone, which arguably draws away from the 'moralistic' causing its reader to leave with only the 'chaff', ignoring the 'fruit.'

In such a way The Nun's Priest's Tale offers an extremely serious comment on the fables of human nature. This was man, succumb to flattery and pride, and how his nobility, although he may possess wealth, are not necessarily 'guilt.' ~~But~~ However, some of this is lost in the humour of the tale, and furthermore the ~~interest~~ characterisation of the animals may draw away from the themes. Oscar Wilde in particular did not characterise the characters in his plays to much to add more satirical to his themes and concerns of the play. His aside however, The Nun's Priest Tale conveys a number of serious messages and concerns ~~but~~ through the ~~best~~ animal characters in relation to the widows and with reference to sucklees, and so it playfully diluted by the mock heroic, and elevated quality ~~of the words~~, and comedy of the tale.

Examiner comment

The Chaucer essay, also option (a), is equally successful. The opening of the essay deconstructs the task through the exploration of 'story telling' and leads the candidate into a detailed and well supported argument on the role and characterisation of Chauntecleer, which fully and directly addresses the task set. Chaucer's methods and concerns are well identified here – flattery, nobility and pride, for example and the candidate successfully shows how these human concerns are not only presented through the beast fable but also explored and developed. As well as dealing with such weighty issues the candidate also sees the humour in the mock heroic style and the effect of the 'ludicrous circumstances' in creating the humorous tale, without undervaluing Chaucer's seriousness in exposing human folly. Overall this is a very good essay, clearly within Band 1, offering balanced and well supported views, weighing different opinions and finding detailed relevant material to support the perceptive and persuasive arguments.

Question 5 (a)

CHARLES DICKENS: *Hard Times*

- (a) Discuss Dickens's presentation of schools and ideas about education in *Hard Times*.

Example candidate response

5d. Discuss Dickens presentation of schools and ideas about education in *Hard Times*.

In 'Hard Times' the role of school and the education the children receive plays a big role. Dickens portrays how in the nineteenth century industrialisation everything was being threatened to turn into 'machines' even the people, therefore Dickens satirises the system which was based on "facts and only facts" by Gradgrind exposing the outcome of this education and its failure. On the other hand Dickens shows how the excess of fancy is too much, thus the perfect education would be the balance between 'fancy' and 'facts'.

Gradgrind is the character responsible for the education system based on facts in Coketown "this is the principle on which I bring up my own children" this portrays how not only Louisa and Tom are victims of this oppressive education but all the children involved in the system as well. The schools in *Hard Times* are portrayed as one more factory in Coketown that produces "little vessels arranged in order". The 'production' of these children emphasise how this

educational system they follow leads them to being 'clowns' of each other. They all follow the same process through their educational system and they impart the same amount of facts into their brains. Gradgrind's ideal education is the one that brings both of his children to a downfall at the end of the novel.

~~The education~~

The ideal education in Coketown for the high society is based on facts. By this Dickens suggests how the children can not have a childhood as the facts make them think directly like adults. The perfect example of ideal man raised in this education is Bitzer who only thinks facts yet he does say "I wonder" therefore bringing into doubt the Gradgrind system and its effect as they are prohibited to "wonder". The education in Hard Times speeds up the ~~aging~~ ageing process therefore makes the children tired since a young age; "I have been tired for a long time now". The overload of facts in this educational system ~~brings~~ brings characters like Louisa and Tom to their downfall. Louisa wishes to wonder yet she is ~~not~~ prohibited, the only thing she can see slightly wondering is when she looks into the "fire". This fire is a contrast to the cold hard facts she

receives in her education. She wishes she could be taught how to wonder and feel emotions yet due to the education this is something impossible for her and even though she truly wishes she knew how she never can. "I have not read any amusing sight or ~~can~~ read any amusing books" this emphasises once more the lack of emotions and imagination that Gradgrind's education brings to his children. The ideal education for Gradgrind is based on "facts and only facts" therefore he does not understand at the end of the novel how his 'perfect' educational system brings the downfall of his children.

On the other hand Dickens presents the overload of just fancy in the circus. Through the character of Sissy Dickens clearly portrays the balance between two completely different ideas of education. One based on cold facts and the other on fancy. Due to Gradgrind's facts Sissy feels "stupid" when joining the Gradgrind family as she can not 'impart' all the facts as "it is too late". Gradgrind is 'disappointed' in this. Dickens suggests how his idea of facts does not work on Sissy. Therefore she is not like the rest

of the little vessels.

Dickens throughout *Hard Times* tries to make the reader find the perfect balance between two different educational systems, that contradict each other. Dickens portrays the schools as if they were one mere factory in Coketown, dull, cold and full of the same 'products'. Dickens ~~portrays~~ shows the perfect outcome of both educational systems through the character of Sissy. Due ~~to~~ to fancyful Sissy and factual Gradgrind the young ~~of~~ Gradgrinds are raised and educated in the perfect atmosphere as they have a balance between them both. Dickens does show the reader how Mrs Gradgrind ~~now~~ ^{the 1st} "something your father has missed or forgotten ... I don't know what it is" this suggests how she does know something was ~~was~~ wrong with her husband's educational system but lacks the energy and ~~the~~ imagination to know what it is. In conclusion Dickens presents the educational system in Coketown as a 'disaster' as no ~~character~~ character except for Sissy has the balance between facts and fancy.

Examiner comment

The Dickens essay is an option (a) essay and presents a competently organised response to the task. Relevant knowledge has been selected and shaped to the task with a sound overview offered in the opening paragraph on which the candidate builds with close reference to the text, focusing on Gradgrind himself with an apposite quotation and a neat link to the 'factories of Coketown'. To develop the views offered the candidate discusses Bitzer in contrast to Louisa and sees the effect of the use of the 'fire' and the concept of 'wonder', thus showing sound understanding of Dickens's methods and how meaning is created for the reader. The second part of the essay in focusing on 'fancy' and Sleary's circus is a less obvious choice of material for this task but is successfully adapted to the task by concentrating on Sissy and her inability to adapt to the Gradgrind system. The concluding paragraph, in touching on the role of Mrs Gradgrind, shows a sound knowledge of the whole text and effectively if somewhat repetitively sums up the essay, emphasising

its relevance to the task set by the question. Overall this is a Band 3 essay, with intelligent if straightforward ideas, brought together in a simple but relevant argument, which is coherently expressed and offers at times personal relevant opinions.

Question 1 (b)

WILLIAM SHAKESPEARE: *Hamlet*

- (b) Paying close attention to the language, tone and action, write a critical appreciation of the following passage, showing what it contributes to your understanding of the relationship between Hamlet and his mother.

<i>Polonius:</i>	'A will come straight. Look you lay home to him; Tell him his pranks have been too broad to bear with, And that your Grace hath screen'd and stood between Much heat and him. I'll silence me even here. Pray you be round with him.	5
<i>Hamlet:</i>	[<i>Within</i>] Mother, mother, mother!	
<i>Queen:</i>	I'll warrant you. Fear me not. Withdraw, I hear him coming.	
	[<i>POLONIUS goes behind the arras.</i> <i>Enter HAMLET.</i>	10
<i>Hamlet:</i>	Now, mother, what's the matter?	
<i>Queen:</i>	Hamlet, thou hast thy father much offended.	
<i>Hamlet:</i>	Mother, you have my father much offended.	
<i>Queen:</i>	Come, come, you answer with an idle tongue.	
<i>Hamlet:</i>	Go, go, you question with a wicked tongue.	15
<i>Queen:</i>	Why, how now, Hamlet!	
<i>Hamlet:</i>	What's the matter now?	
<i>Queen:</i>	Have you forgot me?	
<i>Hamlet:</i>	No, by the rood, not so: You are the Queen, your husband's brother's wife; And – would it were not so! – you are my mother.	20
<i>Queen:</i>	Nay then, I'll set those to you that can speak.	
<i>Hamlet:</i>	Come, come, and sit you down; you shall not budge. You go not till I set you up a glass Where you may see the inmost part of you.	25
<i>Queen:</i>	What wilt thou do? Thou wilt not murder me? Help, help, ho!	
<i>Polonius:</i>	[<i>Behind</i>] What, ho! help, help, help!	
<i>Hamlet:</i>	[<i>Draws</i>] How now! a rat? Dead, for a ducat, dead!	30
	[<i>Kills POLONIUS with a pass through the arras.</i>	
<i>Polonius:</i>	[<i>Behind</i>] O, I am slain!	
<i>Queen:</i>	O me, what hast thou done?	
<i>Hamlet:</i>	Nay, I know not: Is it the King?	35
<i>Queen:</i>	O, what a rash and bloody deed is this!	
<i>Hamlet:</i>	A bloody deed! – almost as bad, good mother, As kill a king and marry with his brother.	
<i>Queen:</i>	As kill a king!	

<i>Hamlet:</i>	Ay, lady, it was my word.	40
	[Parting the arras.	
	Thou wretched, rash, intruding fool, farewell! I took thee for thy better. Take thy fortune; Thou find'st to be too busy is some danger.	
	Leave wringing of your hands. Peace; sit you down, And let me wring your heart; for so I shall, If it be made of penetrable stuff; If damned custom have not braz'd it so That it be proof and bulwark against sense.	45
<i>Queen:</i>	What have I done that thou dar'st wag thy tongue In noise so rude against me?	50
<i>Hamlet:</i>	Such an act That blurs the grace and blush of modesty; Calls virtue hypocrite; takes off the rose From the fair forehead of an innocent love, And sets a blister there; makes marriage-vows As false as dicers' oaths. O, such a deed As from the body of contraction plucks The very soul, and sweet religion makes A rhapsody of words. Heaven's face does glow O'er this solidity and compound mass With heated visage, as against the doom— Is thought-sick at the act.	55
		60
<i>Queen:</i>	Ay me, what act, That roars so loud and thunders in the index?	65

Act 3, Scene 4

Example candidate response

1b. Throughout the course of this extract ~~Shakespeare~~^{Shakespeare} clearly portrays the relationship between Hamlet and his mother, Gertrude through the play. This is the first time in the play that they are seen 'alone' as Hamlet confronts his mother. "Mother you have my father much offended", by this Shakespeare suggests how he feels she has "offended" not only him self but also his father Ghost Hamlet due to her "hasty marriage". The tone, actions and language used by Shakespeare in this extract clearly depicts the distant, tense and cold relationship that Hamlet and his mother maintain.

Shakespeare portrays Hamlet as a very direct character in this extract. Throughout the whole play we see how Hamlet has "method in madness" ^{this portrays} ~~by~~ his intelligent use of puns through the play. In this case when talking to his mother he changes the focus of the conversation from him towards his mother. Gertrude creates distance by the language as she is talking formally, "thou" and Hamlet is informal "you". Shakespeare suggest by this how even though Hamlet feels betrayed by

his mother, he is still being direct to her. On the other hand Gertrude's formality adds tension and distance in their relationship. Hamlet's actions in this scene also portray his lack of trust in his mother as he "kills Polonius through the arras" thinking it was Claudius. This action and Gertrude being present in it later on in the play suggests how Gertrude wishes to protect her son.

~~Shakespeare makes it~~
~~Shakespeare suggests how throughout this~~
 Gertrude and Hamlet's relationship is "suggested by Shakespeare to be in a 'balance' in this extract. Therefore it is a constant conversation at the beginning 'attacking' each other with their feelings. Hamlet's "idle tongue" suggests how he tells his mother his direct feelings and is honest to her in what he feels of her rushed and 'incestuous' marriage. Hamlet says Gertrude's ~~tongue~~ has a "wicked tongue". This clearly depicts how he feels betrayed and hurt by his mother as she has an 'evil' tongue, for taking Claudius as her husband. These 'insults' toward each other show the distance created and the tension between both characters as they both feel 'offended' by each other in different ways.

As Polonius is spying on the conversation Hamlet and the Queen are having this suggests how Polonius does not trust anyone and he thinks the only way to find out the real truth is by spying. Gertrude allows Polonius to stay behind the "arras" this depicts how she is scared of her son as he is now 'mad'. "Have you forgotten me?" not only is she scared of her son as he is 'mad' but she is also scared of him forgetting her. This shows how she does truly care about her son and wishes to know if he still cares about her. Despite the distance created this portrays how she still wishes to have her son by her side, even though she is scared of him and the actions that he might make. Gertrude does not understand her son's attitude "In noise so rude against me" this suggests how she does not understand her son's actions of killing Polonius "What wilt thou murder me?" Shakespeare clearly portrays the lack of trust she has in her son as she is scared he will kill her, due to his 'madness'.

Throughout the play many critics suggest the oedipal complex in the relationship between Hamlet and Gertrude. Ernest

Jones suggests how he loves two women Ophelia and Gertrude yet dislikes them at the same time. "Come, come and sit you down" this suggests how Hamlet is trapped between the love he feels for his mother and at the same time the hatred. Critics suggest how this hatred and violentness is also a sign of dislike towards his mother as he is frustrated and jealous of Claudius as he secretly wishes to be the one in bed with his mother.

In conclusion through this extract Shakespeare portrays how the tone and atmosphere is tense between Hamlet and his mother, the tension rises as Gertrude does not know why Hamlet has done "this bloody deed" suggesting the distance between the two characters. The language between them emphasises the distance in their relationship as they speak to each other in different tones suggesting how they feel different connections between each other.

Examiner comment

This essay is also a passage-based answer, this time on Hamlet and Gertrude's relationship. Here there is a solid knowledge of the context 'first time they are seen 'alone' – with the candidate aware tacitly of the irony of that. This is characterised by the candidate as 'distant, tense and cold' because of the 'hasty marriage'. But there is no more detailed context offered, so that *The Mousetrap* is ignored and the refused chance to murder the praying Claudius. There is some sense of exploring the language – the references to 'you' and 'thou' and the effect of the repetitions by Hamlet – but these do not develop into analysis of the effects. The candidate does offer other opinions on the relationship – what Gertrude is 'scared of' for example but these are not structured into an argument. The oedipal interpretation is mentioned but not linked to this passage very effectively and though there is a sense of the wider text at times there is no clear explanation of why this passage is significant in terms of either the relationship or the characterisation or the development of

the plot. Overall this is a strong Band 4 essay – quite detailed and aware of some of the literary features, but not able to develop a structured argument or showing much engagement with the subtlety of the language here or even with the dramatic nature of the events unfolding.

Question 2 (b)

WILLIAM SHAKESPEARE: *The Tempest*

(b) Paying close attention to language and tone, consider Shakespeare's presentation of Prospero and Ariel in the following passage.

Enter certain Reapers, properly habited; they join with the Nymphs in a graceful dance; towards the end whereof Prospero starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.

<i>Prospero:</i>	[<i>Aside</i>] I had forgot that foul conspiracy Of the beast Caliban and his confederates Against my life; the minute of their plot Is almost come. [<i>To the Spirits</i>] Well done; avoid; no more!	5
<i>Ferdinand:</i>	This is strange; your father's in some passion That works him strongly.	10
<i>Miranda:</i>	Never till this day Saw I him touch'd with anger so distemper'd.	
<i>Prospero:</i>	You do look, my son, in a mov'd sort, As if you were dismay'd; be cheerful, sir. Our revels now are ended. These our actors, As I foretold you, were all spirits, and Are melted into air, into thin air; And, like the baseless fabric of this vision, The cloud-capp'd towers, the gorgeous palaces, The solemn temples, the great globe itself, Yea, all which it inherit, shall dissolve, And, like this insubstantial pageant faded, Leave not a rack behind. We are such stuff As dreams are made on; and our little life Is rounded with a sleep. Sir, I am vex'd; Bear with my weakness; my old brain is troubled; Be not disturb'd with my infirmity. If you be pleas'd, retire into my cell And there repose; a turn or two I'll walk To still my beating mind.	15 20 25 30
<i>Ferdinand, Miranda:</i>	We wish your peace.	
<i>Prospero:</i>	Come, with a thought. I thank thee, Ariel; come. <i>Enter ARIEL.</i>	[<i>Exeunt.</i>
<i>Ariel:</i>	Thy thoughts I cleave to. What's thy pleasure?	35
<i>Prospero:</i>	Spirit, We must prepare to meet with Caliban.	
<i>Ariel:</i>	Ay, my commander. When I presented 'Ceres', I thought to have told thee of it; but I fear'd Lest I might anger thee.	40
<i>Prospero:</i>	Say again, where didst thou leave these varlets?	
<i>Ariel:</i>	I told you, sir, they were red-hot with drinking; So full of valour that they smote the air For breathing in their faces; beat the ground For kissing of their feet; yet always bending Towards their project. Then I beat my tabor,	45

At which like unback'd colts they prick'd their ears,
 Advanc'd their eyelids, lifted up their noses
 As they smelt music; so I charm'd their ears,
 That calf-like they my lowing follow'd through 50
 Tooth'd briers, sharp furzes, pricking goss, and thorns,
 Which ent'red their frail shins. At last I left them
 I' th' filthy mantled pool beyond your cell,
 There dancing up to th' chins, that the foul lake
 O'erstunk their feet. 55

Prospero: This was well done, my bird.
 Thy shape invisible retain thou still.
 The trumpery in my house, go bring it hither
 For stale to catch these thieves.

Ariel: I go, I go. [*Exit.*] 60

Prospero: A devil, a born devil, on whose nature
 Nurture can never stick; on whom my pains,
 Humanely taken, all, all lost, quite lost;
 And as with age his body uglier grows,
 So his mind cankers. I will plague them all, 65
 Even to roaring.

Act 4, Scene 1

Example candidate response

Section A William Shakespeare: The Tempest2.9 Question B

Prospero is portrayed in the following passage by Shakespeare as commanding, controlling, compassionate and loving. We also see Prospero has a great dislike for Caliban.

The language that Prospero uses when talking of Caliban is hard and strong, such as "beast Caliban", "a devil, a born devil". Prospero's tone when reminded of Caliban is angry and spiteful as seen in the words, " foul conspiracy", and "I will plague them all". In these we see that Prospero absolutely despises Caliban with a passion and sees him as a nuisance as he says, "my old brain is troubled", when explaining to Ferdinand why he is upset.

Prospero is portrayed as a commanding and controlling person. This is seen in his firm tone of voice in the phrases, "well done, avoid, no more!", "Come, with a thought", "Ariel, come". Ariel also calls Prospero, "my commander", to show how commanding Prospero is and what authority he has over him.

Prospero however is also presented as being loving and compassionate. This is seen in the

gentle voice he talks to in when speaking to Ferdinand, "you do look, my son, in a man's sort," in this we also see compassion for a person Prospero would and could have reason to despise due to the mistakes and actions of King Alonso.

We also see Prospero's compassion in the way he praises Ariel, "well done, my bird." In Prospero's words, "bear with my weakness; my old brain is troubled", we see how Prospero is open about his feelings and what he is going through.

Through Ariel we see that Prospero is short-tempered as Ariel says, "I thought to have told thee of it; but I fear'd / best I might anger thee." This is how Prospero manages to keep command. We also see Prospero is a punisher and seeks justice, which could add on to why Ariel fears him so much. This is seen in the words, "I will plague them all, / Even to roaring."

Ariel tends to have a blunt voice with no passion or emotion in it. He is portrayed to have the typical master-servant relationship with Prospero as seen in the words, "what's thy pleasure."

Ariel is presented as Shakespeare as the obedient servant, who follows orders as seen in the words, "I go, I go". It is evident however that Ariel sees Prospero as a commander, as seen in the

words "my commander." Ariel is also afraid of Prospero which is why probably why he is obedient to him as seen in the phrase, "but I fear'd."

Ariel is also presented as a forced punisher, doing the work of Prospero. This is seen in how he torments Caliban for Prospero by leading them close to his cell for him.

Ariel he does have good mastery of the language and speaks in smooth, poetic lines as he describes what he did to Caliban, Stephano and Trinculo.

