

Example Candidate Responses

Cambridge
International
AS & A Level

Cambridge International AS and A Level Literature in English

9695

Paper 3

For examination from 2015

Cambridge Advanced

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International Examinations

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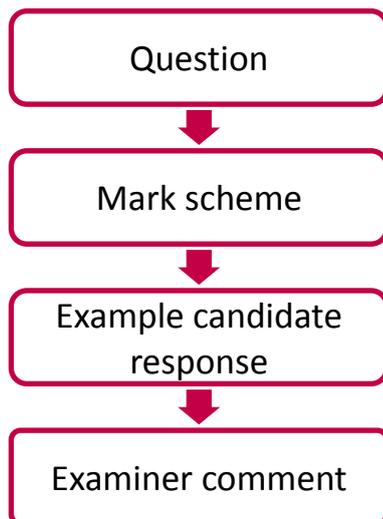
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Introduction

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 candidate responses have been chosen to exemplify a range of answers. Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each component 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 marks.

Past papers, Examiner Reports and other teacher support materials are available on Teacher Support at <https://teachers.cie.org.uk>

There are some changes to the format of mark schemes for examinations from 2016. Bands have been changed to Levels and level descriptors have been inverted so that the highest level is Level 6 and the lowest level is Level 1. New specimen mark schemes for examinations from 2016 are available on <https://teachers.cie.org.uk>

Assessment at a glance

A Cambridge International A Level qualification in Literature in English can be achieved either as a staged assessment over different examination series or in one examination series.

Once Advanced Subsidiary has been achieved, inform Cambridge if the candidate wishes to take the Advanced Level – this notification is not required in advance of achieving the AS qualification.

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% |

Assessment at a glance

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% |

Dictionaries may **not** be used.

Texts are **not** allowed in the examination room.

Teachers are reminded that the latest syllabus is available on our public website at www.cie.org.uk and Teacher Support at <https://teachers.cie.org.uk>

Paper 3 – Poetry and Prose

Section A: Poetry

Question 2a

June 2015 Question Paper 31 is available on Teacher Support Site at <https://teachers.cie.org.uk>

Mark scheme, all questions

Using the mark bands

Place the answer in a band first. Look for the ‘best fit’ of the answer into a band. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a band, in order to be placed in that band. Then award a mark for the relative position of the answer within the band.

Candidates may address the question in many different ways. Do not expect any particular focus or approach and do not penalise answers for leaving out a particular focus.

Reward what is there, showing what you are rewarding, in your comments.

Consider all strands and weigh up the performance as a whole in placing the answer in a band, then show that you have done so in the summative comment, e.g.

Sound K of texts, some evidence of U but mostly narrative, occasional evidence of P, mainly clear C.

Assessment Objectives:

- Ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures;
- Understanding of the ways in which writers’ choices of form, structure and language shape meanings;
- Ability to produce informed independent opinions and judgements on literary texts;
- Ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.

Each answer is marked out of 25, in accordance with the General Marking Criteria below.

Each band is divided into strands corresponding to the Assessment Objectives – Knowledge, Understanding, Personal Response, Communication.

Mark scheme, continued

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.

Mark scheme, continued

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.

Mark scheme, continued

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.

Example candidate response – high

| | | |
|---|---|---|
| 2 | a | <p>Wilfred Owen uses soldiers' voices in his war poetry to make it more personal and thus more hard-hitting. Unlike in poems such as '1914' or 'Futility' where the tone is much more vague and impersonal, his poems where he uses soldiers' voices such as 'The Dead-Beat' and 'The Letter' are, to me, more thought-provoking and allow you to connect with the soldiers.</p> |
| | | <p>To begin with, the use of soldiers' voices in the poem 'The Dead-Beat' is important as it conveys how the war dehumanises soldiers because otherwise they couldn't cope. We see the soldiers' voices through the use of speech within the poem and the use of colloquial language; for example, the 'dead-beat's' cry of "I'll do 'em in!" connects us with this soldier</p> |
| | | <p>as we see how desperate he is to survive. However, it is unknown whether he is referring to the Germans or to the warmongers in Britain. Owen creates this ambiguity to express his own opinion that the British warmongers were the real enemy. At the time this view would have been common among the soldiers and</p> |
| | | <p>therefore Owen is able to portray the opinion of many soldiers through the voice of one. This is supported by another soldier, claiming "It's Blighty!" - in other words, it's Britain that is causing all of the pain of the Great War. Another important effect that the use of direct speech in this poem has is to show how the soldiers have been dehumanised by the war.</p> |
| | | <p>The amount of death and brutality that soldiers would have seen during World War One was so intense that many soldiers lost the ability to sympathise with their comrades. In 'The Dead-Beat', this is personified in the Doctor. He is described to have a "well-whiskered</p> |