Examiner comment

This essay on *The Tempest* is in Band 4, work that is 'solid'. The candidate does address the task consistently, the presentation of Prospero and Ariel, maintaining focus throughout what is quite a short essay. There is some knowledge of the text applied to the task and there is a clear understanding of how the writer's choices shape meaning – for example in considering the language of Prospero as 'hard and strong'. However this is not developed into analysis nor does the essay move beyond the candidate's generalised opinions. The focus though is on the 'portrayal' and there is a partial awareness of the dramatic methods: Ariel's reaction influences the way the audience sees Prospero for example. The reference to King Alonso hints at a wider knowledge of the text, but crucially here the candidate does not give a context for the passage nor is there any placing of the passage in terms of characterisation and plot. This limits the development of the essay to a series of thoughts and opinions which are partly repetitive and though these are clearly expressed if simple, there is little sense of an argument or a view unfolding here and the essay remains assertive in tone. Opinions are offered on for example different views of Prospero but these are not rooted in the language or dialogue sufficiently to be evidence of discrimination. The literary features noticed such as Ariel's 'smooth, poetic lines' are not analysed and the effects are merely asserted.

Question 3 (b)

JANE AUSTEN: *Mansfield Park*

- (b) Paying close attention to language and dialogue, write a critical appreciation of the following passage, showing what it contributes to your understanding of Fanny's role and characterisation.

'Fanny,' cried Tom Bertram, from the other table, where the conference was eagerly carrying on, and the conversation incessant, 'we want your services.'

Fanny was up in a moment, expecting some errand, for the habit of employing her in that way was not yet overcome, in spite of all that Edmund could do.

'Oh! we do not want to disturb you from your seat. We do not want your *present* services. We shall only want you in our play. You must be Cottager's wife.' 5

'Me!' cried Fanny, sitting down again with a most frightened look. 'Indeed you must excuse me. I could not act any thing if you were to give me the world. No, indeed, I cannot act.'

'Indeed but you must, for we cannot excuse you. It need not frighten you; it is a nothing of a part, a mere nothing, not above half a dozen speeches altogether, and it will not much signify if nobody hears a word you say, so you may be as creepmouse as you like, but we must have you to look at.' 10

'If you are afraid of half a dozen speeches,' cried Mr Rushworth, 'what would you do with such a part as mine? I have forty-two to learn.' 15

'It is not that I am afraid of learning by heart,' said Fanny, shocked to find herself at that moment the only speaker in the room, and to feel that almost every eye was upon her; 'but I really cannot act.'

'Yes, yes, you can act well enough for *us*. Learn your part, and we will teach you all the rest. You have only two scenes, and as I shall be Cottager, I'll put you in and push you about; and you will do it very well I'll answer for it.' 20

'No, indeed, Mr Bertram, you must excuse me. You cannot have an idea. It would be absolutely impossible for me. If I were to undertake it, I should only disappoint you.'

'Phoo! Phoo! Do not be so shamefaced. You'll do it very well. Every allowance will be made for you. We do not expect perfection. You must get a brown gown, and a white apron, and a mob cap, and we must make you a few wrinkles, and a little of the crow'sfoot at the corner of your eyes, and you will be a very proper, little old woman.' 25

'You must excuse me, indeed you must excuse me,' cried Fanny, growing more and more red from excessive agitation, and looking distressfully at Edmund, who was kindly observing her, but unwilling to exasperate his brother by interference, gave her only an encouraging smile. Her entreaty had no effect on Tom; he only said again what he had said before; and it was not merely Tom, for the requisition was now backed by Maria and Mr Crawford, and Mr Yates, with an urgency which differed from his, but in being more gentle or more ceremonious, and which altogether was quite overpowering to Fanny; and before she could breathe after it, Mrs Norris completed the whole, by thus addressing her in a whisper at once angry and audible: 'What a piece of work here is about nothing, – I am quite ashamed of you, Fanny, to make 30

35

such a difficulty of obliging your cousins in a trifle of this sort, – So kind as they are to you – Take the part with a good grace, and let us hear no more of the matter, I entreat.’ 40

‘Do not urge her, madam,’ said Edmund. ‘It is not fair to urge her in this manner. – You see she does not like to act. – Let her choose for herself as well as the rest of us. – Her judgement may be quite as safely trusted. – Do not urge her any more.’ 45

‘I am not going to urge her,’ – replied Mrs Norris sharply, ‘but I shall think her a very obstinate, ungrateful girl, if she does not do what her aunt and cousins wish her – very ungrateful indeed, considering who and what she is.’

Chapter 15

Example candidate response

Section B Question 3 (b)

3.b) The following passage consists mainly of dialogue, this technique helps bring out the ~~the~~ theme of society and Fanny's obligance to the Bertram family. It also shows how Fanny has very little control of her life, and what she can and cannot do.

The narrative bits of the passage let us see people's reactions to the scene taking place. This helps show Fanny's place in the Bertram family and the theme of society that the play is based on.

Tom Bertram's unchanging position on Fanny's refusal to perform goes to show that Fanny can be bullied around as she is from a lower rank in society. Had it been Maria or Julia who did not want the part they would have been forced to take it.

Mrs. Norris's attitude towards Fanny of harshness and comments such as, "I am quite ashamed of you, Fanny, to make such a difficulty of obliging your cousins," "I shall think her a very obstinate, ungrateful girl, if she does not do what her aunt and cousins wish her," "considering who and what she is," constantly remind us that Fanny is of lower rank to everyone else.

It also reminds us that Fanny is there out of charity and therefore has little control of her life as is expected to do whatever is required of her by anyone.

~~In the phrase, "Fanny was up in a movement", we see that Fanny was used as a servant in the Bertram household as she is~~

In the phrase, "Fanny was up in a movement, expecting some errand, for the habit of employing her in that way was not yet overcome", we see that Fanny is used as a servant in the Bertram household and is used to it as she expects to be sent.

The seclusion of Fanny from the conference, shows that Fanny's presence and opinion is not counted worthy or worth bearing, therefore putting a class barrier by excluding her.

In Fanny's reaction, in her being asked to participate in the play, "Me!" cried Fanny, sitting down again with a most frightened look", shows that Fanny is timid and shy as the news of her acting frightens her.

We see that Fanny does not like attention and prefers to be left alone in the phrase, "said Fanny, shocked to find herself at that moment the only speaker in the room." However it could also go to show how Fanny never receives attention

and therefore it shocks her that she is receiving attention from people.

In the words "Fanny, growing more and more red from excessive agitation and looking distressfully," we see how vulnerable Fanny is to the Bertrams. We also see that her role is to do as the Bertrams please cause of her place in society.

Though Fanny is said to be, "ungrateful indeed, considering who and what she is," her treatment shows us how cruel society was in Victorian era.

Examiner comment

The Austen essay, also on the passage, is somewhat weaker, mainly because there are fewer points relevantly made, though once again the essay is focused on the task. There is less evidence of the wider knowledge of the text and the simple ideas on Fanny's position in the Bertram household are neither developed nor fully supported. Again the absence of any contextualisation or placing of the passage hinders the development and the subtlety of Austen's dialogue and language is not considered. For example, Aunt Norris's comment is seen only in the way it shows Fanny's position and there is no comment on what it reveals about Mrs Norris and Fanny's role in the novel as the method through which Austen reveals the hypocrisy and wickedness perhaps of Mrs Norris. This essay therefore remains in Band 5 as a basic attempt, relevant and showing limited knowledge, but not having any depth to the argument nor able to offer analysis of the literary features noticed by the candidate which are in the first place basic points.

PAPER 6

Generic mark scheme

K – Knowledge U – Understanding P – Personal response C – Communication

Band 6 0–5

- K Evidence of some general knowledge of the text which may be narrative based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text.
- U There may be little or no evidence of understanding of form, structure and language, with some appropriate points made in response to the question. These will be limited and tend to be restricted to plot and characters – the latter treated very much as “real” people.
- P There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- C Communication will be insecure. Expression may be weak with some breakdown in communication. Structure may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.

Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole. There will be little or no mention or consideration of the literary features of the passage.

Band 5 6–9 Work of a basic standard

- K Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.
- U Evidence of some limited understanding of ways in which writers’ choices of structure, form and language shape meanings.
- P Evidence of some personal response to the text but not fully supported.
- C Expression will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple structure to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and indiscriminating. Comment on the wider textual issues is likely to be general. There may be a lack of balance between passage and whole text. There will be some limited consideration of the literary features of the text.

Band 4 10–13 Solid work

- K Evidence of some ability to use relevant knowledge of the text to address the question.
- U Evidence of clear understanding of some ways in which writers’ choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of the text.
- P Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- C Expression will be mostly clear and appropriate with a clear, simple structure to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.

In answers to passage-based questions, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with insufficient treatment of the passages. There may be evidence of limited ability to negotiate between parts of a text and its whole. There will be some consideration of the literary features of the text with analysis of the features mentioned likely to be partial or restricted.

Band 3 14–17 Competent work

- K Evidence of competence in selecting relevant knowledge of the text to address with some pertinent use of quotation and direct references.
- U Evidence of sound understanding of some aspects of ways in which writers' choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods, effects, and contexts.
- P Evidence of personal response relevant to the question, supported from the text.
- C Expression will be clear and generally accurate. Structure will be sound – material coherently organised with occasional insights. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

In answers to passage-based questions, work will cover both the passage and its relation to the whole text, and there will be some sense of a relationship between the text as a whole and its constituent parts. There will be competent appreciation of the effects of the literary features of the text and the analysis is supported by relevant examples from the passage.

Band 2 18–21 Proficient work

- K Evidence of proficiency in selecting relevant knowledge to address the question with precise and integrated direct references to the text and supporting quotation. There may be evidence of awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of intelligent understanding of ways in which writers' choices of structure, form and language shape meanings, with analysis and appreciation of literary methods, effects and contexts.
- P Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- C Expression confident, with some complex ideas expressed with some fluency. Structure is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole. There will be a proficient appreciation of the effects of the literary features of the text supported by relevant examples from the passage and from the wider text where appropriate. There will be a good knowledge of the appropriate context of the extract or work.

Band 1 22–25 Very good work

Do not reserve this band for the very best work you see but ensure you put scripts into this band which fulfil the requirements described below. There will always be some candidates who are at a standard over the top of the mark scheme.

- K Evidence of a very good ability to select relevant knowledge to address the question with effective use of references and quotation. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of very good understanding of ways in which writers' choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects and contexts, possibly including literary genres and conventions.

- P Personal response to texts will be perceptive, often freshly personal, fully supported with quotation, and may show originality in approach to and treatment of questions.
- C Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. Expression will be accomplished and appropriate.

In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and relate part of a text to its whole and vice versa in a seamless argument. There will be a very good appreciation of the effects of the literary features of the text, with detailed analysis supported by relevant examples from the passage and the wider text, where appropriate. There will be a very good knowledge of the appropriate context of the extract or work.

Question 5 (b)

HAROLD PINTER: *The Homecoming*

- (b) Discuss the dramatic effects of the following passage, considering how it contributes to our understanding of the relationships in the play.

MAX:	I've never had a whore under this roof before. Ever since your mother died. My word of honour. (To JOEY.) Have you ever had a whore here? Has Lenny ever had a whore here? They come back from America, they bring the slopbucket with them. They bring the bedpan with them. (To TEDDY.) Take that disease away from me. Get her away from me.	5
TEDDY:	She's my wife.	
MAX:	(to JOEY) Chuck them out. <i>Pause.</i> A Doctor of Philosophy, Sam, you want to meet a Doctor of Philosophy? (To JOEY.) I said chuck them out.	10
JOEY:	What's the matter? You deaf? You're an old man. (To TEDDY.) He's an old man. LENNY <i>walks into the room, in a dressing-gown.</i> <i>He stops.</i> <i>They all look round.</i> MAX <i>turns back, hits JOEY in the stomach with all his might. JOEY contorts, staggers across the stage. MAX, with the exertion of the blow, begins to collapse. His knees buckle. He clutches his stick.</i> SAM <i>moves forward to help him.</i> MAX <i>hits him across the head with his stick, SAM sits, head in hands.</i> JOEY, <i>hands pressed to his stomach, sinks down at the feet of RUTH. She looks down at him.</i> LENNY <i>and TEDDY are still.</i> JOEY <i>slowly stands. He is close to RUTH. He turns from RUTH, looks round at MAX.</i> SAM <i>clutches his head.</i> MAX <i>breathes heavily, very slowly gets to his feet.</i> JOEY <i>moves to him.</i> <i>They look at each other.</i> <i>Silence.</i> MAX <i>moves past JOEY, walks towards RUTH. He gestures with his stick.</i>	15
MAX:	Miss. RUTH <i>walks towards him.</i>	20
RUTH:	Yes? <i>He looks at her.</i>	25
MAX:	You a mother?	
RUTH:	Yes.	
MAX:	How many you got?	30
RUTH:	Three. <i>He turns to TEDDY.</i>	
MAX:	All yours, Ted? <i>Pause.</i> Teddy, why don't we have a nice cuddle and kiss, eh? Like the old days? What about a nice cuddle and kiss, eh?	35
TEDDY:	Come on, then. <i>Pause.</i>	40
		45

MAX: You want to kiss your old father? Want a cuddle with your old father?
 TEDDY: Come on, then. 50
TEDDY moves a step towards him.
 Come on.
Pause.
 MAX: You still love your old Dad, eh?
They face each other. 55
 TEDDY: Come on, Dad. I'm ready for the cuddle.
MAX begins to chuckle, gurgling.
He turns to the family and addresses them.
 MAX: He still loves his father!
 Curtain

Act 1

Example candidate response

5B	<p><i>The Homecoming, a masterful example of the theater of the absurd, is home to a constant struggle for power alongside a truly diseased attitude towards women. The passage we are studying is the end of Act 1 soon after Teddy and Ruth's revelation to Max. It is a typical representation of the relationships between characters, as well as a foreshadowing for the end of the play. The characteristic violence of Max contrasted with the calm alertness of</i></p>
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LEA
blat

K

*Melbourn
noted
1/6*

Eddy is the main confrontation in this section. ^{Next contact}

The first aspect of this passage is Max's vehement insults directed at Ruth. He angrily refers to her as a "whore" several times, trying to gain support from Joey, as well as a "disease". Jessie is, as during most of the play, an important figure during this speech because it is a fairly explicit explanation of Max's loathing of and disrespect of women, triggered by an unfaithful wife. Max also refuses to acknowledge the marriage of Eddy and Ruth, ignoring Eddy. Max's power is not acknowledged, as Joey refuses to "chuck them out"; this is part of a constant struggle for status and position. In addition, Joey simply insults Max, referring to his old age, as a way to assert that he will not submit to paternal authority.

The scene indications play a crucial role and are indicative of the relationships in the play. The pauses are particularly important and reveal the most, as they signify the tension and cautious body language of the characters, and underline the lack of recognition towards Max. Max's violence is triggered by Lenny's entrance: the most eminent character, he is a catalyst for Max striking out to compensate his age and impotence. He strikes Joey and Sam, the two more frail characters that Max always tries to dominate, particularly usually after failing to do so with Lenny. This passage is telling of Max's Sam and Joey's weakness. In addition, it portrays the regular striking-out of Max, who is the only character to ever suggest (explicitly) violence, as a way of trying to be the strong paternal figure.

The relationships between characters in this

P to affect

Ref. to specific scene could be happy!

2/6

U

K

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U

U

U

passage are symbolic of those in the play, seen through the numerous ~~or face~~ confrontations. Teddy and Max's confrontation is very important: it begins with the malicious, ironic prodding of "All yours, Ted?", followed by a pause filled with unspoken knowledge, the possibility of Teddy being cuckolded. It is also ironic because of the generational reproduction of 3 children by a "whore" mother. Teddy and Max struggle for power, with Max suggestively taunting Teddy and Teddy coolly, confrontationally replying "Come on, then", as if to dare Max. In addition, their movements are intimidating, with Teddy stepping forwards as Max, mockingly, tries to belittle Teddy and treat him as a child. Moreover, Senny's presence is characteristic: silent, watchful and ominous observing the events unfold.

Ruth's presence here is also essential: she does not react to the violence and impassively watches, suggesting that she is used to this. Her relationship with Joey also foreshadows the end: "sinks down at the feet of Ruth. She looks down at him." Joey's frailty could be linked to his need for a mother figure, perhaps explaining his fascination with Ruth. This tableau image is indeed a foreshadowing of the end for several reasons. Firstly, Max is staggering, in a position of weakness while Ruth holds a position of power over Joey. In addition, Sam is also weakened and Senny is standing, watching, suggesting that a final confrontation is still to come. This tableau image therefore provokes a shift which comes in the shape of a silence, where Max changes his approach. Teddy remains alert, as always, Max feels he has won this battle, ~~there~~ therefore "gurgles" like a child, trying to a cling on

well U-
P/U
C
excellent U of
dramatic impact
U
U - she
reading
P.
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excellent
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well
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K
U
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Tightly
analyzed &
related to
wider context
U
P
U & P

3/6

to a hollow victory, his only one in the play. ✓

In conclusion, the dramatic effects of this passage help our understanding of relationships in the play because of the violence and its results, as well as an expression of deep disgust towards women and a constant attempt to belittle others. It is foretelling of the end, where Ruth is empowered but Lenny has not given. Teddy's alertness and cryptic attitude also contribute: at the close of Act 2, has he won or lost? ✓

Sustains an engaged involvement, based on detailed critical analysis, with both the extract and the wider context of the whole play. Perceptive, sharp P & appreciation of literary effects. (25) ✓

Summarising
v. efficiently ✓
Interesting P.
Near point.
Band 1

Examiner comment

The first essay on extract begins with a clear, focused introduction briefly raising broader issues of genre and theme, the immediate context, and some structural points – all of which, with the exception of the genre are revisited and developed in the main body of the essay. Although the approach used is a running commentary (which often results in descriptive writing about content and character), this essay not only effectively uses the issue of power to explore the relationships but it also demonstrates some depth in the understanding of how the dramatist achieves his effects. The general comments are perceptive: the pauses signify tension but also 'underline the lack of recognition towards Max'; 'Max's violence is triggered by Lenny's entrance'. The candidate focuses closely on specific lines and action, and offers freshly personal interpretations, reading Teddy's 'Come on then.' as a dare, commenting on the action in terms of intimidation and offering an insight into Max's response "to belittle Teddy and treat him as a child". The essay improves as it progresses, and what comes through is the candidate's keen insight into the way the scene works and how the response is informed not just by a detailed knowledge and understanding of the wider text but also by an ability to develop discussion. Quite a few candidates noted the "foreshadowing" of the final tableau in Joey's position at Ruth's feet but few sustained the analysis with references to the other characters, particularly Lenny or commented on the immediate aftermath - beautifully expressed "shift which comes in the shape of silence" and the note that Max changes his approach. It was this sustained, critical appreciation of the dramatic methods and effects that merited Band 1.

Question 6 (a)

T. S. ELIOT: *Prufrock and Other Observations*, *The Waste Land*, and *The Hollow Men*

- (a) 'Eliot creates extraordinary effects from ordinary situations.'

With detailed reference to at least **two** poems from this selection, discuss how far you agree with this observation.

Example candidate response

6A. TS Eliot's offbeat, haunting poetry implants itself in the Modernist movement, notably through streams of consciousness and fragmentation. Eliot does indeed associate the ordinary and extraordinary, in an effort to degrade the world around us and reveal its futility. Poems that underline this particularly well are The Love Song of J. Alfred Prufrock, Rhapsody on a Windy Night and The Waste Land ("A Game of Chess", "The Fire Sermon").

u of mystical

clear U of P

U - poetic effect

form possible

4/6

Eliot regularly integrates extraordinary elements into ordinary, bland situations, creating surreal images and sounds. A procedure of Eliot's for this is the use of mock heroic, as we can see in "A Game of Chess": a boring yet tense encounter with his wife is the climax of a lengthy buildup that describes the rich temple of Cleopatra and the rape of Philomela. This creates a chasm with Eliot's distance to his uptight wife in a monotonous game of chess. Eliot also uses the bathos to build up an epic question, for example in The Love Song of J. Alfred Prufrock, only to create a banal anticlimax of "toast and tea". In this poem, we witness the buildup of a search for existence, where Prufrock wants to "squeeze the universe into

well put
C ✓
e ✓

a ball"; however, this is then brought back to the ordinary, into the self-aware, nervous conscience of an insignificant little man.