Example candidate response – high, continued

| | | |
|--|------|---|
| | | laugh", showing firstly how he has resorted to alcohol in order to cope with the scale of death that he witnesses daily, and also conveying a sense almost of jollity - he does not seem bothered by the deaths around him and thus he has become dehumanised. |
| | k | Furthermore, he says "that scum you sent down last night soon died. Hooray!" Rather than being upset about another death, he is relieved because it is one less injured soldier for him to worry about. |
| | u/p | |
| | P | The effect of this is shocking - contrary to the image of camaraderie that was adopted in England at the time (through poets such as Jessie Pope and her pro-war jingoisms) Owen used individual voices to portray the harsh truth; ^{that} many soldiers had become so void of emotions that they did not care when another died. This links with the poem 'Inspection' when the soldier is told by his official "blood is dirt". Again we see a lack of sympathy for any pain or suffering because they are so surrounded by it, and instead it is treated unkindly, as mess or 'dirt'. |
| | k | This poem also uses the voices of the soldiers in another way and not just through direct speech. They are also prevalent in the poem itself, showing how deeply the opinion ran that the soldiers had become dehumanised. When describing the 'dead-beat' soldier, Owen uses phrases like "stupid like a cod" and "heavy like meat", which are completely lacking in emotion or sympathy and suggest that perhaps Owen himself no longer possesses such qualities. These similes portray the soldier as an object rather than a human being and thus we see how the soldiers had to become insensible in order to cope. Therefore in this poem, Owen uses the soldiers' voices both through direct |
| | ap/v | |
| | u/k | |
| | same | |
| | u/p | |
| | u/k | |

Example candidate response – high, continued

| | |
|----------|--|
| | speech and within the poem itself to portray how the soldiers of the Great War were dehumanised and lacked sympathy for their comrades, creating a shocking effect but one that you can connect to due to the use of soldiers' voices. |
| 2nd poem | Another poem that uses soldiers' voices is 'The Letter'. However I believe both the way in which it is used and the effect that it has differs from 'The Dead-Beat'. The format of this poem is not an emphasis on direct speech but rather in a letter to the soldier's family at home, and this differs from 'The Dead-Beat' (although both use colloquial language thus allowing us to form a personal connection). A letter from a soldier to his family would have been a very personal thing and so this poem gives us insight into the soldiers' beliefs and priorities. The soldier in this poem makes reference to his "feet" and "bread" and seems to avoid mention of the suffering of war. This depicts how soldiers did not want to trouble their loved ones and so instead talked about relatively trivial things. In my opinion, the effect of this is different to 'The Dead-Beat' though just as important. Instead of portraying soldiers as dehumanised and unsympathetic, it shows how much they care for their family and thus creates sympathy for them as they are surrounded by so much misery but are still trying to send a positive image home. In the second part of the poem, we are made aware that a bomb has exploded next to the soldier writing the letter. However, instead of panicking, the soldier simply says "I'm hit." Perhaps in some ways this is similar to 'The Dead-Beat' because it portrays a lack of sympathy for injuries as |

Example candidate response – high, continued

| | | |
|--|--------------------|--|
| | <p>K</p> <p>PK</p> | <p>they are so common - clearly the soldier has been faced with this situation before as he stays calm and knows exactly what to do. His individual voice portrays the horror of the situation but this is not reflected in the letter he is writing - again emphasising how the soldiers did not feel pity for themselves or anyone else, and did not want their families to know the truth. The poem finishes with the soldier to ask his friend to "write my old girl" - despite having been shot, his priority is on his family, creating sympathy for him and showing the true priorities of the soldiers.</p> <p>In conclusion, Owen uses soldiers' voices to portray the true beliefs of the soldiers and to make his poetry more personal through direct speech and colloquial language. This has two main effects; as in 'The Dead-Beat', where it helps portray soldiers as dehumanised, and in 'The Letter', where it creates sympathy for the soldiers as we see their priority of their families.</p> |
|--|--------------------|--|

Examiner comment – high

This effective essay begins by setting up an argument in response to the question, while the opening also places the chosen poems into the context of Owen's poetry. The particular qualities of poems with soldiers' voices are recognised and two appropriate poems have been chosen.

The essay initially focuses on 'The Dead-Beat'. It gives an overview of the poem but quickly picks up matters of the use of speech and colloquial language, with quotations used to support the points. There is some consideration of interpretations before the essay goes on to discuss Owen's use of voices of other soldiers, making links to Owen's concern with the dehumanisation of soldiers in warfare. The focus on the Doctor shows specific and detailed knowledge with appropriate comments. Quotations are used effectively to support points about the Doctor's attitudes to the dead and dying. The points here are also developed with historical and literary contexts; attitudes to war are discussed with reference to Jessie Pope and Owen's poem 'Inspection'.

The essay moves on to consider the poetic voices as a soldier's voice as well as the use of direct speech in the poem, which allows the candidate to comment on the descriptive similes used. These successful points could have been more focused if the essay had acknowledged Owen's created persona, rather than making the assumption that the poetic voice is Owen himself.

The essay moves on to consider 'The Letter' with the purpose of contrast, giving shape to the argument of the essay. Again a quick overview provides the foundation for points to follow. The essay discusses how the soldier avoids communicating difficult truths, presenting a sympathetic view of him to the reader. The discussion of 'The Letter' is less detailed than the treatment of 'The Dead-Beat', but the poem is nevertheless used purposefully and successfully in the overall construction of the argument.

The essay's conclusion pulls together the main points already made rather than making any new final point. This essay demonstrates highly proficient selection of knowledge of Owen's poetry and shows some intelligent understanding of how direct speech and voice is created and used by the poet to effect the communication to the reader. It is clearly constructed with evident relevant personal response.

Total mark awarded = 20 out of 25

Example candidate response – middle

| | | |
|---|-----|--|
| 2 | (a) | <p>The poems 'The letter' and 'the sentry' were both written by Wilfred Owen with the characteristic of having a frontline soldier as their personas. In the case of both poems, the persona is used ^{as a} literary device ^{tool} to garner the sympathy of the readers, whilst also giving an indept portrayal of the soldiers themselves along with the presentations of the War.</p> <p>'The letter'</p> <p>The content of 'the letter' is shown to contain very intimate and personal exchange ^{exchange} between the persona and his wife. Wilfred Owen deliberately inserted tone the tones of suggesting social intimacy by the ^{the} inclusions of the word 'mother' and the ^{the} R/U through the mention of the persona's little children asked to be 'kissed' by the end of the poem. This has a decisive impact upon readers who might sympathize with the persona due to the connotation of love and affection being rudely interrupted by the presumed death of the persona. On the side note, 'The sentry' opts to attract the readers sense of sympathy through a completely different means. The blinded soldier in the poetry poem is shown ^{portrayed} in the poem merely as an out of place child due to the being 'coaxed' by the other soldiers and the 'Whifling' the of the said soldier. This Idea of a soldier being a mere child at times of War</p> |
|---|-----|--|

Example candidate response – middle, continued

| | | |
|--|--|--|
| <p>K P P</p> | | <p>is similarly developed by Owen in 'The last laugh' where a soldier cries out his 'mother' and 'father' in a pathetic pathetic visualization, 'Childishness and Pity. Thus, via visualizing soldiers as hopeless children, rather than the traditionally believed image of proud Warriors, Owen manages to grasp the the readers at sympathy towards these soldiers, coming from their own vo.</p> |
| <p>K K K K K K/P</p> | | <p>Both poems also manages to paint an impression of Warfare at the front. In 'The letter', the persona mentions the dominant absence of them 'Square headed men', whilst 'The sentry' seems spends the the former half describing the soldiers struggle through (much'. The portragal here is significant in it self since it shows the lack of physical contact between the two opposing armies between that is st. in stark contrast to the prop propagandistic ^{shows} portragal, like wise, the both the poem, that action only occurs at a distance, the persona ber in 'The letter' being 'hit' and the soldier in 'The sentry' being the victim of an enemy artillery shell. Ergo, through all these devices, Owen manages is able to show a realistic intepretation of modern Warfare to combat the jingoistic notion propagated by early war propaganda that illustrates war as being 'Adventerous' whilst censoring its true nature. This is somewhat alluded to</p> |

Example candidate response – middle, continued

| | | |
|-------------|---|--|
| | | in 'the letter' where the real action |
| U-Structure | | in warfare is written in Brackets, censoring |
| | P | the morbid contents from the persona's 'dear wife' |
| | | and ultimately the public. ^{a further} |
| | | presumption of ^{the} persona's |
| | | The soldiers in both poems are also |
| | | developed by Wilfred Owen. In the |
| | | 'The letter' the amount of formality |
| | | initially instigated from 'with the B.E.F' |
| | | remark is negated instantly with the |
| U-ling | | curse of the persona for his broken 'pencil'. |
| | U | This sense of informality is maintained |
| | | throughout the poem via the use of |
| U-ling | | colloquialism in the words 'Ruddy' and |
| | | the persona's insistence ^{ce} of ^{on} an not |
| | | accentuating the letter 'H' in such words |
| | | as 'eaded' and 'uns'. Here, Wilfred Owen |
| | P | Manages ^{to} give life to words these soldiers |
| | | rather than pertaining the amount of stripped |
| | | down individuality usually associated with |
| | | the common soldier. Owen also suggests the |
| | | amount of camaraderie that exists between |
| | | the soldiers through the persona's use |
| | U | of 'us' in as a synecdoche to symbolize |
| | | the persona and his group of men. The sense |
| | | of camaraderie, on the other, is completely |
| | | forgotten in 'the sentry' where the persona |
| | | is shown to have 'Forgotten] [the blinded] |
| | K | soldier there' and the blinded soldier |
| | | being 'flung for dead' also accentuates the |
| | | lack of comradeship. Rather than paint the |
| | P | soldiers with character like 'the letter', 'The |
| | | Sentry' also presents soldiers as a degraded |