U. examining question
K ✓

Eliot's extraordinary effects are created from the fragmentation of his poems, weaved together by time, voices and music. For example, in Rhapsody on a Windy Night, time seems to be the only thing holding everything together, enunciated by the personified lamp. In addition, evocative and sensory imagery creates a constant switching between reality and the narrator's memory. The talking lamp, given a French personality, also creates extraordinary and is actually extremely important to the irregular rhyme scheme. Many other poems are reliant on music (such as Portrait of a Lady and Preludes), but an even more important element in the use of the extraordinary is the fracture of consciousness, which creates a divide between the internal and external worlds. Prufrock is a superb example of this, because he lives tentatively in his society, but ~~there~~ in his mind are fantasies that end up failing to satisfy him: "until human voices wake us, and we drown."

well illustrated
U ✓
C ✓
K ✓
K ✓
U ✓

However, I do not completely agree with this statement. Eliot uses the extraordinary, the mythical, to build up an image or situation, only to then bring it crashing down in an ordinary, bland, bleak and trivial world, because the Wasteland is all around us, infertile and futile. "The Fire Sermon" demonstrates this: Tiresias, the mythical hermaphroditic prophet, observes and foresees a completely passionless sexual encounter. The Queen and Leicester also have a tragic encounter, on a baroque river, and Eliot uses this to show lust and betrayal. The use of the extraordinary is to remind us that ~~there~~ there is no hope in the ordinary world. The effects created by this are purposefully sordid and unpleasant, as with the empty portrayals of the Thames and Unreal City.

Q. discriminating thinking
U ✓
K ✓
K ✓
U ✓
U ✓
P ✓

5/6

allusions and aspects of structure, the candidate also displays good understanding of the poet's concerns, and a keen eye for significant detail. One such passage of sustained critical analysis deals with "A Game of Chess"; links Lil's pills to the myth of the Fisher King and the failure of renewal, ending with the perceptive observation on how the 'sordid effects of the pub are elevated into a moment of tragedy' with the allusion to Ophelia. Throughout the essay the candidate demonstrated a complex, freshly personal response to the question, effective use of quotations and references and displayed good understanding of complex literary ideas.

Question 2 (b)

R. K. NARAYAN: *The English Teacher*

- (b) Write a critical appreciation of the following passage, commenting on its effectiveness as the ending to the novel.

I was walking down our lone street late at night, enveloped in the fragrance of the jasmine and rose garland, slung on my arm. 'For whom am I carrying this jasmine home?' I asked myself. Susila would treasure a garland for two whole days, cutting up and sticking masses of it in her hair morning and evening. 'Carrying a garland to a lonely house – a dreadful job,' I told myself. 5

I fumbled with the key in the dark, opened the door and switched on the light. I hung up the garland on a nail and kicked up the roll of bedding. The fragrance permeated the whole house. I sprinkled a little water on the flowers to keep them fresh, put out the light and lay down to sleep.

The garland hung by the nail right over my head. The few drops of water which I sprinkled on the flowers seemed to have quickened in them a new life. Their essences came forth into the dark night as I lay in bed, bringing a new vigour with them. The atmosphere became surcharged with strange spiritual forces. Their delicate aroma filled every particle of the air, and as I let my mind float in the ecstasy, gradually perceptions and senses deepened. Oblivion crept over me like a cloud. The past, present and the future welded into one. 10 15

I had been thinking of the day's activities and meetings and associations. But they seemed to have no place now. I checked my mind. Bits of memory came floating – a gesture of Brown's, the toy house in the dentist's front room, Rangappa with a garland, and the ring of many speeches and voices – all this was gently overwhelmed and swept aside, till one's mind became clean and bare and a mere chamber of fragrance. It was a superb, noble intoxication. And I had no choice but to let my mind and memories drown in it. I softly called, 'Susila! Susila, my wife...' with all my being. It sounded as if it were a hypnotic melody. 'My wife... my wife, my wife. ...' My mind trembled with this rhythm, I forgot myself and my own existence. I fell into a drowse, whispering, 'My wife, wife.' How long? How could I say? When I opened my eyes again she was sitting on my bed looking at me with an extraordinary smile in her eyes. 20 25

'Susila! Susila!' I cried. 'You here!' 'Yes, I'm here, have always been here.' I sat up leaning on my pillow. 'Why do you disturb yourself?' she asked.

'I am making a place for you,' I said, edging away a little. I looked her up and down and said: 'How well you look!' Her complexion had a golden glow, her eyes sparkled with a new light, her saree shimmered with blue interwoven with 'light' as she had termed it. ... 'How beautiful!' I said looking at it. 'Yes, I always wear this when I come to you. I know you like it very much,' she said. I gazed on her face. There was an overwhelming fragrance of jasmine surrounding her. 'Still jasmine-scented!' I commented. 30 35

'Oh wait,' I said and got up. I picked up the garland from the nail and returned to bed. I held it to her 'For you as ever. I somehow feared you wouldn't take it. ...' She received it with a smile, cut off a piece of it and stuck it in a curve on the back of her head. She turned her head and asked: 'Is this all right?' 40

'Wonderful,' I said, smelling it.

A cock crew. The first purple of the dawn came through our window, and faintly touched the walls of our room. 'Dawn!' she whispered and rose to her feet.

We stood at the window, gazing on a slender, red streak over the eastern rim of the earth. A cool breeze lapped our faces. The boundaries of our personalities suddenly dissolved. It was a moment of rare, immutable joy – a moment for which one feels grateful to Life and Death. 45

Chapter 8

Example candidate response

Question numbers	English Teacher	DO NOT write in this margin
2b)	<p>Krishna has quit his job at Albert Mission College, and he is now working with his friend the Headmaster at a nursery school. The Headmaster believes that children teach them instead of the other way around. It is through taking this job and partly due to Leela living with her grandmother that has allowed Krishna to become more religious as well as find the inspiration he has lacked, for example "living like a cow" useful contextual</p>	<p>R of context U U</p>
	<p>The passage shows Krishna finally becoming a more independent man, as well as, by living everyday differently as opposed to just going through the motions. It also expresses Krishna's religious growth, from calling Susila a 'Yogi' and laughing about her religious side to conversing with his wife's spirit once she died. The feeling of being alone is a constant feature in this passage, and it is addressed by words such as 'lone', 'lonely house', and 'dark'. Krishna's loneliness is due to his wife's death through typhoid and the giving up of his daughter to live with her grandmother.</p>	<p>U U U U U</p>
	<p>Another constant theme throughout the passage is one of depression and sadness. This is again expressed by the word 'dark' and by stating that carrying a garland to a lonely house - a "dreary job". Narayan's portrayal of the second half of the book is very well compared to before Susila dies. After her death, the novel becomes forgettable and unrealistic to an educated or aged reader. Susila before her death, is shown to be an innocent</p>	<p>U U U U U</p>

supported by personal reading of text.

P U	and naive girl, but in the spiritual world she becomes immediately clever and actually begins to give Krishna advice on how to bring up their child.	this margin
U P U	<p>The word 'jasmine' creates a vivid image and powerful smell in the reader's imagination. It also brings back memories of Krishna and Susilo in happier times, for instance searching for a house walking along the beach and going out to a restaurant. Krishna's next statement also indicates how he is also reminiscing about when Susilo was alive, indicating the immense loneliness and terrible sadness he must be experiencing. This allows the reader to sympathize with Krishna, as no one can hardly imagine how difficult everything is for him. His only escape being that of the nursery school response where he teaches</p>	<p>U detached 12 U P U</p>
P U P U	<p>In but a few sentences Narayan has Krishna walking on a street, and then he is lying in bed hoping to sleep. This enforces the idea of loneliness as he has nothing to do but sleep. The essence of the jasmine most probably relaxes him as it is how he best remembers his wife. The tone of sadness becomes less somewhat as Krishna appears to be more comfortable with the atmosphere of jasmine. The presence seems to relax him and put him at ease as the atmosphere of not being alone and being depressed disappears, and a more relaxed one comes into play. "Oblivion crept over me like a cloud. The past, present and future welded into one."</p>	<p>P U U U</p>
U	<p>Krishna forgetting everything reminds the reader of the medium he used to go to talk to his wife. The medium had</p>	K

	explained that in order for Krishna to converse without his help, he must clear his mind of everything. Although the day's activities were forget, memories of his time at Albert Mission College floated back, namely that of Brown, the head and that of Rangappa, a fellow lecturer.	this margi K U
	Narayan's descriptions are wonderfully colourful, and no one can fault him these, but why change an extremely humorous first half to bore the reader on nothing but unrealistic and tedious conversing with the other side, namely the dead. The English teacher is very well written, and does most admirably evokes vivid and imaginative pictures from the reader but the story unfortunately reverts into nothing but imaginary claims of the spirit world. strong personal response	P
	Krishna's ^{mind} is finally free from all distraction, and by this, it means he is able to talk fully free on contacting his wife. His hurt is strongly felt through the way in which he is calling her and by the manner, "I softly called... with all my being." The words and descriptors Narayan uses are powerful and evoke powerful feelings and emotions in the reader. Emotions such as sympathy, hurt, sadness and being lonely. general responses	P
	Narayan surprises his readers by causing Susila to appear when Krishna opens his eyes. The unrealistic side is continued, especially since her death, and this is rather unfortunate as Narayan has been writing an extremely clever, humorous novel, but seems to have become bored with	P

P	writing card so wrote about the <u>tediousness</u> of talking to the dead.	this margin
U	As an end to the novel, it is effective as Narayan builds up Krishna to this point. He sends Krishna to a medium to talk to his wife. Krishna then tries to do it at home, and finally he succeeds in not only talking but actually seeing his wife. "How well you look! Her complexion had a golden glow, her eyes sparkled... he suree shrimsered..."	Q 4 1 Write a comment.
	Krishna still finds her 'jasmine-scented' which seems to bring a certain happiness out of him as he is himself has brought home jasmine to help ease his pain.	u
u	The last few sentences show intense feelings toward each other, and in my opinion they have become closer in their relationship after her death. "It was a moment of rare, immutable joy - a moment for which one feels grateful to Life and Death."	sound u
	This passage is most certainly appropriate to end this book, but Narayan was clearly not at his best during the second part of the novel, and one can only imagine what happened that made him appear so bored and dull in his writing?	
	Detailed and apt knowledge of context. Focuses on literary features of extract with some appreciation of narrative method. Strong personal response.	19
Band 2	Detailed U of wider text. Evidence of ^{strong} relevant text & substantiated by general refs to aspects of writing but needing more detailed analysis of literary methods & effects with personal & assessed insights	17
Band 3		

Examiner comment

The candidate focuses on the question of the extract's effectiveness as an ending showing detailed knowledge of the immediate context and making some useful links with the wider text to show sound understanding of the development in Krishna's character. The candidate's approach is to track Krishna's feelings with some straightforward consideration of the diction, the significance of the jasmine and its

effects on the character as he moves from loneliness and depression to a state in which he can at last contact his wife directly. The candidate asserts that the writing 'evokes vivid and imaginative pictures', and the selection of quotations from the passage suggests some sensitivity to the power of the language – for example in the reference to the 'hurt' in the way Krishna calls to his wife. As with many candidates in Band 3, quotations such as 'Oblivion crept over me like a cloud...' or the description of Susila's appearance are used in a limited way, to support straightforward ideas about character and plot rather than analysed to how a detailed understanding of how the choice of language creates specific effects. The candidate raised an important issue in discussing a reader's response to the supernatural element in the novel, but the argument that Narayan had begun by writing a clever humorous novel which in the candidate's view unfortunately 'petered out' and became boring, needed rather more careful, detailed exploration. The candidate's treatment of this issue suggested a lack of critical depth and balance, a balance that could have been achieved by a more vigorous critical appreciation of the extract itself and some understanding of the cultural context. So this essay was placed in Band 3 because it showed competence in selecting relevant knowledge, and some understanding of some aspects of the literary qualities.

Question 5 (a)

HAROLD PINTER: *The Homecoming*

(a) 'Teddy's departure could be viewed as either humiliation or escape.'

In the light of this statement, what is your view of Pinter's presentation of Teddy?

Example candidate response

Question numbers	The Homecoming	DO NOT write in this margin
5a)	Pinter has really stripped away our pretensions and shown us the primal drives that live behind morality and reason and threaten both. In this statement, made by Nightingale is very near spot on as almost every character within the play contributes to this, apart from Teddy and Sam.	O
O	Teddy appears to be similar to both Max and Sam. Max because he has three sons and so does Teddy, and Sam because they both have a slightly effeminate part to their character and personality. Pinter presents Teddy as a 'Dad of Philosophy' showing him as an intellectual to the audience. But when questioned by Lenny, "What is a table?", Teddy merely replies and says "It is a table. Lenny is not altogether happy with this answer and begins to question Teddy about metaphysical subjects. Teddy deftly avoids this by answering "That question is not within my province." Clearly Teddy is not all that, as his wife Ruth comes to his rescue.	K P U K K
U	The title 'The Homecoming' is ambiguous as the audience is not altogether sure who is coming home, Teddy or Ruth. Teddy is soon out of the battle as he ends up going back to America within a day or so. Sam likes Teddy the best as he seems to be the only one who is not a part of the family business of 'pimping' or running a prostitute firm. Sam: "You were her favourite." Speaking about their mother. Teddy's part in the play is questionable, and my feeling is considers that he was placed in the play to bring Ruth home and cause some sort of conflict among the three brothers, role - depreciable.	U P? P?

Lenny, Joey and Teddy. Although he is the oldest, Teddy is not in the least in control, and his brothers do not even appear to recognise the fact that Ruth is in fact his wife. Lenny does not even blink when told by Ruth that she is married to Teddy. Unphased, ~~Teddy asks her~~ Lenny asks her where she's from and how she is there.

this margin

U

Teddy's departure could be viewed as either humiliation or escape. For me this statement is very true but instead of one, it is both as just like Sam, he does not fit in with the rest of his family's actions and plans. Teddy leaving is viewed as an escape as he is definitely uncomfortable with his surroundings and maybe does not even fully know his family. "I mean they are not ~~brats~~ ^{attempts} they are my family." How wrong he was, because as soon as he enters the ~~stage~~ ^{argument} to greet his family, his wife is immediately attacked with insults. Namely that of a whore. "I've never had a whore under the roof before."

P

attempts

argument

1st

Teddy suffers from humiliation as his family take more interest in his wife. Not only does the family invite her to stay but during the one last dance with Lenny, she is kissed by him. Joey walks in and says "Christ, she's wide open" and takes her from Lenny and begins to kiss her ass well. Then he takes her to his room for a couple of hours. Teddy merely watches this occurring and does not even utter one word in anger or in protection of his wife. He just pretends things never happened. ~~Surely the man loves his wife, but as Martin Esslin "is pinter out the sheds for the sake of structure?" Supply the man loves his wife enough to tell them to leave her alone and actually walk out the house with his wife. He doesn't do this, and ad waits for her to~~

U

apt K

U

U

	come back downstairs before daring to propose to leave again. This clearly backs a statement made by Esslin, "Is Pinter out to shock just for the sake of shocking?" He could not have been closer to home, closer to the point of the play.	this margin
	When Teddy chats to his family about Ruth and how they would be happy if she stays for a while. So when she returns Teddy does not object but actually presents her with the idea of staying behind and becoming a prostitute.	
	"The family want you to stay a while... You'll have to pull your weight of course." Through these statements, Pinter has presented Teddy as a selfish git who doesn't care	
	Even when his family offer him the idea of giving out brochures in the States to people wanting to travel over here, England, he puts up a little fight and almost readily agrees.	
	On first appearance Teddy appears to be controlling by telling Ruth it's time for bed, but she undermines him by saying she's going for a walk. In the morning Teddy is again undermined and showed to be slightly childish by his father, who offers him apples and kisses. When Teddy agrees to such demands, his father openly mocks him in front of the entire family, "He still loves his father!" Teddy is constantly portrayed as the weak one amongst his family. This leads to everyone preying upon him and taking what they want from him, w his wife and then turning her into a prostitute.	

Peter	Peter uses Teddy as a mere tool worker (in the general	this margin
Q	scheme of things) to help achieve the final climax at the	
end	end of the play. Teddy's weakness and intelligence are	eg?
missin	played upon one last time before he leaves. Each	
ambiguity	family member tells him a different route to take, and	
	being dismissed he says yes to each one.	
	Teddy leaves utterly humiliated with nothing left but his	
	three children back home and so he is forced to	
	escape England and probably never return. Peter presented	
Q	Teddy in a positive light, but through every appearance in	
	a scene, he is shown to be gradually degrading or	
	upon his exit he is shown in an awfully bright	
	negative light. Through this portrayal Peter has used Teddy	
	to bring back Ruth and create the final climax	U
	at the end of the play, upon his departure.	
K	Competence in selecting relevant knowledge,	
	showing a wide range of detailed ref.	
U	Focused on question with material usually	
C	coherently organised with occasional insights	
	Considers other opinions.	
Band		16 17
3		

Examiner comment

The second essay, the (a) option on *The Homecoming* displays similar strengths and weakness. The candidate keeps a better focus on the question, considers the quotation, and offers the view that Teddy's departure is both a humiliation and an escape and then proceeds to outline his humiliation at the hand of the other characters because he is weak. Appropriate quotations and references are used to show that Teddy's authority as a husband is undermined first by Ruth, Max and the actions of the brothers, followed up with straightforward comments such as: 'Teddy does not utter one word in anger or in protection' at the treatment of his wife. The candidate sees Teddy's role as a vehicle for introducing Ruth to the family, and notes the dramatic irony in his defence of the family as not being 'beasts'. The candidate clearly has a detailed knowledge of the play and shows occasional insight for example in the effect of Max's offer of cuddles and kisses, offering a personal interpretation of 'He still loves his father' which supports the candidate's straightforward reading of the character. However the discussion of the significance of the material is brief and restricted: the references to the philosophical discussion with Lenny and the advice on how to get to the airport are used to suggest the simple view that Teddy is not so bright and intellectual as the audience might assume. This essay also raises the issue of the way candidates use critical reading. Here there are two potentially useful quotations from different sources which were not really examined and integrated into the discussion in a way that would enable the candidate to consider the complexities of the play and possibly see alternative readings of Teddy's role in it. It is the level of discussion that keeps the script at the top end of Band 3.

Question 2 (a)

R. K. NARAYAN: *The English Teacher*(a) 'In *The English Teacher* Narayan evokes a colourful and detailed sense of place.'

What do you think are the effects of Narayan's presentation of different areas of Malgudi?

Example candidate response

(a) 'In *The English Teacher* Narayan evokes a colourful and detailed sense of place.'
 What do you think are the effects of Narayan's presentation of different areas of Malgudi?

Malgudi is a fictional place. ~~These~~ This particular place ^{is} created by R.K. Narayan and he became so fascinating ^{about} this name that he uses it nearly in all his novels. 'The English Teacher' is no exception. 'The English Teacher' is a brilliant novel written by a maverick writer who writes about the journey of a man who changes from predictability to unpredictability. Narayan's presentation of different areas of Malgudi show the effects that the man is surpassing.

When it comes to shedding light one may wonder as to how Narayan's presentation of different areas of Malgudi can bring effects. The answer lies in the question itself. Every area is unique in its form. As each finger in a hand is different from each other, even people and places are opposite from each other. Some places are silent where an individual can ^{find} rest for peace of mind. In fact, words worth poems are all ~~to nature~~ connected to nature and shows the differences between villages imposing more on nature.

be written in
this margin

Q.

P

evidence?

evidence?

No.

be written in
this marginRevisory
revision
hour.

and cities imposing more on buildings and busy life. In the same sense P.K. Narayan exploits places to show the changes that ~~he~~ underwent the main protagonist, Krishna.