Example candidate response – middle, continued

| | | |
|--------|--|---|
| U-ling | | life forms similar to animals from the diction 'herded' and living in a 'den' connoting lack of humanity and dominant animalism. The |
| K | | degrading factor is also referred to by Wilfred Owen in the 'Dulce et decorum Est' where soldiers are reduced to old hags. In retrospect Wilfred Owen manages to capture different portrayals of soldiers from both 'The sentry' and 'The letter' through a soldier's voice |
| P | | In conclusion, Owen remains ^{true to} through his promise of writing about the pity of war. Since The horrid the presentation of war coupled with sympathy and the forlorn visualization of soldiers is cleverly captured by Owen through the voice of his own comrade. |

Examiner comment – middle

The opening of the essay introduces two appropriate poems, 'The Letter' and 'The Sentry', without directly focusing on the issue of voices raised by the question.

The ongoing discussion, however, implies a competent grasp of the question by referring to the 'intimate and personal exchange' of 'The Letter' and the 'tones of... social intimacy (intimacy)'. The role of this 'exchange' in creating reader sympathy for the soldier is clearly recognised. A link of sympathetic response is used to connect 'The Letter' with 'The Sentry', creating a purposeful development of the essay. The plight of the soldier is considered appropriately, though this without a clear and direct focus on the issue of soldiers' voices raised by the question.

The essay continues to deal with the two poems together, moving between them logically and easily. It considers again the situation of the soldiers in warfare. While there are quotations from soldiers' speeches, opportunities to discuss voice and dialogue directly are missed. Therefore the focus on the question is implicit rather than explicit. It is stated that Owen does 'show a realistic interpretation of modern warfare', which is certainly true, but the point is not directly related to the question. There is, however, some recognition that the bracketed sections of 'The Letter' represent what is not expressed to the soldier's wife at home.

There are more direct comments on voice when the essay looks at the use of colloquialisms and the dropped 'h' of casual speech, appreciating that by these means Owen creates a sense of individuality for the soldiers and that a sense of camaraderie is created by the dialogue. This is contrasted to the absence of comradeship apparent in 'The Sentry', though the points here are less well supported.

It is only at the end of the essay that the candidate refers to voice. While this is a competent essay, with appropriate selection of knowledge and some sound understanding of poetic method, a clearer focus on the question would have gained a higher mark.

Total mark awarded = 15 out of 25

Example candidate response – low

| | | |
|-----------------------------------|---|---|
| 2 | a | <p>Owen has used the characters at within his poems to display a number of emotions and reactions to the happenings within the poem. As most of his poems involve the tragedies of war, Owen makes use of the characters within his poem to project as a sense of dread and despair.</p> |
| Needs focus on 'soldiers' voices' | | |
| P - unsupported | | <p>Within his poems, the soldiers are subjected to heavy amounts of cruelty and suspense. Most of these are results to a number of feelings towards the readers and also the poet themselves. The fact remains that the soldier's voice is the proof of how horrible and terrifying war can be.</p> |
| Q | | <p>A prime example of this use of soldier's voice is in 'Dulce et decorum est'; during the gas attack. The soldier in a state of panic shouts 'gas! gas! gas!' followed by the panic-stricken fellow infantrymen desperately trying to get their gas masks on in time. 'gas! gas! gas!' was a repetition by Owen to portray the sudden attack of gases used by enemies. The repetition showcased the panic of the infantry as they were as he desperately try to inform his fellow soldiers. The exclamation marks used complimented the hectic state of the soldiers. Another interesting thing is that it seems that the soldiers very much feared the gases and were not composed when the enemy used them. In contrast to the soldier just saying 'gas!' only once, repeating it would compliment the fear that the soldiers had towards the gas bombs. It was something that the soldiers had did not want to face during battle. The effect of these is the suspense and panic of war. War was not predictable as shown to how the soldier's reacted to the gas shells.</p> |
| K | | |
| K | | |
| U - lang | | |
| U | | |
| U | | |
| P/U | | |
| P | | |

Example candidate response – low, continued

| | | |
|---|---|---|
| <p>P</p> <p>U</p> <p>U-logy</p> <p>P</p> <p>P/K</p> | <p></p> <p></p> <p></p> <p></p> <p></p> | <p>The soldier's voice can also be used as an indicator of suffering; again using 'Dulce et decorum est'. As ^{Owen} Owen described one soldier who was 'gargling' from his 'froth-corrupted lungs'. The word 'gargling' used by the Owen was a cacophonous sound in which proved was the sheer brutality of not being able to speak due to the gas, only able to gargle which could not be understood. The sound was 'gargling' voice was enough to portray how soldier's are dehumanised and die a horrific death due to the gas. His voice was a compliment to why the soldier's feared the gas as discussed in the previous paragraph. The soldier's voice in this paragraph proved that on the effects of what it has on the readers; the feeling of helplessness as well as a painful death, which was the reality of war.</p> |
| <p>K</p> <p>P - unsupported</p> <p>P</p> | <p></p> <p></p> <p></p> | <p>Another poem can also be used to showcase on how Owen makes use of the soldier's voice to describe his message on war. 'The Sentry' involves a scout who was blinded due to a bomb shell. The soldier screamed 'I'm blind!' which creates a pitiful effect towards the soldiers. The soldiers were taken away of their senses. It also creates the effect that war takes away a person's ability to sense and feel, causing these soldiers to be aloof and hardened. By poem When Owen wrote 'the Sentry', the words 'I'm blind' may not literally mean the soldier lost his sights but was a subtle message that soldiers are senseless towards life when they are put to war.</p> |
| <p>P</p> | <p></p> | <p>Another part of the poem in which Owen makes use of the soldier's voice is during the final part of 'the Sentry'. The blinded soldier; although although not quoted has said that he saw the light that his fellow men had flashed but their</p> |

Example candidate response – low, continued

| | | |
|---------------------------------|--|--|
| <p>P</p> <p>P</p> <p>U-logy</p> | | <p>'lights have already died out.' The imagery here is very pitiful as the last part of the poem implies. It invokes the effect that the soldier was hoping to see again but only for the reader to discover that the light has died out. It creates a negative effect towards the idea of hope in courtesy of the ^{hopeful} hopeful soldier. The soldier's voice portrayed the futility and hopelessness of war and its effects of the soldiers. The readers would also be able to feel the sense of hopelessness on the soldiers, with the juxtaposition of 'light' and 'died' age in one line of the poem, which further justifies this feeling of dread and futility.</p> |
| <p>P</p> | | <p>In conclusion to this essay, Owen has made use of the soldier's voice to voice out in his poems to voice out the inhumanities of war and the chaos it brings to the men. The soldier's voice was a powerful tool to project the reality of war, which bushes the propaganda of their countries who portray the 'digne et decorum' of soldier's and the glory, fame and respect it gives. It was The soldier's voice was a powerful tool against jingoism,</p> |

Examiner comment – low

The opening of this essay acknowledges the context of ‘the tragedies of war’, but no reference is made to the question until the third paragraph, meaning the first two paragraphs are general and undirected. When the question of soldiers’ voices is brought into focus, the first poem chosen is ‘Dulce et Decorum Est’. While there are points to be made about this poem, there are several other poems in the selection which would provide richer grounds for discussion. The choice here limits the candidate as the only example of voice the essay examines is ‘Gas! Gas!’. Though the quotation gives an inaccurate triple repetition, the point made about the indication of the suddenness of the attack and the ensuing ‘panic’ is valid. The point, however, is laboured without development in the paragraph.

The reference to the soldier ‘gargling’ as an interpretation of Owen’s use of soldiers’ voices is more tenuous, though the point of the verb suggesting dehumanisation and ‘horrific death’ can be accepted.

The candidate is on firmer ground with ‘The Sentry’, appreciating the pity evoked by the exclamation ‘I’m blind!’ However, that is the only example of the soldier’s voice examined in the essay. The further dialogue in the poem is not considered; instead the candidate focuses on the reference to the soldier’s eyes.

While this essay demonstrates knowledge of the two poems chosen, there is limited ability to select from this knowledge in order to respond to the question set. There is some appreciation of Owen’s language and imagery, but again this is limited and not always made relevant to the question. The essay is clearly and fluently written but lacks a secure grasp of the question.

Total mark awarded = 9 out of 25

Question 2b

June 2015 Question Paper 31 is available on Teacher Support Site at <https://teachers.cie.org.uk>