At the beginning, Krishna residing in the college's hostel shows the predictable life that the latter was living. Despite having a family, he lived nearly half of his life in the college itself both as student and teacher. The clock in the college plays a great role to show the routiness of the main protagonist. When the clock shows ten, the latter go to sleep. Another clear example is the bathroom scene where Krishna goes to take a bath. He knows that there will be a queue. The hearing the name of college itself, one can bring forward that college comprises of ~~it~~ is all about rules and regulations, disciplines. Hence, college's life was a routine for Krishna. It brings a sense of predictability to the latter.

When the novel moves on, Krishna starts to search for a house as his family was coming. ~~This is where~~ with his poignant writing and the way of describing realistically, P.K. Narayan shows Malgudi at its very best. P.K. Narayan shows Malgudi as a busy town,

No.	he was practising it was in a garden.	this margin
11	<p>The garden was full of trees thus near to nature. Krishna admitted that this particular place gave him a peace of mind. 'Pantheism' is define when a person connects to God via nature. In the case of Krishna the latter does the same thing. He finds solace and peace of mind through nature. Thus, it can be said that this particular place certainly had an effect on Krishna.</p> <p>Ultimately, it can be said that Narayan's presentation of different areas of Malgudi is show the changes of the the main character. He changes from predictability to unpredictability.</p>	11
B4	<p>Some ability to select relevant is to address the of some clear understanding of effects & structure.</p> <p>Personal response, mostly supported</p> <p>A generally coherent response, occasionally struggling with complex ideas</p>	12
Band 4		12 ✓ Agreed

Examiner comment

The first essay on *The English Teacher* was placed in Band 4. It shows some ability to use relevant knowledge of the text to address the question, though there was an unevenness in the amount of specific detail available for the different areas in Malgudi is perhaps why the quotation was not used as a focus for some discussion of Narayan's descriptive writing and the way he presents scenes through Krishna's narration. In the discussion on life at the college, the candidate does however show some understanding of the function of the descriptions and their effects. In the recognition of the link between places and character, how Narayan exploits places to reveal feelings and show changes in the protagonist, the candidate shows a clear understanding and some appreciation of the methods of characterisation. There was also some attempt to place this discussion within the broader concerns of 'predictability' and 'unpredictability' – although the significance of this framework of ideas was not really explored and shaped to the task. In the paragraph on Susila the candidate was in danger of drifting away from the main thrust of the question. The essay is

“solid” in that it shows the beginnings of a personal view and some consideration of narrative method and effects, but the tone is often assertive because of the limited reference and analysis of specific details. The paragraph on ‘rushing’ would have benefitted from the supporting reference to the train station, for example and there was much more scope for a discussion of the medium’s garden.

Question 4 (b)

CARYL CHURCHILL: *Top Girls*

(b) Paying close attention to language and tone, discuss the dramatic effects in Churchill’s presentation of the relationship between Marlene and Joyce in the following passage.

JOYCE:	You’ve caught me on the hop with the place in a mess. / If you’d let me know you was coming I’d have got	
MARLENE:	That doesn’t matter.	
JOYCE:	something in to eat. We had our dinner dinnertime. We’re just going to have a cup of tea. You could have an egg.	5
MARLENE:	No, I’m not hungry. Tea’s fine.	
JOYCE:	I don’t expect you take sugar.	
MARLENE:	Why not?	
JOYCE:	You take care of yourself.	
MARLENE:	How do you mean you didn’t know I was coming?	10
JOYCE:	You could have written. I know we’re not on the phone but we’re not completely in the dark ages, / we do have a postman.	
MARLENE:	But you asked me to come.	
JOYCE:	How did I ask you to come?	
MARLENE:	Angie said when she phoned up.	15
JOYCE:	Angie phoned up, did she?	
MARLENE:	Was it just Angie’s idea?	
JOYCE:	What did she say?	
MARLENE:	She said you wanted me to come and see you. / It was a couple of weeks ago. How was I to know that’s a	20
JOYCE:	Ha.	
MARLENE:	ridiculous idea? My diary’s always full a couple of weeks ahead so we fixed it for this weekend. I was meant to get here earlier but I was held up. She gave me messages from you.	
JOYCE:	Didn’t you wonder why I didn’t phone you myself?	25
MARLENE:	She said you didn’t like using the phone. You’re shy on the phone and can’t use it. I don’t know what you’re like, do I.	
JOYCE:	Are there people who can’t use the phone?	
MARLENE:	I expect so.	
JOYCE:	I haven’t met any.	30
MARLENE:	Why should I think she was lying?	
JOYCE:	Because she’s like what she’s like.	
MARLENE:	How do I know / what she’s like?	
JOYCE:	It’s not my fault you don’t know what she’s like. You never come and see her.	35
MARLENE:	Well I have now / and you don’t seem over the moon.	
JOYCE:	Good.	
	Well I’d have got a cake if she’d told me.	
	<i>Pause.</i>	
MARLENE:	I did wonder why you wanted to see me.	40
JOYCE:	I didn’t want to see you.	
MARLENE:	Yes, I know. Shall I go?	
JOYCE:	I don’t mind seeing you.	
MARLENE:	Great, I feel really welcome.	
JOYCE:	You can come and see Angie any time you like, I’m not stopping you. / You know where we are. You’re the	45
MARLENE:	Ta ever so.	

JOYCE: one went away, not me. I'm right here where I was. And will be a few years yet I shouldn't wonder.

MARLENE: All right. All right. 50

JOYCE *gives MARLENE a cup of tea.*

JOYCE: Tea.

MARLENE: Sugar?

JOYCE *passes MARLENE the sugar.*

It's very quiet down here. 55

JOYCE: I expect you'd notice it.

MARLENE: The air smells different too.

JOYCE: That's the scent.

MARLENE: No, I mean walking down the lane.

JOYCE: What sort of air you get in London then? 60

Act 3

Example candidate response

4cb1 Earyl Churchill: Top Girls be written in
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Paying close attention to language and tone, discuss the dramatic effects in Churchill's presentation of the relationship between Marlene and Joyce in the following passage.

← Top Girls*

Written by Earyl Churchill, 'Top Girls' is a drama which shows the different kinds of women, the discrimination between gender and the problem about identity crisis. The passage is extracted from Act III, the last Act of the play.

This particular scene is a flashback done by Marlene in her office. The scene deals with two biological sisters, Marlene and Joyce, and shows their differences.

This scene is a flashback. Marlene is recalling the moment where she visited her sister Joyce. Angie paid visit to her in her office and that is why the latter starts to recall those moments. Marlene is a career-oriented woman. She left everything behind to concentrate more on her career. She is a modern woman who is for Thatcherism. It is to be noted that Angie is ~~the~~ daughter and

Context noted. ✓

PIU

context

No. be written in this margin

nor of Joyce. At the age of seventeen she had an affair and got pregnant. For not ruining her career she decided K that Joyce should look after Angie. To some extent Marlene is bent P towards the masculine side whereas P Joyce plays the docile femininity figure. ~~part of woman~~ Marlene had a mis- Joyce? carriage and left her husband whereas Marlene has lots of sexual affairs and had two abortions. She even claimed that she used K pills so much that she is sterile now. Marlene has a high post and Joyce works in four houses as ~~house~~ home maid. This shows the difference K that exists between these two biological sisters.

The tone that Caryl Churchill uses is different for each character. Being modern Marlene uses a very high ~~tone~~ and an authoritative ~~voice~~ eP whereas Joyce plays the role of a village ~~girl~~ woman. She is a very docile ~~person~~ person. She uses a soft tone.

Joyce: I don't expect you take sugar. Some u
 Marlene: Why not?

Marlene addresses Joyce in a very h high and authoritative tone here. Marlene is an up to date girl. ~~Marlene is an up to date girl~~

Attempts to respond to legs + tone

No.

be written in
this margin

whereas Joyce is not.

Joyce: You could have written. I know we're not on the phone but we're not completely in the dark ages, I we do have a postman.

P The lines above ~~the~~ shows that Joyce is not up to date. She is not connected to technology and likes ~~her~~ ^{of communication} old ways. This is ~~can~~ can be compared to Marlene, Marlene likes to ~~be the~~ move ahead with the world whereas Joyce wants to stay with her old methods.

U The language that Marlene ^{uses} is rough and to ~~some~~ extent ~~spe~~ rude.

U In the passage Joyce uses complete sentences as far as possible.

P whereas Marlene ~~wants to answer~~ as short as possible. This ~~maybe it~~ ^{may be it} shows that Marlene has no affection left for her family.

U It was just a formality to pay her sister a visit. She even claimed that her diary was full of appointments ^{so} she came in the week end.

U Despite being biological sisters, these two characters is different from each other. Marlene is modern whereas Joyce is more ~~kept~~ ^{kept} on the old methods. Churchill wants to

repeated
point

No.	<p>show that despite being blood tied differences can happen. This is so because mentalities cannot be changed. It is an individual who makes his or her mentality. It is not inherited.</p>	be written in this margin
B5	<p>Some understanding of how extract relate to wider text + some limited consideration of literary features.</p>	7
Band 5	<p>Shows some knowledge + some personal response but overall understanding is partial.</p>	8
	<p>While P is a bit repetitive + U is limited to characters does attempt to look at lang + has relevant k of context. So a bit higher in the band I think - compare with the ones & s you gave</p>	

Examiner comment

The second essay on *Top Girls* was less successful because the candidate adopted a descriptive approach to the characters to make a simple point about their 'difference' rather than focusing in detail on the passage and the characters' relationship. There was some evidence of relevant knowledge of the wider text; details of Marlene and Joyce's circumstances, that Angie was Marlene's daughter were presented as a context for the extract. However, there was little attempt to link this to the content of the passage and discuss how their history might have affected their relationship. The candidate chose to pursue a simple comparison of the characters and presented Marlene as authoritative and modern, Joyce as docile and not up to date. This gave a simple structure to the essay but these judgements were not always supported and attempts to use the occasional reference to the passage, such as Joyce's comment on not having a phone, revealed a partial understanding of the text and a limited appreciation of the significance and impact of the extract. Personal response was limited to simple observations that Marlene had no affection for her family, her visit was a formality and her diary was full. There was some limited consideration of the use of language and tone within the extract, but basic observations on Marlene's rudeness or the characters' use of short or incomplete sentences needed illustration and analysis. The candidate noted the chronology of the play, the 'flashback' but was not able to develop it by suggesting how this affected the audience response to Marlene for example. This was work of a basic standard with some evidence of understanding how the part relates to the whole but rather sketchy treatment of the extract itself. For these reasons the essay was placed in Band 5.

PAPER 7

Generic mark scheme

K – Knowledge U – Understanding P – Personal response C – Communication

The syllabus for this paper makes clear what candidates will be expected to do, and what examiners will therefore be looking for: “The questions will test candidates’ ability to read literature critically and demonstrate by informed discussion and opinion an understanding of the ways in which meaning is expressed through a writer’s choice of form, structure and language.”

The most important word above is perhaps “informed”; there is no expectation that candidates must bring to the paper any historical background or knowledge, though this may of course occasionally be helpful – what matters is that they demonstrate an understanding of how to approach a piece of previously unseen writing, and of how to respond to it in a piece of formal written criticism. Examiners will expect candidates to be informed about literary styles, conventions and techniques, and of the most common literary and critical terms; such knowledge will not be rewarded for its own sake – no credit will be given for “alliteration-spotting”; for example – but where a candidate can demonstrate an awareness of how a text is written, can discuss this by means of the accepted terminology, and at the same time show that s/he has also a properly formulated and justified personal response then credit and reward will certainly be given. There can generally be no “right” or “wrong” answers; what matters is that a candidate supports, justifies and argues a response in such a way that the examiner knows that s/he can see how the meaning is being expressed, and can at the same time express such a knowledge and understanding. It may well be that a candidate will express a view which is different from the examiner’s, or indeed different from what is generally assumed to have been the writer’s; unless such a view is demonstrably and unarguably wrong it will always be accepted and rewarded according to its own merits.

Band 6 0–5

- K Evidence of some general knowledge of the text which may be narrative based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text.
- U There may be little or no evidence of understanding of form, structure and language, with some appropriate points made in response to the question. These will be limited and tend to be restricted to plot and characters – the latter treated very much as “real” people.
- P There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- C Communication will be insecure. Expression may be weak with some breakdown in communication. Structure may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.

Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole. There will be little or no mention or consideration of the literary features of the passage.

Band 5 6–9 Work of a basic standard

- K Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.
- U Evidence of some limited understanding of ways in which writers’ choices of structure, form and language shape meanings.
- P Evidence of some personal response to the text but not fully supported.
- C Expression will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple structure to the answer with

some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and indiscriminating. Comment on the wider textual issues is likely to be general. There may be a lack of balance between passage and whole text. There will be some limited consideration of the literary features of the text.

Band 4 10–13 Solid work

- K Evidence of some ability to use relevant knowledge of the text to address the question.
- U Evidence of clear understanding of some ways in which writers' choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of the text.
- P Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- C Expression will be mostly clear and appropriate with a clear, simple structure to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.

In answers to passage-based questions, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with insufficient treatment of the passages. There may be evidence of limited ability to negotiate between parts of a text and its whole. There will be some consideration of the literary features of the text with analysis of the features mentioned likely to be partial or restricted.

Band 3 14–17 Competent work

- K Evidence of competence in selecting relevant knowledge of the text to address with some pertinent use of quotation and direct references.
- U Evidence of sound understanding of some aspects of ways in which writers' choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods, effects, and contexts.
- P Evidence of personal response relevant to the question, supported from the text.
- C Expression will be clear and generally accurate. Structure will be sound – material coherently organised with occasional insights. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

In answers to passage-based questions, work will cover both the passage and its relation to the whole text, and there will be some sense of a relationship between the text as a whole and its constituent parts. There will be competent appreciation of the effects of the literary features of the text and the analysis is supported by relevant examples from the passage.

Band 2 18–21 Proficient work

- K Evidence of proficiency in selecting relevant knowledge to address the question with precise and integrated direct references to the text and supporting quotation. There may be evidence of awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of intelligent understanding of ways in which writers' choices of structure, form and language shape meanings, with analysis and appreciation of literary methods, effects and contexts.
- P Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.

- C Expression confident, with some complex ideas expressed with some fluency. Structure is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole. There will be a proficient appreciation of the effects of the literary features of the text supported by relevant examples from the passage and from the wider text where appropriate. There will be a good knowledge of the appropriate context of the extract or work.

Band 1 22–25 Very good work

Do not reserve this band for the very best work you see but ensure you put scripts into this band which fulfil the requirements described below. There will always be some candidates who are at a standard over the top of the mark scheme.

- K Evidence of a very good ability to select relevant knowledge to address the question with effective use of references and quotation. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of very good understanding of ways in which writers' choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects and contexts, possibly including literary genres and conventions.
- P Personal response to texts will be perceptive, often freshly personal, fully supported with quotation, and may show originality in approach to and treatment of questions.
- C Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. Expression will be accomplished and appropriate.

In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and relate part of a text to its whole and vice versa in a seamless argument. There will be a very good appreciation of the effects of the literary features of the text, with detailed analysis supported by relevant examples from the passage and the wider text, where appropriate. There will be a very good knowledge of the appropriate context of the extract or work.

Question 2

- 2 Write a critical commentary on the following poem, written by the religious poet George Herbert (1593-1633).

Virtue

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky:
The dew shall weep thy fall tonight,
For thou must die.

Sweet rose, whose hue, angry and brave, 5
Bids the rash gazer wipe his eye:
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets¹ compacted lie; 10
My music shows you have your closes,
And all must die.

Only a sweet and virtuous soul,
Like seasoned timber, never gives²;
But though the whole world turn to coal, 15
Then chiefly lives.

¹sweets: perfumes

²gives: gives way

Example candidate response

2.	Write a critical commentary on the following poem, written by the religious poet George Herbert (1593-1633).	A2
	<p>In these four stanzas, the poet conveys to the reader his belief in the immortality of the soul. The poem draws on striking imagery as the poet compares the rose, sweet days and spring to the soul so as to fully express his unequivocal faith in the idea of virtue. The poem's regular rhyme scheme (abab) shows consistency in his ideas as well as mirroring the predictable nature of all life, as is shown by his expressions of how everything 'must die'.</p>	k v P
	<p>The title of the poem conveys to us the central focus of the poet - virtue is, there thereafter, glorified in the poem by use of comparative analysis. The first stanza describes a day as 'sweet... so cool, so calm, so bright.' The poet, here, shows an appreciation of its beauty and serenity but ends the stanza with the assertion that it 'must die'. This conveys to us the fleeting nature of beauty and serenity. In the second stanza, he also glorifies the rose in his descriptions, personifying it as 'angry and brave' so as to convey how striking its hue is. The third stanza compounds the two - day and rose - into the spring and it, too, 'must die'. The junction of these three descriptive stanzas is to appreciate the beauty of these things, while acknowledging that they all pass away. There is a strong sense of the inevitable in these stanzas with the repeated, emphatic use of the phrase 'must</p>	Very clear intro. v K (v) v

die.³

The fourth stanza thus emerges as an (anti-thesis. While it glorifies the soul as 'sweet' - as he does spring, rose and day - he highlights more its endurance than its usual or sensuous beauty. The ^{virtuous} soul 'chiefly lives' beyond all things that 'turn to coal' over time. The use of an absolute 'only' shows the poet's conviction, it is an emphatic statement that shows that his faith refutes all doubt. The very notion of the 'soul' shows the poet's preoccupation with the spiritual, and it is clear that he is a religious poet as the rubric states. The soul is pitted against the more tangible or visible elements of the natural world in this poem. Herbert thus creates the image of an abstract, intangible soul being as strong and sturdy as 'seasoned timber' such that it outlives all things, while the very 'sweet' and appealing spring, rose and day - though more explicit in their beauty and more solid than the idea of a soul - are seen as mortal and subject to dying and becoming fossils). The whole world 'turn to coal'.
Developed

The poet's intent is demonstrated by his emphasis on mortality - the impression given is that virtue preserves the soul and bears the promise of eternal life. He is not attacking the mortal elements of the whole. Rather, he

2. Highlights its beauties. He shows the pervasive nature of a day's beauty - 'the bridal of earth and sky'. He personifies the dew as it 'shall weep thy fall' to demonstrate the full impact of such a beautiful day's end. It may be supposed that day, the rose and spring are merely symbolisms of the kinds of people in the world who, because they have all the beauty and none of the requisite virtue, die away while those that live in virtue live on. This may explain Herbert's lending of human characteristics to these three - the rose is 'angry and brave', the spring is directly addressed as 'you'. Thus, this poem is a statement of the human condition. Reasoned

Herbert utilises several literary devices to enhance the appeal of the poem. The regular rhyme scheme lends to it an effective sound quality. There is extensive use of the 'o' sound throughout the poem which also enhances the sound quality and gives the poem a sense of serenity and a smooth glow. Repetition is particularly effective here - 'so cool, so calm, so bright'; 'sweet rose', 'sweet day', 'sweet spring' and 'sweet... soul' - as it makes the poet's voice more emphatic and effectively impresses the point upon the reader.

His repetition of the phrase 'must die' at the end of the first three stanzas ties them together as they have a common theme - they are mortal in nature - and in

breaking the chain in the fourth stanza by place 'chiefly lives', its polar opposite, the poet sets the virtuous soul apart from the rest. This singular, unique character of the soul is what makes Herbert's idea most appealing as a call to action, a call to virtue. The reader also gets a strong visual impression in the first three stanzas, as well as an appeal to the sense of smell - all of which contribute to the poem's wholesome, (1) vivid character. The poem itself lacks a sense of dynamism, such that the only thing that seems to move is time, this has the effect of highlight the passage of time which is a key issue when dealing with matters of life and death.

On the whole, the poem is effective as the message Herbert intends to send out is clear and perhaps even simplified by the comparison to basic elements such as a mere day, a rose and a season. His strong desire to divert human attention from the tangible and often superficial to the virtuous and enduring is admirable, and, therefore, makes the poem itself particularly appealing.

P = Mature, confident, convincing

U = Intelligent + informed

C = Persuasive + articulate

K = Excellent range

Examiner comment

This is a very good and comprehensive response to the poem; the candidate argues and illustrates a convincing and strongly-felt personal response, looking closely at what the poet says, and at how he says it. The ending is arguably rather lacking in sophistication, but overall this is a clearly focused and confident piece. The candidate begins with an overview of the whole poem's ideas, together with a brief but very apt comment on its regular rhyme scheme – a comment which, most importantly, refers to the effects that this has, rather than being just a bald assertion. The following paragraphs look in turn at each of the poem's

stanzas, with plenty of aptly selected quotations, again noting how these are written by the poet, and how they reflect what he is saying. The fluency and confidence with which the response is written are well exemplified by the paragraph that starts “The fourth stanza thus emerges as an anti-thesis;” where some very brief but always significant quotations are easily and fluently woven into the argument, and the impact of the final stanza upon the poem as a whole is very well presented. As noted above, the final paragraph is perhaps a little less good than the rest of the response, but this is certainly a very secure Band 1 piece, fully addressing each of the appropriate criteria: a very good ability to select relevant material, a very good understanding of how the writer’s choice of structure, form and language shape meanings, a good and fresh personal response, carefully and accurately expressed.

Question 3

- 3 Write a critical commentary on the following extract from the short story *Ways of Love* by Charlotte Mew, published in 1901, exploring in particular how the writer describes the two characters and their relationship with each other.

Captain Henley is a young soldier, about to leave for war; before he goes he has just asked Lady Hopedene to marry him.

<p>'And so you send me away unanswered?' said the young man, rising reluctantly, taking his gloves from the table and glancing meanwhile at the obdurate little lady on the sofa, who witnessed his distress with that quizzical kindness, which distracted him, in her clear, rather humorous blue eyes.</p>	
<p>'I will give you an answer if you wish it.'</p>	5
<p>'I would rather hope, – you do give me a ray of hope?'</p>	
<p>'Just a ray,' she admitted, laughing, with the same disturbing air of indulgence. 'But don't magnify it – one has a habit, I know, of magnifying "rays" – and I don't want you to come back – if you do come back – with a whole blazing sun.'</p>	
<p>'You are very frank, and a little cruel.'</p>	10
<p>'I am afraid I mean to be – both. It is so much better for you.' She was twisting the rings round her small fingers while she spoke, as if the interview were becoming slightly wearisome.</p>	
<p>'You treat me like a boy,' he broke out, with youthful bitterness.</p>	
<p>'Ah! the cruellest treatment one can give to boys,' she answered, looking up at him with her hovering brilliant, vexatious smile. But meeting his clouded glance she paused, and abandoned temporarily the lighter line of argument.</p>	15
<p>'Forgive me, Captain Henley –'</p>	
<p>He scanned the treacherous face to see if the appellation so sedately uttered were not designedly malicious, but her next words reassured him.</p>	20
<p>'I will be more serious. See, – frankly, cruelly perhaps, – I do not know my heart.' She did not falter over the studied phrase. 'You are not the first,' observing his troubled features ruefully, as she dealt the innocent blow. 'You may not be – the last.'</p>	
<p>It left her lips a little labouredly, despite its apparent levity, but he was too much absorbed to notice fine shades of accent, and she went on, – 'I am not so charming as you think me, but that's a foregone conclusion. Shall I say, not so charming as I seem? At eighteen I made – I will not suggest I was led into – a loveless marriage. It was a failure, of course. I do not want to make another. I shrink from helping, shall we say, you? to a similar mistake. You must pardon me if I admit I do look upon you as – young; for years, you know, are deceptive things, – even with women.'</p>	25
<p>His boyish face expressed annoyance.</p>	30
<p>'Ah! I meant you to smile, and you are frowning. I should not be outraged if any one offered me the indignity you resent so foolishly; but then I am not – fortunately or unfortunately – so young as you. Come, be reasonable,' she urged, with a singular sweetness of persuasion: 'if I do not know my mind, is it so strange in me to suppose that yours may change? Again forgive me if I anticipate you. I have been glib enough with "nevers" and "for evers" in my day; but I shun them. I listen to them with more caution now. "Never", "for ever",' she repeated, and mused for a moment over the words. 'I sometimes imagine one is only safe in speaking them on the threshold of another life than this. It is a fancy of mine we should not use them now. Please humour it.'</p>	35
<p>'I am not so diffident, doubtful, nor possibly so cynical,' he began; but she interposed with the wave of a little glittering hand.</p>	40
<p>'Precisely; therefore I warn you. Why,' she proceeded, with an unmistakable note of tenderness, which he did not catch, 'you are even younger than I thought. I am glad – heartily – that you are going to the front. Cut up as many rascals as you can, – a little fighting will bring you a lot of wisdom, and – oh yes! I know what a brute I am! – you want it badly. Come back in a year with your V.C. or without it: anyhow,</p>	45

with an ounce or two of experience in your pocket, and, if you do come back to me' – he winced at the repetition of the 'if' and the doubt implied by it – 'I promise to treat you like a man.'	50
'And give me my answer?'	
'Yes.' She pronounced it with sudden softness.	
'Meanwhile?'	55
'Meanwhile, husband the "ray" if you like, but don't extend it; and remember it pledges us both to nothing. You' – she rapidly substituted 'we – are free.'	
'You are free of course, Lady Hopedene,' he agreed, with becoming solemnity. 'I shall always consider myself bound. I – I – should like you to know that I do not consider myself free.'	60
'As it please you,' she yielded, with a flash of amusement shot at the melancholy countenance.	
'It will be my only consolation,' he returned, with ponderous sadness.	
'So be it, then: I mustn't rob you of that. But remember, if the occasion calls, that I acquit you absolutely from reappearance at this bar.'	65
A slight break in her voice reminded her that the time had come for his dismissal, and she proceeded promptly: 'Now we must say Good-bye.'	
'Only <i>au revoir</i> .'	
'You are very literal; I like the old phrase best.' She rose and took his hand, holding it longer than usual; and he looked down at her perturbedly. 'Am I to have only a frown to keep?'	70
'Keep that,' he cried, suddenly stooping to kiss the frail white fingers in his palm.	
Then he turned away quickly, went out and closed the door, missing, behind it, that curious fragrance of her presence, fresh and keen like morning air in meadows, subtler and sweeter than the faint perfume that hung about her person.	75
She stood motionless, tasting his departure: the smile which she had given him leave to take had faded from her eyes, and they were staring blankly at the door.	

Example candidate response

The writer presents two very different characters and it is in the descriptions of their dispositions and mannerisms that we understand the nature of each character and their relationship. Captain Henley is young and clearly enamoured with Lady Hopedene, while she is a much more complex character to decipher and certainly discern. Every encounter of this sort is a subtle dance of dominance and submission, and we see, through her words and actions, Lady Hopedene dominating this extract. (clear (general) intro)

Captain Henley wishes to marry Lady Hopedene, yet she refuses to give him an answer. Thus, Captain Henley is distressed throughout the extract as her complex character unsettles him immensely. On the whole, he is melancholy and this is echoed throughout: 'distress', 'troubled features', 'annoyance', 'ponderous sadness'. Thus, the writer conveys to us the full extent of the Captain's involvement with her - everything she says deeply affects him and so, his countenance is consistently melancholy. She, on the other hand is portrayed as a more dynamic being. Her mood is constantly changing - she moves from brutal honesty to 'tenderness... softness' to 'amusement and finally to a blank, motionless state'. She speaks considerably more than Henley does and so, we get a more thorough impression of her as a character. (k)

This extract shows the convergence of youth, (v)

with its innocence and naivety, and matured age, with its dogged cynicism and pragmatism borne by experience. We see in Lady Hopedene a sense of wisdom as she advises Captain Herley to avoid magnifying a ray of hope into a 'whole blazing sun'. While he sees her words as frank and cruel, we see that she does so to make him fully comprehend the complexities of life. She speaks of a prior 'loveless marriage' and (this accounts for her realism and cynicism - the writer then, gives us reason to respect her for having learnt from her experiences. The characterisation of Lady Hopedene reveals a woman who takes responsibility for her experiences - 'I made - I will not suggest I was led into'; who is aware of her age especially in comparison to Herley's youth - 'I am not ... so young as you'. She does not believe in absolutes and Herley needs the assurance of absolutes such as 'never' and 'for ever' to allay his distress at potential rejection. Her words - mused, in fact - seem to confuse his more categorical view of the world and this is where the conflict lies - 'I am not so diffident, doubtful, nor possibly so cynical.' While he discerns her personality quite accurately, he establishes himself as her polar opposite. Reasoned

The writer highlights their differences often in this extract. Herley's youth is emphasised by words and phrases, such as 'his boyish

'face', 'younger than I thought', 'youthful
 bitterness'. Her maturity is also emphasised in
 the extract: she begins to find the dialogue
 'wearisome'; her 'grail white fingers' and her
 general perceptiveness as conveyed by their
 discourse all express her maturity. While he
 remains sad thought, her character constantly
 changes and metamorphoses, such that we
 get the impression that the two are infinitely
 various. However, in spite of these disparities,
 the writer shows us the strength of Henley's
 feelings towards her by using affectionate
 language - 'missing... that curious fragrance of
 presence, fresh and keen like morning air in
 meadows.

Ultimately, behind all of Lady's Hopedence's clever
 quips, the writer implicitly shows us her own
 vulnerability. She does not want to risk
 anything, hence her insistence that he only
 return to her after he has lived well
 a little more - 'with an ounce or two of
 experience'. She acquits him 'absolutely' from
 reappearance at 'this bar' so as to avoid
 having any expectations she may have of him,
 and he of her so as to avoid disappointment.
 Therefore, Lady Hopedence ultimately appears to
 be the more vulnerable of the two as
 her bluntness towards him may be a mask
 she hides behind to protect herself. This is
 buttressed by the fact that 'the smile she

had given him leave to take had gazed from her eyes, and they were staring blankly at the door. A great sense of loss is conveyed in her, and this ~~brings~~^{sheds} light on her 'tenderness' and 'softness', as well as the laboured response - all of which Henley misses because he is so engrossed in his distress.

The writer uses direct speech throughout the extract - thereby allowing the reader direct contact with the characters and allowing the reader to form his/her own impressions of the characters, in isolation and in relation to each other. However, while Lady Hopden's words convey her character and experiences as an individual, her feelings are only derived from Mew's few instances of authorial intrusion - the descriptions outside of the speeches. The writer draws many contrasts between Henley and Hopden, but seems to be making a statement about love: that it exists in spite of age, circumstances and disposition but is wholly affected in its development by these factors.

Thus, the final assessment of the extract reveals a young soldier whose innocence and naivety allow him to love and allow him to hope even if his advances are dejected - 'I would rather hope' and a mature woman whose experiences make her stern, or at least temporarily shelve all sentiment because of Henley's

3. inexperience and youth. Hopedene witty, humorous discourse as ~~it~~ ~~at~~ war - 'cut up as many rascals as you can' - and her attempts at lightening the boy's distress make the extract, which would otherwise have been wholly saddening and tragic, a lighter account of the barriers that exist between supposed or potential lovers.

(B1) P = Authoritative, Josephine + direct

U = Intelligent + persuasive knowledge

C = Attractively nature + local

K = Excellent.

(24)

AL

25

Examiner comment

This extract is not quite such a straightforward piece of writing as it may at first appear; the relationship between Captain Henley and Lady Hopedene is not entirely easy to define, and the candidate's opening paragraph, especially its final sentence, makes clear that this complexity is something to explore – the phrase 'a subtle dance of dominance and submission' immediately suggests a sophisticated understanding of Mew's writing. As in the response above to Herbert's poem, the candidate uses a great number of brief quotations, always with ease and fluency, as a means of supporting and underlining the points being made about each character. A criticism could be made that there are times when each character is seen as almost a real, actual, person, but the candidate makes it quite clear that this is absolutely not the case; she says, for example, 'the writer conveys to us . . .', 'the writer thus gives us reason to respect her . . .', and 'the writer shows us the strength of Henley's feelings . . .'; such objectivity becomes more explicit towards the end of the piece, in the penultimate paragraph. There is a very considerable sharpness of understanding here, not just of what the two characters are like, but of how Mew presents them; the candidate is in full control of ideas and critical skills, and the piece fully deserves a high Band 1 mark, with the same confident and successful addressing of all the relevant Band Criteria as shown in the first piece.

Question 2

- 2 Write a critical commentary on the following poem, written by the religious poet George Herbert (1593-1633).

Virtue

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky:
The dew shall weep thy fall tonight,
For thou must die.

Sweet rose, whose hue, angry and brave, 5
Bids the rash gazer wipe his eye:
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets¹ compacted lie; 10
My music shows you have your closes,
And all must die.

Only a sweet and virtuous soul,
Like seasoned timber, never gives²;
But though the whole world turn to coal, 15
Then chiefly lives.

¹sweets: perfumes

²gives: gives way

Example candidate response

Virtue. 3 17

The poem is about the beautiful things found in the world such as the season spring, the beautiful roses and the beautiful day. However the poet explains how this beauty does not last for ever, ideally when it all comes to an end. The only thing that lasts forever is the 'sweet and virtuous soul' as stated in line 13. It is important to note that this poem was written by a religious poet therefore this might be his way of admiring God's creation and giving him thanks. *General overview*

The title 'virtue' is more of an ^{apostrophe?} apostrophe, it's a single effect, it brings about the most important theme that is only stated in stanza four, that only the 'virtuous soul' will remain and 'chiefly live'. The stanzas are written in quatrain form showing that it is well planned and well thought. In essence the poem has a regular rhythm created by the 'abab' rhyme scheme. Hence this creates a musical tone through out the poem. It makes it enjoyable and exciting to read. Moreover, by using this rhyme scheme the poet achieved to bring about the liveliness of nature, the burst of energy it brings about to our life and creating an exciting, high spirited and thrilling atmosphere. Similarly a melodious tone is achieved. The refrain 'For thou must die' at the end of the first three stanzas are lyrical, their repetition enhances the musical tone.

The first line of the poem is full of adjectives, sweet, cool, calm and bright. These are describing words explaining how beautiful the day is. The adjective 'sweet' brings about the ~~levelyness~~ leveliness of the day, to an extent it appeals to sense of taste, as we can taste the tantalizing taste, which brings about our appetite for the day. The adjective 'cool' is to show how peaceful and relaxing the day is, and 'bright' emphasizes how beautiful it is and the brightness might have come from Sun rays. The adjective 'so' shows the extent of the beauty therefore its repetition enforces this. The punctuation in line one using commas slow down the pace of the poem, this is to give the reader time to show their admiration and express their awe.

The opening phrase in line 2 is personified, the day is likened to the bridal of the earth and sky, this has a startling effect as it shows how new the day is. It's like a bride starting a new life in marriage full of excitement, anxiety and joy for they do not know what to expect. However the metaphor 'the dew shall weep tonight' brings about a melancholy tone and gloomy atmosphere showing that the day has to come to an end. The words 'thy, thou' have a biblical allusion effect.

The second stanza is about the life of a rose, how it is full of life hence it is

personified 'angry and brave' This may mean it can live with the thorns on the stem, these metaphorically may be the harsh treatments from animals and human beings. The metaphor 'Bids the rash gazer wipe his eye' shows that the rose is brave enough to overcome any challenges. The colon used brings about a sharp pause as it separates two ideas. Yet again the metaphor 'thy root is ever in the grave' shows that the death of this rose is inevitable. The new 'grave' is an imagery which appears in our minds as the readers as we visualise it. It is not something pleasant however the roses are prepared for it.

The third stanza talks about the colourful season spring, this is the most loved season. The repetition of the adjective 'sweet' in one line emphasize the extent of the beauty this season brings. Everything is colourful and bright it again appeals to our senses as we can taste the 'bitter sweet' of the flowers. More it brighten the atmosphere it brings about enjoyment and excitement. The imagery a 'box of sweets' in line 10, elaborates on the quantity of perfumes, the fragrances smelt in the surrounding, on a similar token it shows its abundance. and how it 'compacted lie' shows how it is neatly packed for everyone's satisfaction. However it always comes to an end like everything else. The metapho

'My music shows you have your clothes' shows that no matter how melodious, how enjoyable this season has been it has to come to an end.

Lastly the last stanza abandons the opening word of 'sweet' that has been used in other stanza but begins with 'Only' this shows a change in idea and direction and brings about a single effect. It raises awareness to show that the poet is now focusing on something different. The opening line 'only sweet and virt^{uous} soul' shows that its fate is different from the day, season and roses. The statement 'like seasoned timber never give' shows that it does not give up though 'the whole world turn to coal' as stated in line 15 it 'chiefly lives' ideally the noun 'coal' indicates all the ugly, horrible and terrifying things life brings but the virtuous soul is the only one that conquers all.

Conclusively, throughout the poem feelings of admiration, adoration, awe, excitement, gratefulness appreciation can be sensed out and felt throughout the poem. This might be because the religious poet wanted them to be felt.

Good + methodical K/U

Some attempts to explore the underp.

P is based on the text.

13

Examiner comment

This is a solid but often quite thoughtful response to the poem, looking in some detail at what Herbert says, and attempting to explore at least some of the effects of his writing. The opening paragraph offers a brief overview of the poem, together with a personal thought in its final sentence. The second paragraph opens with a rather uncertain sentence, but becomes clearer and more straightforward, and while the candidate's discussion of the poet's use of quatrain form and the 'abab' rhyme scheme is critically unsophisticated her attempts to link what she says with the ideas in the poem are certainly sensibly focused. The bulk of the rest of the piece works methodically through the poem, making apt comments on much of the writing in a quite competent but not very incisive manner. When the candidate comes to the final stanza, however, she seems rather less certain of what exactly Herbert is saying, until the very last few words of her penultimate paragraph. The conclusion is not a confident one, and overall the piece must be placed at the top of Band 4: there is evidence of some ability to use knowledge of the text, and of how Herbert uses poetic techniques to form his meanings; there is some argued personal response, and the writing is generally clear and structured.

Question 3

- 3 Write a critical commentary on the following extract from the short story *Ways of Love* by Charlotte Mew, published in 1901, exploring in particular how the writer describes the two characters and their relationship with each other.

Captain Henley is a young soldier, about to leave for war; before he goes he has just asked Lady Hopedene to marry him.

‘And so you send me away unanswered?’ said the young man, rising reluctantly, taking his gloves from the table and glancing meanwhile at the obdurate little lady on the sofa, who witnessed his distress with that quizzical kindness, which distracted him, in her clear, rather humorous blue eyes.	
‘I will give you an answer if you wish it.’	5
‘I would rather hope, – you do give me a ray of hope?’	
‘Just a ray,’ she admitted, laughing, with the same disturbing air of indulgence. ‘But don’t magnify it – one has a habit, I know, of magnifying “rays” – and I don’t want you to come back – if you do come back – with a whole blazing sun.’	
‘You are very frank, and a little cruel.’	10
‘I am afraid I mean to be – both. It is so much better for you.’ She was twisting the rings round her small fingers while she spoke, as if the interview were becoming slightly wearisome.	
‘You treat me like a boy,’ he broke out, with youthful bitterness.	
‘Ah! the cruellest treatment one can give to boys,’ she answered, looking up at him with her hovering brilliant, vexatious smile. But meeting his clouded glance she paused, and abandoned temporarily the lighter line of argument.	15
‘Forgive me, Captain Henley –’	
He scanned the treacherous face to see if the appellation so sedately uttered were not designedly malicious, but her next words reassured him.	20
‘I will be more serious. See, – frankly, cruelly perhaps, – I do not know my heart.’ She did not falter over the studied phrase. ‘You are not the first,’ observing his troubled features ruefully, as she dealt the innocent blow. ‘You may not be – the last.’	
It left her lips a little labouredly, despite its apparent levity, but he was too much absorbed to notice fine shades of accent, and she went on, – ‘I am not so charming as you think me, but that’s a foregone conclusion. Shall I say, not so charming as I seem? At eighteen I made – I will not suggest I was led into – a loveless marriage. It was a failure, of course. I do not want to make another. I shrink from helping, shall we say, you? to a similar mistake. You must pardon me if I admit I do look upon you as – young; for years, you know, are deceptive things, – even with women.’	25
His boyish face expressed annoyance.	
‘Ah! I meant you to smile, and you are frowning. I should not be outraged if any one offered me the indignity you resent so foolishly; but then I am not – fortunately or unfortunately – so young as you. Come, be reasonable,’ she urged, with a singular sweetness of persuasion: ‘if I do not know my mind, is it so strange in me to suppose that yours may change? Again forgive me if I anticipate you. I have been glib enough with “nevers” and “for evers” in my day; but I shun them. I listen to them with more caution now. “Never”, “for ever”,’ she repeated, and mused for a moment over the words. ‘I sometimes imagine one is only safe in speaking them on the threshold of another life than this. It is a fancy of mine we should not use them now. Please humour it.’	30
‘I am not so diffident, doubtful, nor possibly so cynical,’ he began; but she interposed with the wave of a little glittering hand.	35
‘Precisely; therefore I warn you. Why,’ she proceeded, with an unmistakable note of tenderness, which he did not catch, ‘you are even younger than I thought. I am glad – heartily – that you are going to the front. Cut up as many rascals as you can, – a little fighting will bring you a lot of wisdom, and – oh yes! I know what a brute I am! – you want it badly. Come back in a year with your V.C. or without it: anyhow,	40
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with an ounce or two of experience in your pocket, and, if you do come back to me' 50
 – he winced at the repetition of the 'if' and the doubt implied by it – 'I promise to treat
 you like a man.'