Example candidate response – high

| | | |
|-----------|-------|---|
| 2 | b | <p>On my Songs is one of Owen's earlier poems, written before the war, and presents interestingly a number of his ideas about poetry and why he chooses to write it.</p> |
| K context | K. | <p>The poem is roughly in sonnet form, reflecting the poetry of the "unseen poets" it references in the first line.</p> |
| U form | GEBRS | <p>However, the sestet is split into two sentences of three lines rather than the usual four lines and</p> |
| | ↓ | <p>rhy ming couplet. This break from tradition reflects the way Owen feels about poetry that, that he, and</p> |
| U/p | | <p>perhaps many others, cannot always relate to the traditional poetry of the Romantic greats.</p> |
| A | | <p>The use of "songs" in the title of the poem suggests that Owen sees his poetry as something</p> |
| U | | <p>cathartic for others and perhaps as an outlet for frustration.</p> |
| Technique | ↓ | <p>In line 1, Owen repeats "many and many" to stress the great number of poets. This line is also starts</p> |
| U | 3 | <p>of the an extension of three lines from the iambic pentameter, the extended form reflecting the meaning.</p> |
| U | p | <p>The capitalisation of "Poets" in the first line also means links them to god, perhaps reflecting his feeling that</p> |
| U | p | <p>they provided for him what god provides for others, reflecting the tenacity of his faith at that time.</p> |
| U | p | <p>The enjambement the line between lines four and five "easing the flow/of my", makes the line appear to</p> |
| U | p | <p>flow onto the next, making the poem more emotive.</p> |
| U | p | <p>The language in line five is described as "sweet as sobs", the simile the of drawing these two incongruous words together perhaps reflects Owen's confusion and and emotional state as he is crying. In line six, the</p> |
| U | p | <p>reversed order of "are there" help to contribute to the archaic feel of the poem as Owen tries to emulate the "unseen Poets" style. The caesuric full stop half way through line seven emphasises the image of nihilistic image</p> |

Example candidate response – high, continued

| | | |
|--------------------|--|--|
| | | of the line as well as a stressing the finality of the help that the poetry offers have written can give him after a certain point. The repetition of "throbs/throbs" reflects the physical throbbing which Owen is describing and helps to reinforce the image. The references to both his heart and brain in line 8 also emphasise the physicality of the the lack of help it feels to other poetry gives him at this point. "Tis" at the beginning of line nine serves to add add to the poem's archaic feel, followed by the "reveries" at the end of the line, summing up his poetry as strange songs that he is voicing voicing. |
| U sense | | |
| U words | | |
| U style | | |
| U device | | |
| P wider context | | |
| U cases | | |
| ↓ | | |
| U voice | | |
| U revelation | | |
| ↓ | | |
| P | | |
| U. | | |
| | | The repeated colon at the end of this line draws the reader in further as he explains his poetry. He then goes on to describe a vulnerable child, implying that he tries to give a voice to the voiceless with his poetry, a theme that is seen through much of his wartime work. By describing himself as metaphorically as a "crowing" motherless child, he goes on to use alliterative sibilance of "singy ... self to sleep" to give the reader make the reader feel slightly uneasy, whilst also giving giving the animal quality of "low crowsings". At At the start of the final triplet, Owen directly addresses the reader, "thou", asking us to directly empathise with him and opening up his poetry to us if we are in need. The capitalisation of "Sick Room" and "Drading the Dark" both emphasise emphasise the images, as well as perhaps suggesting that they are in fact metaphorical and allegories for being 'in a place' without god and but not wanting to "illuminate", or face one's insecurities or lack of faith. The semi-colon before is after "Listen", placed at the start of the last line focuses the reader on what he has to say to them. The assonance of "hee ease" serves to |

Example candidate response – high, continued

| | |
|----|---|
| u. | soften the sound, comforting the reader and reflecting the consolation he is trying to give them with his poem. |
|----|---|

Examiner comment – high

The contextual opening of this essay acknowledges that ‘On My Songs’ is a poem which Owen wrote before the outbreak of World War One, focusing clearly on the question about ‘ideas about poetry’. The context is used relevantly and the question is clearly acknowledged.

The essay recognises that Owen’s use of the sonnet form is one of the connections he makes with the other poets he refers to in the poem. While the point about the sestet shows some confusion between the Elizabethan and Petrarchan sonnet forms, there is a clear attempt to consider how Owen has manipulated the sonnet form and the connection he makes to the Romantic poets is recognised.

From this overview, the essay works through the poem, maintaining relevance to the question and focusing consistently on key elements of the writing. The discussion includes the implications of the title and the use of repetition (‘many and many’) to emphasise the number of poets, though the point made about the extension of the iambic pentameter is not made with complete clarity. The discussion of ‘sweet as sobs’ is perceptive, as is the comment on archaic syntax, another link with the poets who have influenced the young Owen.

There is detailed attention to Owen’s choices of language, patterns and punctuation, with careful analytical comments which articulately demonstrate how these choices communicate the meaning of the poem, with consideration of their effects on the reader. There are occasional assertions which are less convincing, such as that the ‘enjambement’ makes ‘the poem more emotive’, but the section on the ‘crooning motherless child’ is a particularly good example of developed and detailed argument.

The essay is consistently detailed and makes full use of the poem printed on the question paper. It demonstrates an excellent understanding of the poem which is expressed in a cogent and articulate style.