'And give me my answer?'

'Yes.' She pronounced it with sudden softness.

'Meanwhile?' 55

'Meanwhile, husband the "ray" if you like, but don't extend it; and remember it
 pledges us both to nothing. You' – she rapidly substituted 'we – are free.'

'You are free of course, Lady Hopedene,' he agreed, with becoming solemnity.
 'I shall always consider myself bound. I – I – should like you to know that I do not
 consider myself free.' 60

'As it please you,' she yielded, with a flash of amusement shot at the melancholy
 countenance.

'It will be my only consolation,' he returned, with ponderous sadness.

'So be it, then: I mustn't rob you of that. But remember, if the occasion calls,
 that I acquit you absolutely from reappearance at this bar.' 65

A slight break in her voice reminded her that the time had come for his dismissal,
 and she proceeded promptly: 'Now we must say Good-bye.'

'Only *au revoir*.'

'You are very literal; I like the old phrase best.' She rose and took his hand,
 holding it longer than usual; and he looked down at her perturbedly. 'Am I to have 70
 only a frown to keep?'

'Keep that,' he cried, suddenly stooping to kiss the frail white fingers in his
 palm.

Then he turned away quickly, went out and closed the door, missing, behind it,
 that curious fragrance of her presence, fresh and keen like morning air in meadows, 75
 subtler and sweeter than the faint perfume that hung about her person.

She stood motionless, tasting his departure: the smile which she had given him
 leave to take had faded from her eyes, and they were staring blankly at the door.

Example candidate response

Ways of Love

3. This passage 'Ways of Love' describes how these two characters Captain Henley and Lady Hopedene act towards each other, most importantly their attitudes and reactions to each others opinions. It is surprising to note that the lady is not portraying a woman who has a man recently proposing to her. This questions ^{their} relationship - and the love they supposedly have for each other whether its genuine or not. ^{who supposes this?}

Not v.
clear

The opening line of the passage 'And so you send me away unanswered?' We sense some disappointment from the young man, he is in shock and surprised. However the phrase 'rising' reluctantly shows that the man was not sure of what was occurring. He did not comprehend the situation. On the other the description of the 'obdurate little lady' draws our attention, she seems like an interesting character, however her response and actions, 'quizzical kindness' as stated in line 3 shows she is not taking the matter at hand serious, she tries to lighten the mood by her charm hence achieving to distract the 'distressed man'. Ideally this introduction shows that these two characters are not on the same page, they want different things moreover portraying the fragility of their relationship. The answer given by the lady has a startling effect, it shows that the lady will not give the answer out

Her own will, but will if the man desires to hear it hence the word 'wish'. We might say this woman shows traces of being inconsiderate. The man prefers 'a ray of hope' This shows he wants to be sure of his standing. This shows that their relationship is based on probabilities and the woman is the one who is more in control. She is in charge and assertive in her nature, the man realises this hence calls her 'frank and little cruel'. These two adjectives may be true about this lady, they describe her nature. ^{evidence?}

Her responses show someone who is impatient, 'I am afraid, I mean to be both' shows her annoyance of the matter and acknowledges that she is both cruel and frank. Moreover her actions speak louder than words. The way 'she was twisting the rings' on her fingers shows she was get bored and show signs of weariness. This might be true about how she feels about the relationship she has with the Captain. The man's reactions 'you treat me like a boy' 'with youthful bitterness' shows that he is aware that the woman has more power than him and most importantly authority. Again we can say this portrays his immaturity and show that he is still young, we can assume that the lady is older than him. This shows that he is not taken seriously in the relationship.
see line 35

However the lady managers everytimes she speaks to drift away from the subject at hand, she brings about her playful nature 'forgive me Captain Henley' this is to give the man some form of self esteem and importance. The adjective 'feacherous' shows that the Captain was not sure of the lady's remarks, he was sure that he is being ridiculed. However her next word do reassure him 'I will be more serious. See, -frankly cruelly perhaps' This is repetition of what the captain said about the lady, therefore her uttering these words herself may be a way of confirming them as she knows herself more than everyone else.

The lady is very open about her feelings and views she states that the captain is not the first man to propose therefore he might not be the last. This greatly show that their relationship is not strong enough to hold marriage, as she is sure she might love someone else and be proposed to. Moreover this highlights how unfeeling the lady is, she does not try to use euphemism towards this matter she states it as it is. Her actions are haunted by her loveless marriage she had when she was 18 as it is stated in line 27. Therefore she is not ready to be committed and what's alarming she looks down upon the man and call him 'young'

This shows how disrespectful she is to a certain extent. However after uttering such words she expects him to be amused 'Ah! I meant you to smile.' She realises herself that she is being unfair to the man 'forgive me if I anticipate you' Her speech from line 30-42 shows that she is in total control of the relationship, she does not give the man a chance to say what he has to say.

After a while, the man's response shows how disappointed he is, this is highlighted by the way he describes his feelings 'am so diffident, doubtful nor possibly so cynical'. This is shocking because we expect him to utter harsh words but he is in disbelief. This results in the lady mocking him stating he is younger than she expected. Their conversation throughout the play does not portray their true feelings for each other however the departure of the young man, leaves the woman longing for him, showing that she feels for the man to a certain degree but is afraid of heart break. Most importantly the man's last action of kissing the woman shows that he will not give up on the one he love, its a symbol of hope he has towards their relationship, as stated through out the passage that he is hopeful.

Methodical, with competent K+U throughout.

17

Examiner comment

This is a rather more confident response, and while the candidate again works methodically through the passage, she demonstrates here a generally quite secure understanding of what the two characters are like, and of how they relate and respond to each other. One major weakness must be immediately noted: although there is a good deal of quotation, there is no mention anywhere of Charlotte Mew, either explicitly or implicitly; there is some discussion of the language used, and of the effects created, but examiners do look for at least some awareness of a writer at work – the writing does not exist in isolation. The opening paragraph is not entirely clear, but after this the piece becomes considerably better, and the first few sentences of the second paragraph show a candidate who can understand at least some of the implications and effects created by the writing. The conclusion – despite two small mistakes (the passage is not from a play, and Captain Henley does not kiss Lady Hopedene, but only her fingers) – is thoughtfully handled, drawing the whole response to a close with reference to the wider extract. This is a competent response to the extract, and is placed at the top of Band 3: understanding and appreciation of the writing is thoughtful and generally clearly expressed.

Question 2

- 2 Write a critical commentary on the following poem, written by the religious poet George Herbert (1593-1633).

Virtue

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky:
The dew shall weep thy fall tonight,
For thou must die.

Sweet rose, whose hue, angry and brave, 5
Bids the rash gazer wipe his eye:
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets¹ compacted lie; 10
My music shows you have your closes,
And all must die.

Only a sweet and virtuous soul,
Like seasoned timber, never gives²;
But though the whole world turn to coal, 15
Then chiefly lives.

¹sweets: perfumes

²gives: gives way

Example candidate response

Write a critical commentary on the following poem, written by the religious poet George Herbert. 1593-1633

The persona in this poem describes the end of a season, Spring. He uses an endearing tone which shows his deep affection of the beauty and goodness brought by the season. Through the use of figurative language, the persona admires the beauty of nature, but, sorrowfully admits that all has to come to an end. This poem can represent the end of a good life or a virtuous person who was so dear to the world. This could be about death of a loved one and the poet seems to compliment his ^{good} deeds whilst comforting the living that "all must die". This shows that death is a natural thing.

Not wholly clear, but a general idea develops

Through the use of initial alliteration, the poet gives rhythm to the poem which tends to comfort the reader. For example

Sweet --, so cool so calm, so bright

This rhythm supported by the endearing tone through the use of 1 words such as 'sweet' 'bright' 'roses' gives relief to the reader.

'from what - it's
the 1st line ...

The poet reminds the reader of the goodness of the season Spring even though it was going to "fall tonight". The season is imaged to a bride which shows that it was the beauty of the earth and sky. Through its colourful roses, sweet scent, bright sky and the calmness of the day, the persona appreciates the works of the

season. In line with this, the description can signify the death of a virtuous man whose works when assessed are admired by man. He might have been a religious man who had shown good, caring and loving nature in a church or community. The loss of this man turned the whole world into coal. This could mean the end of the spring brought summer which is associated with heat and dryness.

There is personification where the persona says;

The dew shall weep they fall tonight

This means that the dear good hearted soul shall be missed by all and his good works were going to end will be remembered by all. I has led to some misreading.

Spring is associated with blooming flowers, green grass and bright leaves, thus the persona connects the beauty of nature to wonderful deeds done by the deceased and this relaxes the reader as one is forced to have a picture in the mind of a beautiful nature and it lightens the sorrowfulness of the brought by the thoughts of the loss. All good things come to an end and in this poem the "virtuous soul" must die. It seem to be a way that cannot be reversed but should be accepted.

Not what is said.

This poem is a free verse with a repetition of the last statement in almost all the stanzas. This shows the

<p>sensuousness of the subject matter. The person's feelings are comforted as he is made to accept that nothing can be done to stop nature for the season had to end. Personification is also noted when the roses are described as if they were human and could be 'angry and brave' as if they are crying for the end of the season which was going to kill its roots as the season 'must die'.</p>	
<p>like music, the season must die away and the sweet days and roses along with it. The poet <u>overused</u> the term 'sweet' making the poem sound like an endearing one yet there is melancholy brought by the death of a season.</p>	why?
<p>Attempts to U, but some misreadings mean that overall appreciation and U are missed. Quite basic, though does attempt to explore at times. C - not a clearly organised argument.</p>	
	8

Examiner comment

This is a basic response, in which the candidate certainly attempts to explore at least something of what the poem says, and of the ways in which Herbert writes, but there is an often quite significant lack of certainty and indeed of simple understanding. The opening paragraph exemplifies this quite well, in that while the second sentence suggests a general grasp of the opening three stanzas, the third sentence appears to miss the point being made about a 'virtuous soul' in the final stanza. There is certainly a quite strong personal interpretation, but while this is pursued at various points in the piece it is not what is actually said by the poet; for example, the section beginning 'There is personification' tries hard to link the personal interpretation about a good man having died with the falling dew in stanza one, but the idea is so far from what Herbert is in fact saying about the end of a beautiful day that what the candidate says here is unconvincing. There are some potentially thoughtful ideas about alliteration, repetition, rhythm, but the comments remain quite simple and superficial, and are not all factually correct – for example, the poem is most certainly not free verse. As just noted, there is some potential understanding here, and the determination to interpret personally is pleasing though not entirely successful; the work is placed in the middle of Band 5, as showing some limited ability to use knowledge of the text, together with some understanding of Herbert's uses of language, and the writing is mostly clear.

Question 3

- 3 Write a critical commentary on the following extract from the short story *Ways of Love* by Charlotte Mew, published in 1901, exploring in particular how the writer describes the two characters and their relationship with each other.

Captain Henley is a young soldier, about to leave for war; before he goes he has just asked Lady Hopedene to marry him.

'And so you send me away unanswered?' said the young man, rising reluctantly, taking his gloves from the table and glancing meanwhile at the obdurate little lady on the sofa, who witnessed his distress with that quizzical kindness, which distracted him, in her clear, rather humorous blue eyes.

'I will give you an answer if you wish it.'

5

'I would rather hope, – you do give me a ray of hope?'

'Just a ray,' she admitted, laughing, with the same disturbing air of indulgence. 'But don't magnify it – one has a habit, I know, of magnifying "rays" – and I don't want you to come back – if you do come back – with a whole blazing sun.'

'You are very frank, and a little cruel.'

10

'I am afraid I mean to be – both. It is so much better for you.' She was twisting the rings round her small fingers while she spoke, as if the interview were becoming slightly wearisome.

'You treat me like a boy,' he broke out, with youthful bitterness.

'Ah! the cruellest treatment one can give to boys,' she answered, looking up at him with her hovering brilliant, vexatious smile. But meeting his clouded glance she paused, and abandoned temporarily the lighter line of argument.

15

'Forgive me, Captain Henley –'

He scanned the treacherous face to see if the appellation so sedately uttered were not designedly malicious, but her next words reassured him.

20

'I will be more serious. See, – frankly, cruelly perhaps, – I do not know my heart.' She did not falter over the studied phrase. 'You are not the first,' observing his troubled features ruefully, as she dealt the innocent blow. 'You may not be – the last.'

It left her lips a little labouredly, despite its apparent levity, but he was too much absorbed to notice fine shades of accent, and she went on, – 'I am not so charming as you think me, but that's a foregone conclusion. Shall I say, not so charming as I seem? At eighteen I made – I will not suggest I was led into – a loveless marriage. It was a failure, of course. I do not want to make another. I shrink from helping, shall we say, you? to a similar mistake. You must pardon me if I admit I do look upon you as – young; for years, you know, are deceptive things, – even with women.'

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30

His boyish face expressed annoyance.

'Ah! I meant you to smile, and you are frowning. I should not be outraged if any one offered me the indignity you resent so foolishly; but then I am not – fortunately or unfortunately – so young as you. Come, be reasonable,' she urged, with a singular sweetness of persuasion: 'if I do not know my mind, is it so strange in me to suppose that yours may change? Again forgive me if I anticipate you. I have been glib enough with "nevers" and "for evers" in my day; but I shun them. I listen to them with more caution now. "Never", "for ever",' she repeated, and mused for a moment over the words. 'I sometimes imagine one is only safe in speaking them on the threshold of another life than this. It is a fancy of mine we should not use them now. Please humour it.'

35

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'I am not so diffident, doubtful, nor possibly so cynical,' he began; but she interposed with the wave of a little glittering hand.

'Precisely; therefore I warn you. Why,' she proceeded, with an unmistakable note of tenderness, which he did not catch, 'you are even younger than I thought. I am glad – heartily – that you are going to the front. Cut up as many rascals as you can, – a little fighting will bring you a lot of wisdom, and – oh yes! I know what a brute I am! – you want it badly. Come back in a year with your V.C. or without it: anyhow,

45

with an ounce or two of experience in your pocket, and, if you do come back to me' 50
 – he winced at the repetition of the 'if' and the doubt implied by it – 'I promise to treat
 you like a man.'

'And give me my answer?'

'Yes.' She pronounced it with sudden softness.

'Meanwhile?' 55

'Meanwhile, husband the "ray" if you like, but don't extend it; and remember it
 pledges us both to nothing. You' – she rapidly substituted 'we – are free.'

'You are free of course, Lady Hopedene,' he agreed, with becoming solemnity.
 'I shall always consider myself bound. I – I – should like you to know that I do not
 consider myself free.' 60

'As it please you,' she yielded, with a flash of amusement shot at the melancholy
 countenance.

'It will be my only consolation,' he returned, with ponderous sadness.

'So be it, then: I mustn't rob you of that. But remember, if the occasion calls,
 that I acquit you absolutely from reappearance at this bar.' 65

A slight break in her voice reminded her that the time had come for his dismissal,
 and she proceeded promptly: 'Now we must say Good-bye.'

'Only *au revoir*.'

'You are very literal; I like the old phrase best.' She rose and took his hand,
 holding it longer than usual; and he looked down at her perturbedly. 'Am I to have 70
 only a frown to keep?'

'Keep that,' he cried, suddenly stooping to kiss the frail white fingers in his
 palm.

Then he turned away quickly, went out and closed the door, missing, behind it,
 that curious fragrance of her presence, fresh and keen like morning air in meadows, 75
 subtler and sweeter than the faint perfume that hung about her person.

She stood motionless, tasting his departure: the smile which she had given him
 leave to take had faded from her eyes, and they were staring blankly at the door.

Example candidate response

<p>The passage is about two young lovers who are at the verge of separation because one has to go to war, but first, they have a conversation about their marriage. Their story is a romantic humorous story where the wife to be seems to be in control. Through their conversation the reader is exposed to an understanding of how things are and how the situation came to be what it is. The man being a soldier, there is a probability that he will not come back alive therefore they can only hope for the better.</p>	No.
<p>This extract is derived from a twenty century writing which has rich sense of diction and full of adjectives and adverbs. This kind of writing makes the story an interesting though kind of complicated to the reader it makes the reader wants to hear more and more. For example phrases such as 'quizzical kindness' makes the reader more attracted to the writer's work. There is also presentation of humour in this 'prose' where even the character is by the author described as one with 'humorous blue eyes'. Humour is also seen when the lady instead of just saying yes at once first brings suspense to Henry as well as the reader. However, the kind of suspense raised brings romance to the reader with the use of oxymoron such as "you are frank and a little cruel". This also can be seen as youthful language.</p> <p><i>not really here</i></p>	<p><i>Rather too general</i></p> <p>P</p>
<p>The description of the characters by the writer can</p>	

paint a picture of an adorable[?] suiting couple. This seem to be a couple from a lower social rank since the husband is a soldier and is sacrificing his honeymoon to go to war. However, they seem to earn a good living through the mentioning of 'the sofa', 'the rings' and the beauty of the woman meaning she was well taken care of.

There is humour in the conversation of 'rings' were the lady takes the metaphorical language used by the Captain and makes a joke out of it. The writer also calls this conversation an interview meaning a lack of seriousness in either one of them, and is becoming wearisome to Lady Hopedene. The name of the lady also draws attention to the reader as to why the writer gave her a long name. She is called 'Lady' even before she accepts to become captain's wife. -contradicts earlier idea that they are married

The lady seem to be young and beautiful, kind and brilliant but carries some cruelty in her. Through their conversation the reader is exposed to the bitterness of the young Captain when he broke out complaining about how he was treated as a young boy. She does not respond seriously at first only after realising the 'clouded glance' from Captain, thus she changes his lighter line of argument.

Lady Hopedene seems to be one character who is never serious about anything and finds it difficult to obtain seriousness at all. She gives a flashback of her previous marriage at a tender age which failed to work and seem to be worried and not wanting to fall in the same trap. This only seem to be an excuse for not wanting to be committed, but, all this annoyed the soldier who could not wait any longer for his answer.

The lady is full of humour which contrast with the Captain who fail to get the lines of jokes given by the lady. She encourages her husband to go out there and be the man she loved and "cut up as many rascals as you can". She claims that he was going to attain his wisdom and growth through war.

She continues to raise suspense and make the man hopeless through the use of the word 'if' meaning she doubted what she said. The man becomes impatient and thus when she shockingly agrees to marry him.

Some considerable uncertainty about the situation/relationship here, no U and P are rather insecure & unconvincing, and at least once contradictory. Some K attempted.