Total mark awarded = 24 out of 25

Example candidate response – middle

| | | |
|--------------|-----|---|
| 2 | (b) | <p>In his poem "On My Songs", Wilfred Owen presents his own personal ideas about poetry through his description of how poetry has either helped him, or sometimes not, throughout his life. Owen uses a common structure in this poem with every other line rhyming with the previous. This choice allows him to easily present his ideas about poetry of other poets as well as his own.</p> |
| Q | | |
| P | | |
| biographical | K | <p>Throughout "On My Songs", techniques such as personification, similes and repetition are used to reflect Owen's typical figurative language used in his other poems. The repetition of "many and many" poets had helped Owen in his struggles with his own personal issues, such as disillusionment with religion, which stemmed from his time at Dunster. Owen's "soul's cry" has indeed sought help and answers in the poetry of Sassoon and Shelley, who, he felt, "knew [his] woe". Owen focuses on the fact that, in times of hopelessness, poetry "eased the flow of [his] dumb tears", emphasizing the effect that this form of self-expression had had on him. The poetry that Owen had read, its "language sweet as sobs", had indeed helped him deal with a lot of emotional turmoil such as the one which he had experienced during his time in the First World War.</p> |
| K | | |
| K | | |
| K | | <p>On the other hand, Owen recognises that not all poetry had a positive effect on him, although it did influence him nevertheless. Some "heards of thought" – a metaphor he uses to describe the poems – "hold nothing" for Owen as, in his opinion, they are wrong. An example of one of the poets whom Owen deeply opposed would be Jessie Pope, who inspired the</p> |
| biographical | K | |
| K | | |

Example candidate response – middle, continued

| | | | |
|-----------------|---|---|---------|
| | P | <p>poem 'Dulce et Decorum est'. Indeed, as "On My Songs" has foreshadowing notions, hinting slightly on what the war will bring, the negative tone in lines 6-8 further supports the fact that not all poetry brings good to the world. Furthermore, from the very beginning of the poem, where the first word is "though", the reader already knows that not all is positive and lighthearted and the "yet" confirms our anticipation. The shift in tone shows Owen's altering perspective, which did indeed change through the years as he relocated relocated from England, to France, to the front line.</p> | le P |
| U- lang. | K | <p>After the brief transition of tone in the middle of the single entity poem, which changes the voice from sweetly light to muddily bitter, Owen shifts to an even darker mood through his use of gloomy vocabulary. Although the poem uses first person throughout, with frequent use of "me", the last six lines sestet moves the dominant position. Now, Owen is the one "ending] ... ease" and with his "own weird reveries". Indeed, he did end up becoming a highly published poet, whose poems touch many people even to this day. The self-reflection, the comparison of his poetry to the "low croonings of a motherless child", support Owen's belief that the "poetry is in the pity". He did, in fact, portray a lot of pity in his war poetry; in "The End," the Earth is crying its "Titanic tears", terrified of what the war had done; in "Disabled", the "legless" soldier is forgotten as women choose the "whole" men, who did not go to battle. On My Songs reassures the reader that Owen will pity them, but also empathise with them as the "lie in [this] Sick Room".</p> | U |
| U- structure | K | <p>"On My Songs" emphasises the idea that poetry, and any other type of art, influences people in some ways,</p> | U |

Example candidate response – middle, continued

| | |
|-----------------|--|
| | <p>and if we are not happy with what is created, we should try to fight it. For instance, war poetry whose sole purpose was positive propaganda, did not "throb" with Owen's heart, so poems such as "Anthem for Doomed Youth" and "Mental Cases" were written. This idea that some poetry helped Owen, whilst other work angered him, is clearly evident in "On My Songs".</p> |
| some u- tone | <p>In conclusion, it can be said that Owen presents ideas about poetry through his self-reflective tone as well as unintentional foreshadowing. The structure of the poem, which is not an English or Italian Sonnet like the majority of his other works, allows Owen to smoothly transition from a grateful and kind tone, to a more bitter one. "On My Songs" reflects Owen's cynicism, which grew stronger through the war, and recognizes the fact that all people need help to escape the "Dark" which they dread.</p> |

Examiner comment – middle

The opening of this essay is straightforward but clear, showing that the question has been understood.

The second paragraph's reference to personification, similes and repetition is presented as a list without exemplification. It would have been a more successful strategy to use these terms when they become directly relevant to the discussion. Though written in general terms, the essay shows a sound grasp of Owen's recognition of the role of poetry as a comforter in times of sorrow. Here, though, the references to the First World War and Jessie Pope are potentially misleading as this is a poem written before the war.

The focus on small words, such as 'though' and 'yet', is observant and successful, appreciating the effects on reading the poem. There is recognition of the shift in the mood of the language in this poem, and the reference to the sestet implies a recognition of the sonnet form, which is confirmed in the final paragraph of the essay.