Nonetheless an argument does begin to develop at times.

Examiner comment

This piece opens rather unsuccessfully in several ways, though the candidate does try to offer a broad overview of the extract; the two characters are not 'young lovers', nor are they husband and wife, and while perhaps it is technically correct the word 'conversation' is not the most appropriate for what passes between Lady Hopedene and Captain Henley – their words are surely too full of meaning and implication for such a normally casual and informal term. There is an attempt in the second paragraph to explore at least something of the writing, but the comments and assertions made are not all developed, though the idea of suspense is certainly a valid one; but it remains unclear what the candidate has in mind when saying that 'this also can be seen as youthful language'. The candidate continues to discuss the writing in her third and fourth paragraphs, but while confidently assertive not all the ideas are factually correct, or indeed consistent: the candidate appears unsure about her original suggestion that the two are married; and the idea that they are presented as an 'adorable' couple needs more textual support to be convincing. The mention of Lady Hopedene's humour in paragraph four is certainly apt; however, it is not developed or pursued, and the comment that she has 'a long name' is similarly brief and undeveloped. The last few paragraphs are rather better in focus and confidence, although there is a final factual error at the very end; it is a pity that time apparently ran out before the candidate could complete the work. There is some basic understanding of the situation being portrayed here, and despite the continuing misinterpretations there is again sufficient appreciation to place the work in the middle of Band 5.

PAPER 8

Generic mark scheme

K – Knowledge U – Understanding P – Personal response C – Communication

Band 6 0–5

- K Evidence of some general knowledge of the text which may be narrative based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text.
- U There may be little or no evidence of understanding of form, structure and language, with some appropriate points made in response to the question. These will be limited and tend to be restricted to plot and characters – the latter treated very much as “real” people.
- P There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- C Communication will be insecure. Expression may be weak with some breakdown in communication. Structure may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.

Band 5 6–9 Work of a basic standard

- K Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.
- U Evidence of some limited understanding of ways in which writers’ choices of structure, form and language shape meanings.
- P Evidence of some personal response to the text but not fully supported.
- C Expression will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple structure to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.

Band 4 10–13 Solid work

- K Evidence of some ability to use relevant knowledge of the text to address the question.
- U Evidence of clear understanding of some ways in which writers’ choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of the text.
- P Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- C Expression will be mostly clear and appropriate with a clear, simple structure to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.

Band 3 14–17 Competent work

- K Evidence of competence in selecting relevant knowledge of the text to address with some pertinent use of quotation and direct references.
- U Evidence of sound understanding of some aspects of ways in which writers' choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods, effects, and contexts.
- P Evidence of personal response relevant to the question, supported from the text.
- C Expression will be clear and generally accurate. Structure will be sound – material coherently organised with occasional insights. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

Band 2 18–21 Proficient work

- K Evidence of proficiency in selecting relevant knowledge to address the question with precise and integrated direct references to the text and supporting quotation. There may be evidence of awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of intelligent understanding of ways in which writers' choices of structure, form and language shape meanings, with analysis and appreciation of literary methods, effects and contexts.
- P Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- C Expression confident, with some complex ideas expressed with some fluency. Structure is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

Band 1 22–25 Very good work

Do not reserve this band for the very best work you see but ensure you put scripts into this band which fulfil the requirements described below. There will always be some candidates who are at a standard over the top of the mark scheme.

- K Evidence of a very good ability to select relevant knowledge to address the question with effective use of references and quotation. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of very good understanding of ways in which writers' choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects and contexts, possibly including literary genres and conventions.
- P Personal response to texts will be perceptive, often freshly personal, fully supported with quotation, and may show originality in approach to and treatment of questions.
- C Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. Expression will be accomplished and appropriate.

Question

Discuss Philip Larkin's use of the commonplace or ordinary in his poetry.

Example candidate response

There is diversity and complexity in the things that are all around us, there are people and objects that provoke discoveries about our own humanity; ordinary life is closely observed in Philip Larkin's *Collected Poems*. Throughout the body of his work the reader can relate to both plausible situations and personal reflections expressed through an honest and genuine voice – all the while discovering insights into his contemporary society, our mortality and maybe even abiding human characteristics.

Living in a time of changing values and increased materialism, several of Larkin's poems depict the culture of mid 20th Century Britain. Through *Sunny Prestatyn* we can clearly see a period of discontent and inequality. Here, the exposition sets up an image that will be juxtaposed: "the girl on the poster... in tautened white satin" reveals an attempt to utilise stereotypically sexual desires to pique interest. Later, the anonymous "Titch Thomas" exercises his freedom of expression; readers find a vulgar and explicit "tuberous cock and balls" defacing the advertisement. Larkin's matter-of-fact tone shocks the reader and casts what we see of society in a negative light for there are no pleasantries – it appears that some people are uncivilized. The graffiti, the "huge tits" and "fissured crotch" is frankly described, and I feel that Larkin's tone is indifferent; he accepts what he sees, as is. Whilst sympathy is evoked through the harsh imagery of "her face", "snaggle-toothed and boss-eyed", the reader may find her fate just, or at least expected; clearly, there must be some societal insecurity where susceptibility to the superficial exists to be exploited. In the reactionary violence of the "great transverse tear" one might detect assertiveness, compensation perhaps, for, as Reiss suggests, failed masculinity¹ or perhaps a revolt against this unattainable idealism. However, we are never given an explicit reason for this reaction against the positivity of the "hunk of coast"; the crafting only tends towards possible perspectives. It is this open-endedness,

^{1,2} *Poetry and Prejudice: Sexual Politics in 'Sunny Prestatyn' by Edward Reiss, From About Larkin 7, April 1999*

"the absence of commentary", that "speaks volumes"², that enables the reader to make their own judgement.

clear

Alongside this treatment of the ordinary in society in a largely open-ended manner, Larkin sometimes places himself within his work personally, or even adopts the voice of the masses. Such is the case in *Fiction and the Reading Public*. The public demands someone to "give me a thrill" and "give me a kick", for something "that'll sound like real life" – immediately, we can perceive a desire to escape into, something resembling but distinct from reality. Rhyme here, in addition to the fast pace of short phrases, applies a comical and even satirical tone. There is no "care" for "how" or "what"; Larkin's word choice implies his society's superficiality. This increased human consumerism, also alluded to in *Here*, is not necessarily universal for the poet distances himself – these comments are presented through integrated quotation. Larkin is delivering an observation of others. It is the "Reading Public" that wants to "feel good", and hopes that "'somehow' God plait[s] up the threads". Whilst there is an absence of commentary, what is taken to be commonplace implies perhaps, that society craves order and escape from reality.

Balance established between poet and subject
 direct & indirect
 observation
 of humanity

valid point

But Larkin's superficiality casts humanity in a grave light; it may not however, be the entire picture. Structurally, Larkin commonly uses the ordinary in opening stanzas to prepare the reader for exploring themes. The casual tone in seeing "a couple of kids" and the explicitness of guessing "he's fucking her and she's taking pills" in *High Windows* shocks; the apparent contradiction in tone that "this is paradise" intrigues the reader to know why. Without any reluctance to be present in this poem, the use of "I" provides us with a genuine voice – Larkin's own views on something commonplace are revealed. Observing "bonds and gestures pushed to one side" we are meant to consider traditional values, "like an outdated combine harvester", ignored or replaced in modern society. Larkin's simile also alludes to the removal of tools; in this case, morals are discarded when their usefulness or relevance has expired.

Real moment
 in time

uses
criticism
effectively

However, allusions are not explicit and while Banville believes that Larkin "never sought to hide his views"³, readers may find it difficult to ascertain Larkin's true attitudes. The "long slide" is ambiguous, leading to "happiness" and being "like free bloody birds" sets up a difficult paradox as the image of sliding tends itself towards abandonment of civility or even going towards hell. But on closer examination and an awareness of the rise of atheism that had happened in Larkin's lifetime we can explore several possibilities – indeed, this opportunity gives precedence to an additional idea that the ordinary can trigger self-reflection. As the generation prior "dreamed" for such freedom, we can surmise that it is a human trait to try and push for greater liberties. However, Larkin's portrayal of the "couple of kids" is not positive and the unflattering phrase "this lot" used to describe his own peers "forty years back" reveals that people oppose change, even when they themselves desire it. Simply observing ordinary adolescents has resulted in the revelation of the complexities of human morality. Larkin's admission of his past escape from "sweating in the dark about hell" allows us to appreciate the evolution of thought – he once departed from accepted norms like the adolescents are now and this trend will continue.

valid
point

effective
embellish

the
same

Bearing this in mind, the apparent negativity with which Larkin treats humanity is only a matter of perspective, for society's standards always shift. This evolving nature is also observed in *The Trees*. Again, the opening sets a scene: "the trees are coming into leaf...the recent buds relax and spread" evokes a sense of renewal and growth. However, the expected positiveness of "their greenness" instead brings "a kind of grief". Taking something so simple, Larkin facilitates reflection and complexity – the rhetorical question on rebirth highlights our inevitable mortality: we are jealous of nature's "yearly trick". Larkin perceives however, that this immortality is in fact a "trick" and the assertiveness of the short and final "no, they die too" reveals our awareness of mortality. In this poem however, death is not the absolute end; the chant-like "begin afresh,

³ *Homage to Philip Larkin by John Banville, from The New York Review of Books, Volume 33, Number 5, February 23, 2006*

afresh, afresh" opens up the possibility of an 'immortality' of sorts as new generations, new "rings of grain" provide continuity and "unresting castles".

Yet, even with this 'avoidance' of death, we are often made to consider it; reflection is triggered by even the most ordinary of things. As a very short poem that can be summarised as 'life-to-death', *Take One Home for the Kiddies* is abrupt and to-the-point. The controlled, almost unreal "shadeless glass" can be interpreted as an illusion for the list in line 3⁴ evokes a sense of artificiality that is potentially free of the harshness of reality. This is proven untrue. Larkin's subsequent observation is made more shocking: "Mam, we're playing funerals now". There are no euphemisms here besides the guise of a 'game'; death can happen around anyone, anytime. Dired.

Similarly, in *The Mower*, where the ordinary is used for introducing the random death of "a hedgehog" to affect the reader more significantly, we are made to appreciate how, no matter how "unobtrusive" a being, anything can be "killed". Of course, even death, which is more common than we might initially consider, may result in further thoughts; Larkin's summation involves the reader through the personal pronoun "we" and use of "should" – he implores us to "be kind while there is still time".

Of course, our time is limited and *Ambulances*, receiving "glances" but never reciprocating, also elicit reflection. With a broad and generalised statement that "all streets in time are visited" the reader is made to acknowledge universal human frailty. We are drawn to sympathise the "wild white face", whose image we can clearly visualise, and whose surroundings: "children strewn on steps" and "women coming from the shops" we can clearly imagine. The situation is made plausible, is made real. Moreover, Larkin's honesty, noting the "whisper" of "poor soul", not for the injured, but at people's "own distress" implies another human trait: we are all capable worrying solely about our own mortality, even in the light of others'. Life, with all its variety, makes us think about death, and about ourselves.

⁴ Line 3: "No dark, no dam, no earth, no grass –"

Larkin once said that poetry was simply a way “to create... to praise... to externalize”⁵. We can certainly appreciate this as even the most common or ordinary setting is presented in a clear manner, bringing with it complexity or unspoken commentary regarding some aspect of life. There is nothing fantastical in Larkin's work – there is no need for it as his use of the commonplace engages us and explores that which is truly exciting: ourselves.

1503 Words

⁵ From an interview of Philip Larkin in *Paris Review*, reproduced in *The Art of Poetry No. 30*

Examiner comment

Assignment title: this is a simple and directly-worded task, requiring the candidate to explore a particular and exact aspect of Larkin's writing.

There is a lot of aptly selected quotation throughout the essay, with critically thoughtful comments on some of the words and phrases used – often, as in the second paragraph, which focuses upon “Sunny Prestatyn”, appearing to be no more than illustrative, but in fact demonstrating a confident critical grasp of the impacts that Larkin is creating. There is some even better comment in the fourth paragraph when discussing *High Windows*, and again in the seventh, looking at *Take One Home for the Kiddies*. The ease and fluency with which critical comments are made is indicative of a very good candidate.

Personal opinion is shown throughout the response, which is clearly and logically structured; it is a pity that the approach takes a largely poem-by-poem approach, with little cross-referencing between poems, but this is nonetheless a valid approach to the task in hand, and an appropriate focus is well sustained.

Knowledge, understanding and critical appreciation of the poems are all well managed and controlled.

The candidate's own opinions and judgments are always evident, and there is some quite brief but nonetheless apt reference to other critical opinion – Reiss and Banville are quoted and briefly commented upon; it is a pity that Banville's name is mis-spelt, though it is correct in the footnote. There is also a useful brief quotation from an interview with Larkin himself.

The opening paragraphs of the essay are very confident indeed: the candidate introduces his subject, weaves quotations easily and fluently into his argument, quotes and acknowledges some secondary critical comments, and makes simple but apt contextual points about the cultural background to the poems. Arguments are made fluently and confidently as the piece progresses, and while one could criticise it for a largely poem-by-poem structure there is clear evidence of a reasonably confident overview of Larkin's writing as a whole; the poems have been studied as parts of a larger collection and not just as separate individual pieces. A top mark in Band 1 is justified here.

Question

Discuss how Tom Stoppard explores the issue of identity in the play *The Real Inspector Hound*.

Example candidate response

"It is my belief that here we are concerned with what I have referred to elsewhere as the nature of identity." (Moon, from *The Real Inspector Hound*)

In an attempt to define the Muldoon Manor play in his somewhat pretentious review, Moon ironically recognises one of the main issues of *The Real Inspector Hound*.

Stoppard explores the issue of identity in the play through language and the whodunnit genre. Language should give meaning, but here it is often misunderstood or has multiple interpretations. Likewise, the whodunnit genre should follow well-defined conventions, but Stoppard uses these conventions to play with the idea of identity rather than secure it. Identity is also defined by a critical gap between subject and object, but this breaks down, causing a perceptual confusion. This is highlighted through staging, which presents the off-stage and on-stage worlds, a demarcation that disintegrates. The duality of public and private roles is also blurred, shown through the characterisation of the drama critics.

The play is based around Agatha Christie's 'The Mousetrap', which follows the conventions of the whodunnit genre. The play within seems to initially follow these conventions to the point of cliché. This is shown by the setting of Muldoon Manor, filled with characters that are potentially murderers. It is isolated by swamps, and a "deadly fog", making the setting more ominous. The fog is also metaphorical as meanings are often not transparent. This is shown before the appearance of Inspector Hound:

"Fog!"

"Is he bringing a dog?"

This misinterpretation of homophones is comic, but linguistically indicates the confusion of identity. The slipperiness of language is also emphasised by the card games in the play within. These scenes seem to be full of double meanings. For example, Simon says to Major Magnus:

"My round, I think, Major."

Concise
expression

clear
presentation
of broad
debates

Concise
expressed
effect of
linguistic
feature

This could be interpreted as Simon's turn at the card game, or his rivalry with Magnus for Cynthia's affections. This emphasises the post-structuralist view that although we assume language to give a fixed meaning, this is in fact a false assumption. Derrida's theory suggests that language is a series of signs, but no sign is 'closed' in the sense of a fixed meaning. All signs bear the traces of previous (mis)interpretations and contextualisations and are open to (mis)(re)readings as contexts change again (Eagleton, 1983). This recontextualisation is shown through the structure of the play, where the third act seems to be a rerun of the first act. In this second run, the card game is a mixture of multiple games such as chess, snap and bingo. The change from the first run, now with a confusing combination of signifiers, shows that meaning shifts with context, just as how Birdboot, although initially confused by the game, adapts to play it. This makes us question whether identity is stable, as meaning in the original sense is recontextualised and reinterpreted. This change is also shown by the genre. Birdboot tries to identify the genre when the play begins:

"It's a whodunnit man!"

However, Moon later says to Birdboot:

"You're turning it into a complete farce!"

The play itself needs definition, as it moves from a seemingly clichéd whodunnit, to having farcical elements, and finally a tragicomedy when the protagonists are murdered. Through the language and genre of the play, Stoppard presents identity as an elusive concept.

Stoppard uses staging to highlight a difference between a 'real' or off-stage world, and the artificial on-stage world of Muldoon Manor. From the beginning of the play, we are aware of a body present on the stage, fulfilling the conventions of the whodunnit genre. However, this also adds to the element of farce, as the play literally takes place over a dead body. The sofa is used as a prop to hide and reveal the body, and therefore the identity of the victim. The play also starts with the stage direction:

"[The audience appear to be confronted by their own reflection in a huge mirror.]"

This has an unsettling effect on the audience as the reflection is a reminder of their subjective identity. The actions of the critics add to this effect as they behave as the audience would when waiting for the play to start. The audience, therefore, identifies with the critics who also occupy the 'real' world. On the other hand, the on-stage world is presented as "an idiom" of the whodunnit genre, creating a clear distinction between the

Clear summary of theoretical material which is channelled towards the play

well concluded, developed

paraphrase

stereotypical artificial world and off-stage world, separated by the 'footlights.' One critic suggests, "Stoppard produces a kind of double vision which challenges the validity of the real itself." (Crossley, 1986, p. 16). The initial distinction between the real and artifice makes the breakdown of this duality more dramatic as the play progresses. The climax is reached when Moon, frustrated by the ringing phone, picks it up, causing Birdboot to enter the on-stage world. Birdboot then seems to be recontextualised by the play within, which does not follow predicted rules. For example, Birdboot anticipates Magnus' arrival and tries to avoid being knocked over, but Magnus enters from the next wing and hits Birdboot. There is also overlapping between the on-stage and off-stage worlds. Cynthia says to Birdboot:

"Stop – can't you see you're making a fool of yourself!"

This is followed by Moon's interjection:

"She's right."

The play lends itself to a postmodern reading. The intersection between the off-stage and on-stage worlds has parallels to Baudrillard's theory of implosion, which describes a collapse in the distinction between the simulation and reality in society and therefore "the very experience and grounds of 'the real' disappears." (Best & Kellner, 1991, p. 119). The blurring of distinctions is emphasised by the artifice becoming a determiner of the real: what Baudrillard calls "hyperreal" (ibid). This is suggested by the recontextualisation as the critics enter the clichéd world of the play. It appears as if the play defines them, as the subjective critics of the play now become objects of the play. The difficulty in discerning the simulation from the real is clearly indicated by the off-stage and on-stage merge, highlighting the breakdown in identity as the play progresses. ✓

well-integrated
or clearly
explained
theoretical material

The drama critics, Moon and Birdboot, show the confusion of identity through the distortion of their public roles and private fantasies. The merge of these causes the critics to enter the off-stage world, and leads to their downfalls. Moon is the second-string critic who attends the Muldoon Manor play as a replacement for his superior, Higgs. Moon's identity seems to be dependent on Higgs:

"My presence defines his absence, his absence confirms my presence."

Moon relies on his societal role for his identity and fantasises about a "bloody coup d'état" where all subordinates rise to the first-string position. His desire to impress is shown

through his 'high-brow' critical language, where he seems to find meaning in the play which is clearly cliché:

"I think we are entitled to ask – Where is God?"

His inflated language shows his misinterpretation of the play. His question implies a search for a foundation of meaning, a transcendental signifier, but in this context it seems totally absurd. Through this absurdity Stoppard seems to deny the relevance of talking about 'meaning' in any fixed or permanent sense. It is Moon's fantasy of being first-string that allows him to seamlessly transition identities to Inspector Hound in the on-stage world. The discovery of Higgs' body indicates an actualisation of Moon's private fantasy which has ironically been lived out. Although Moon acts as the Inspector who is part of "the force", he is equally assured of another identity, shown through his response to Magnus' query of whether he is the real Inspector Hound:

personal
interpretation

"You know damn well I'm not! ... I only dreamed..."

Perhaps Moon's dreams are excessive, for which he is punished by Puckeridge, who has set the play up as a "trap" for both critics.

Birdboot, in contrast to Moon, is a 'low-brow' critic, controlled more by instinct. This is suggested by the stage direction:

"[(Birdboot) grasps reality in the form of his box of chocolates.] "

The emblem of chocolates symbolises Birdboot's sexual appetite which causes his fantasy to overpower the real. Although he attempts to hide behind the guise of "family man", he constantly moves in and out of his public and private roles:

"A ladies' man! ... Myrtle and I have been together now for – Christ! – who's that?"

close
reading
of language
feature

The anacoluthon in his syntax highlights the ease with which his identity shifts between public persona and private fantasist. Birdboot enters the play within in pursuit of the actress playing Cynthia, easily replacing Simon as the archetypal philanderer. He loses critical detachment due to his fixation, and in dark irony, has his identity annihilated in a "startling denouement." Also ironically, Hound and Simon, who replace Moon and Birdboot in the audience, produce a more truthful critique of the play within although they are from the illusory world:

"It lacks pace. A complete ragbag."

This emphasises the critics' loss of critical distance as they appear less 'real' than characters from the play.

thoughtful
comment
on effect

In conclusion, through his use of misinterpreted language and genre, staging of the real and illusory worlds, and characterisation of the critics, Stoppard presents the issue of identity. Perhaps the identities of the critics are comically effaced to point out the fragile nature of identity itself.

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Bloom, H. (ed.). (1986). *Modern Critical Views, Tom Stoppard*. N.Y: Chelsea House

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Examiner comment

Assignment title: this is quite a demanding task, and it is worth noting that the Centre concerned gave the same title to all their candidates; it might possibly have been more helpful to at least some of the less confident to have offered them a slightly more straightforward question. Having said this, however, it is clear and unambiguous in what it asks, and the use of the word "how" is a useful hint to candidates that they must address language, structure and action in order to demonstrate how meaning is created.

There is a good deal of close reading in this response, and it is generally well focused on the question; the long third paragraph (starting "*The play is based around . . .*") contains several good examples of how a confident candidate can explore the effects and ambiguities of language; two other examples, near to the end of the response, are also worthy of note: in the paragraph starting "*The drama critics, Moon and Birdboot . . .*" the candidate comments on Moon's question "*I think we are entitled to ask – Where is God?*"; and what he says is sharp and relevant to the play's meaning and the question that is being addressed. Later in the same paragraph his comment on "*A ladies' man! . . . Myrtle and I have been together now for – Christ! – who's that?*" is very sharp indeed; his use of the term "anacoluthon" is correct and helpful, but it must be stressed that candidates are certainly not required to use more than the most common critical terms!

Throughout, there is plenty of confident, well-argued and well-developed critical judgment and opinion in this response

Knowledge and understanding are very strongly evident in the response. Various kinds of context are introduced and alluded to, always as a means of supporting the developing arguments and opinions. There is a wealth of personal opinion and response here, and this is enriched by reference to a few other critical views: comments by Crossley and Eagleton are referred to, and some critical theory is also mentioned – Baudrillard, Derrida, Best and Kellner. Candidates are certainly not required to make more than a handful of such references, and the essential thing is that they are *used* rather than just quoted. This candidate adds a partial bibliography; if one is added – always a good idea, and certainly likely to add authority to a response – it does need to be complete.

Overall, this is very clearly a more ambitious response to the same task than the previous response, seeing the idea of identity as more than just personal but also as relating to the nature of different kinds of dramatic and literary genre. There are moments when the candidate appears to be somewhat unsure of the concepts

and indeed the language that he is using, but given that this is Advanced Level rather than university level work a mark within the top band is entirely justified; the writing certainly measures up to the demands of the Marking Criteria for work in Band 1: among its other many and good qualities, it is 'perceptive, often freshly personal, and may show originality in approach . . .'. The essay clearly fits at the higher levels of this band.

Question

Discuss how Tom Stoppard explores the issue of identity in the play *The Real Inspector Hound*.

Example candidate response

The Real Inspector Hound is a 20th century play by English playwright Tom Stoppard. Using Agatha Christie's "The Mousetrap" as a direct source, *The Real Inspector Hound* is a parody of the 'whodunnit' murder mystery genre. Stoppard uses the convention of this genre to clearly locate the 'world' of Muldoon Manor, but we soon see what is less clear is the position of the two drama critics who have come to review the play-within- the play.

Stoppard explores the issue of identity through the blurred barrier between the two theatre critics, Moon and Birdboot, and the actors onstage. In the play Stoppard uses the characterisation of the two critics to display an observation of fantasy and reality being put side by side as they are able to live out their fantasies through their involvement in the play. Finally, Stoppard manipulates the genre of the whodunit murder-mystery to give the play an unexpected significance.

The issue of identity is present from the beginning of the play as the border between the critics and actors is blurred. The effect on the audience is created by staging and that they are "confronted by their own reflection in a huge mirror" and this is unexpected. The mirror locates identity and has the effect of us, the audience, identifying with another audience, the critics. Therefore, as the critics are drawn in to the play within, we the audience are pulled in with them. During the climax of the play as "The phone starts to ring on the empty stage", Moon becomes irritated and goes onstage to answer it only to hand it to Birdboot upon discovering the caller's identity as Birdboot's wife Myrtle. At this point the border between on-stage and off-stage disappears and Birdboot is driven into the plot, taking the role of Simon Gascoyne.

When Birdboot is suddenly killed Moon again moves on-stage to investigate, making a smooth transition into the role of Inspector Hound. In contrast, the actors for Simon and Hound "are occupying the critics' seats". An identity shift is seen here as Simon and Hound takes on the real life roles of Birdboot and Moon respectively. Both characters are able to live out their fantasies through taking part in the play. Birdboot no longer becomes the husband that cheats on his wife, and Moon is no longer the man who desperately wants to be known and admired. Hound and Simon mirror the critics' identities, but there is also opposition shown. An example of this is at the end of the first half of the play where Moon mentions the play on-stage "has élan" whereas Hound comments "It lacks élan", emphasizing that Hound speaks more truth. The identities of the critics have been usurped as the play-within-play has unseated them.

Concisely expressed comment on effect

PP? - nice para what new? Separate category in being? down pd?

Puckeridge, who has now become first string as both Moon and Higgs are out of the way. At this point the barrier that separates the on-stage and off-stage world has vanished completely as Stoppard brings up questions of identity with the quick unmasking of the characters.

Yes, explore them

The genre of this play demands identification. Suggested by critic Birdboot, the play happens to be a "sort of thriller" having noticed the corpse on stage. It has given identity to the characters as it is defined by established rules. *The Real Inspector Hound* presents a striking resemblance to Agatha Christie's "The Mousetrap", but also to another one of her plays "The Unexpected Guest" which contains similarities to a sudden change in identity. However, in this play the genre is unstable. At first glance the title of the play "The Real Inspector Hound" hints at the issues of identity. The audience may question the title since this should be about the identity of the criminal, not the detective. Stoppard's manipulation of the genre makes the audience question the play's identity.

A corpse "lies sprawled face down on the floor" from the start of the play as a mere 'prop', creating suspense. Simon and Mrs. Drudge encounter it unknowingly several times throughout the play but "Quite fortuitously, her view of the body is always blocked", preventing her from discovering the identity of the corpse. The corpse is initially not a character of the play, but upon Birdboot's discovery that it is first string critic Higgs it becomes a character.

effect of this

Elements to the defining of the genre are shown in the beginning with the stage directions describing the situation that are part of the murder mystery genre. Examples of this include "A telephone fairly well upstage" and "The body of a man lies sprawled face down on the floor" as well as a radio speaking in parts of the play. These are displayed as realistic as possible, since the play needs to be secure in its convention. This makes a clear gap between the 'real' world of the critics and the conventional/artificial world of Muldoon Manor. By establishing the gap between the two worlds, Stoppard makes their intersection more dramatic.

concrete explanation of effect

The characterisation of the Moon and Birdboot is also used by Stoppard to highlight the issue of identity. Stoppard himself asserts that originally the play was not meant to be about critics. He merely wanted to show two members of the audience being swept into the action, and critics such as Birdboot and Moon happened to be distinct and recognisable types.

Birdboot claims himself as "a respectable married man" but ironically reveals more of his womanizing attitude the more he tries to deny it, such as shown in his defensive overreaction when Moon says "The lady I saw you with last night!" During Simon's performance, his existence was meant to expose Birdboot, who is an off-stage character. They were both attracted to Cynthia as soon as she appears, and in some way there is a parallel between Simon's dialogue and Birdboot's actual thoughts revealed when Birdboot takes the role of Simon.

support -

Moon's fantasy is to become a first string critic so he will be able to gain worldwide recognition. His fantasy involves the death of Higgs in order for himself to become first string. There is one clear example where his verbalised thoughts get carried away and as a result his speech becomes a kind of soliloquy. It can be said that throughout the play Moon has misidentified himself as he has already become first string after Higgs' death. Moon's 'art' presents a higher level compared to Birdboot as shown by their conversation. Moon's choice of chocolates includes "Chateau Neuf du Pape '55 cracknell" adding an elegant touch to his manner of speaking. However, he is brought down to Birdboot's lower standard by his acceptance of Birdboot's suggestion of "caramel". Their public and private role slips in and out, emphasising a slippery meaning further complicating the issue of identity.

In conclusion, the issue of identity is explored by Stoppard's play of the murder mystery genre and with the play's blurred boundaries between fantasy and reality. Also the two critics' involvement in the play parallels and overlaps their own lives and provides a force for moving the plots of both the play-within-play and the play forward. I believe that Stoppard is able to bring out the issues of identity through pure coincidences in which ultimately leads to the death of the two critics.

Examiner comment

Assignment title: this is quite a demanding task, and it is worth noting that the Centre concerned gave the same title to all their candidates; it might possibly have been more helpful to at least some of the less confident to have offered them a slightly more straightforward question. Having said this, however, it is clear and unambiguous in what it asks, and the use of the word "how" is a useful hint to candidates that they must address language, structure and action in order to demonstrate how meaning is created.

Throughout, the candidate has a clear sense that this is a play, not just a text to be read. There are several moments where theatrical effects are noted and discussed, for example in paragraphs three and four. There is not much exploration of the actual words spoken by any of the characters, or of the ways in which Stoppard's humour is created, so some aspects of the creation of meaning are rather limited.

The candidate shows a generally sound knowledge and understanding of what happens in the play, and links this to the question from time to time, though the idea of "identity" is not always foremost in the argument.

The writing and argument are clearly presented and structured, and while much of the response can be read as the candidate trying to include as much as possible of his own general views of the play it is nonetheless mostly focused in an appropriate way. There is some good and helpfully directed contextual material – the thriller genre is briefly mentioned, as are two works by Agatha Christie, in both cases as a means of supporting the argument rather than just for their own sake.

No alternative critical ideas are hinted at or used; this is mostly personal response.

Overall, the candidate makes a good attempt at addressing the idea, and certainly shows a sound knowledge and understanding of the play, and in particular of its theatrical nature as well as its literary qualities. The overall argument is not wholly fluent, and the issue of identity is not consistent throughout, but there is sound knowledge and some attempts to establish a personal view and response. A mark at the very top of Band 4 is justified here.

Question

Larkin's poetry can be dark, amusing, cynical or deeply reflective, all communicated in a distinctive voice. Explore those features of style that give Larkin's poetry its distinctive voice.

Example candidate response

Philip Larkin's poetry can be said to be most influenced by his father who died of cancer.

This has left a scar on his work as being morbid and macabre in most of the subjects that he deals with. Death, ageing and spirituality certainly occupy the foreground in his work, individualized with his use of **crude and blatant language**. Most critics would agree that Philip Larkin poems are "bleak, if not blunt"¹ and this is upmost true. However, Larkin also adopts a **humorous, colloquial and sardonic language** which is a unique feature of 'Larkinesque' along with poetic techniques and structure.

Not really

General.

In the poem 'Afternoons', Larkin speaks in a **melancholic voice** to convey the idea of change and demands of parenthood and loss of youth. Firstly, we see that the **diction** he uses to describe the low spirited mothers contain negative connotations. The word "hollow" indicates the sense of emptiness and "assemble" and "expect" shows the need for mothers to constantly look after their children like it is their duty. The title "afternoons" symbolizes that the mothers has reached the mid-life and while becoming so, their beauty is "thickening". We may also notice the many fading and ending images that occur; "summer is fading", "Leaves fall" and fading of their "courting-places" their "beauty" and the control over their own lives. This poem reveals the feeling of nihilism for the mothers as they are bewildered by "something [that] is pushing them". The process of ageing is indubitably happening to all the rest of us, but without anyone really noticing.

needs developing

Picks out individual words - not well developed

There are occasions in 'The Mower' where Larkin sense a loss of self-pride and feels the need to mask himself. He uses **acerbic language** to conceal his sympathy and guilt for "a hedgehog jammed up against the blade", "Mauled" Larkin also uses a **balanced sentence**; "I got up and it did not" to highlight the continuation of life with the absence of someone or something that you felt attachment to. Larkin also employs sardonic humor in 'This Be The Verse' to mask the bitterness of the problems of family life in which he himself is more than likely to have encountered. "They fuck you up, your mom and dad" is typically Larkin and he has regulated the line very well to fit the **iambic tetrameter** thus giving the line a chatty, rhythmic, flow. It almost sounds childish, indicating a way of childishly reacting to a problem, by taking irrational actions. The title itself is **comically ironic** as its archaic phrasing demands the readers to pay close attention to what will be a statement of great wisdom.

Not really

Relate back to text

¹ Criticism by Peter Lorence in response to the poem "High Windows"

Structuring of poems is also a substantial method used by Larkin in effectively delivering his voice. Larkin's **distressed voice** due to his loneliness is presented in the poem 'Dawn' through **structure**. **Rhyme scheme** of ABABCC corresponds to the inconspicuous repetitive cycle of his daily life whilst the last line is distinguishably longer as a conclusion and an emphasis to his "loveless" and "cold" feeling. Description of the clouds as "flying" indicates rapidly passing of life/time. Larkin's voice is crestfallen in this poem due to the paucity of time to love someone. Again, **structure** is used to help convey his **deeply reflective voice** in the poem 'Aubade'. The time of day for the first stanza is just before the break of day; in the last stanza, the poem concludes with the sun rise in the morning. This indicates to the readers that there is still a time to make things right: Larkin is in remorse for "the good not done, the love not given", we can acknowledge and address this now before time is "torn off unused".

repetition
and '5'

a little
distressed

not really engaging with the bigger issues of the text

link?

Larkin uses **conversational voice** to show his cynical view on religion. In 'Church Going' the poet states that "the place was not worth stopping for" as if it is a shame to be visiting church. We are shown Larkin's atheist views of afterlife as he tells us in 'Aubade' that when we die we will "not be anywhere" and that religion is "created to pretend we never die". However, we later see an **irony** of him contradicting to his contemptuous mindset on religion; "it pleases me to stand in silence here." Larkin rebukes himself of going to church (perhaps God has let him down before), but cannot resist the "compulsion" and seeks for spiritual peace. It seems that Larkin has faith in God to some extent: without the religion and the concept of working towards going to heaven, Larkin feels desolated; "nothing, and is nowhere, and is endless"¹. Larkin, a nonbeliever, is very much aware of the transcendent element of religion. He is in a predicament, due to the struggle between his coherent mind of disbelief and the spiritual allure towards God.

significance?

A peculiar mocking form of **various voices** is adopted in the poem "A Study of Reading Habits" where the speaker in the poem is very unlike Larkin but a juvenile and twisted character whose **tone** is filled with **hallucination and cynicism**. The poem talks about reading books during three different stages of life which corresponds to the three stanzas. The first stanza contains **colloquial and slangy language**; "keep cool", "dirty dogs" to characterize a young boy with childish compassion towards super powers who uses reading as a way of escape in real life. In the next stanza, the speaker becomes older and is

¹ High Windows

aware of new forms of self-pleasure and satisfaction: women, sex and violence. Larkin uses **obscene verbs**; "ripping", "clubbed", "broke" to convey the boy's pubescent fantasy and sadistic thoughts. In the last stanza, Larkin reveals his rather embarrassing **voice of disappointment and regret** and tries to hide it with his self-mocking stance. He concludes with a **blunt and stark statement**, "Books are a load of crap", and conveys us that when you avoid problems in life you will never be able to deal with reality. !

ack of structure
 The 'Wedding-Wind' is a juxtapositional poem in which Larkin presents a **dark and austere voice along with the bright and joyful voice**. The narrator asks three **rhetorical questions** that imply an overwhelming and wondrous euphoria that she is feeling due to love and marriage. One may think that this is a poem which suggests that happiness overrides the complexity and hardships in life but the **symbolism** of the "wind" digs up an **underlying theme**. Like, the "wind", love is portrayed to be a capricious element which is subject to change. Larkin dominates the authentic idea of love and marriage with his use of rhetorical question and symbolism. detail?

wetop
 Larkin's thoughts and feelings **is** skillfully conveyed with his **reflective voice** which seems to be spoken out of his own strong conviction. His dark, stark view of death clarifies the fact that we can't cheat death, as shown in the poem 'Aubade', "death is no different whined at than withstood". Larkin seems morbid and obsessed with death; "unresting death, a whole day nearer now" notifying us that we are too oblivious to see death as something that is always around us. Larkin's **personal voice of advice** is often suggested in the last stanza of his poems. He offers irrational and impractical solutions to problems; "don't have any kids yourself", "get stewed" but also presents remarkably good advices; "we should be kind/While there is still time"³. His poetry demonstrates a continual juxtaposition of emotional consummation which veers back and forth between defiance and resignation.

Tense?
 Larkin's **characteristic voice** has been **obscene, sardonic, stark and dark**, but alongside it were the emotions and the passion towards his writing. Larkin discusses certainty against uncertainty and matters that are out of this world. His ideas were conveyed aggressively but clearly, which allowed me as a reader to share his thoughts and beliefs. However, some readers may understandably feel discomfort and detached from the harshness and explicitness of his style of language.

¹ This Be the Verse

² A Study of Reading Habits

³ The Mower

Examiner comment

Assignment title: the second sentence, where the task itself is given, is relatively straightforward, though arguably too big in scope for an essay of only 1000-1500 words. The first sentence offers some suggestions as to the kind of characteristics that might be explored, without any apparent allowance for other possible moods that can be found; such guidance may be helpful to a less confident candidate, but possibly limiting to a stronger one, and while there may have been plenty of discussion in advance of the actual writing of the work, it does appear a quite complicated question. It might perhaps have been better to simply set the

second sentence on its own.

Throughout, there is some attempt to explore the effects of Larkin's language and imagery, though this is mostly assertion and illustration rather than close discussion of exactly *how* he creates particular effects; paragraph two, for example, lists a number of quotations, but little more; the third paragraph goes a little further, noting the "*chatty, rhythmic, flow*" of the poem, but this is not related to the task in any meaningful way; the fourth paragraph is a little better, but while there is some close reading this is again not explicitly linked to what the question asks.

The candidate's opening paragraph tries to establish what the essay will address, but there is rather too much here, and in the event very little is actually said, apart from the possibly relevant and helpful opening idea about Larkin's father. The candidate follows this with a series of quite close discussions of a good number of poems, with quotations and comments; there is some attempt to analyse, but the candidate relies more upon assertion and illustration than upon critical exploration.

The arguments presented are reasonably clear, though the slightly strange and distracting use of emboldened words and phrases does not really help a reader, and is perhaps suggestive of a lack of real structural confidence. An understanding of the text is evident, but it is restricted to a focus upon individual poems rather than upon any wider and over-arching grasp of Larkin's poetry. There is, after the opening few sentences, no sense of any contexts – social, biographical, cultural – within which Larkin was writing, or in the knowledge of which we can appreciate his work.

Personal opinion is evident, but there is no suggestion, either implicit or explicit, that other critical views have been considered by the candidate.

Overall, there is certainly an attempt to address the idea of a 'distinctive voice', and there is some basic knowledge and understanding of the poems used; the Marking Criteria suggest a mark in the middle of the Basic band.

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