While the focus on Owen's view of his own verse as expressed in the poem is valid, the wider references to other poems such as 'Disabled', 'Anthem for Doomed Youth' and 'Mental Cases' do not advance the argument and the candidate would have been more successful with closer attention to the set poem.

The essay shows a competent appreciation of 'On My Songs', in a shaped and organised response. The references to other poems and to biographical and World War One contexts are not always helpful and move the balance of the response towards general and sometimes less relevant discussion, but a competent knowledge and understanding of the set poem remain apparent.

Total mark awarded = 15 out of 25

Example candidate response – low

| | | |
|---------------|---|--|
| 2 | b | On My Songs. - Wilfred Owen creates a very Dark, deep setting for the poem and executes it well by using unfamiliar language such as "knew my woe" and a fair amount of repetition ("many and many a time", Not one verse that throbs, throbs with my heart"). |
| U-undeveloped | | |
| | K | Many "Unseen" poets answered him "as if" they knew his problems (woe), the "Unseen poets" could be resonating with Owens experiences and so their "time" could be Owens' soul crying. |
| | K | |
| | P | Owen refers to his tears as being "dumb" which can could mean that he he was unhappy or crying over unnecessary or unwanted (dumb) things which could be soothed with "language sweet as sobs" being a contradictory term, |
| U-undeveloped | | it is a poetic reference to good news or happier his information sobing being only a slight improvement to crying. |
| | P | |
| | | In line 6 and 7, Owen explains his massive amount of thoughts mean nothing to him and "Not one verse that throbs" saying that nothing his brain can put together will say how he really, truly feels in his hearts. |
| Insecure | K | |
| | | Repetition of the word "throbs" is used and it reinforces how strong Owens true feelings are, but he has no words to describe them with. |
| U | K | |
| Insecure | K | He could also have no words because his brain is "fright" meaning its tired or by this time he has been completely brainwashed |
| | P | |

Example candidate response – low, continued

| | | |
|-----------------------------|--|---|
| Insecure K | | by the warzone. |
| Needs further clarification | | <p>"'Tis then I voice mine own weird reveries", This could be describing, with poetic licence that Owen has finally put-out what he really feels in his heart albeit, in a "weird" manner because his brain is too "fright".</p> |
| Insecure K | | <p>The word "Croonings" in line 10 is, again, a poetic way of saying that the child was sobing quietly or crying quietly. The child had no mother. Presumably she had been killed by the war. The child was therefore terrified because he was alone, singing himself to sleep. Then Owen asks himself, "are these", is he the motherless child? Then the "low croonings" are his own "dumb bears".</p> |
| K | | <p>Owen is "Dreading the Dark" by this he means, he is scared of the unknown but equally he "darest not illuminate" meaning he doesn't want to know / be enlightened with what the future holds, its most likely not going to turn out well.</p> |
| P Assertion | | <p>Owen makes use of a few similes and metaphors with good effect as try successfully reduce the original intent of the word, back down to the gloomy atmosphere of the poem eg. "Sweet as sleep".</p> |

Example candidate response – low, continued

| | |
|---|--|
| P | <p>On My Songs makes me feel almost sad as the poem has an incredibly deep and dark mood and has an unhappy atmosphere.</p> |
|---|--|

Examiner comment – low

The essay opens with immediate points about Owen’s choices of ‘unfamiliar language’ and ‘repetition’, but these are not firmly linked to the opening idea about the ‘Dark, deep setting’.

The essay then works through the poem and although ideas are picked out from their context, so little sense of developing the meaning of the poem emerges. Quotations are cited with some attempt at paraphrase, which shows some understanding of each phrase chosen, but does not show understanding of the poem as a whole. Occasional points are made on technique, such as the repetition of ‘throbs’, but without acknowledging the contexts of the words, the understanding shown is limited. This is confirmed by the suggestion that Owen is ‘fraught’ because of the war, when this is a poem written before the outbreak of war.

The opening of paragraphs with quotations rather than topic sentences demonstrates the essay’s lack of cohesion and clarity of direction. There is little to connect the paragraphs to show development or connection. The limited appreciation and understanding of Owen’s choices is exemplified by the opening of the penultimate paragraph which refers to ‘a few similes and metaphors’ used ‘with good effect’ with very little exemplification, references to context or suggestion of meaning.

The essay shows a limited surface knowledge of the set poem, while its construction lacks cohesion and development. Understanding of the poem as a whole is uncertain though there is some limited understanding of some of its individual features.

Total mark awarded = 7 out of 25

Section B: Prose

Question 5a

June 2015 Question Paper 31 is available on Teacher Support Site at <https://teachers.cie.org.uk>

Example candidate response – high

| | | |
|---|---|---|
| 5 | a | <p>M.M. 'India's a muddle'</p> <p>The importance of his view in Foster's presentation of India.</p> <p>conflict betw</p> <p>1 Anglo-Indians impose order. 2 Caves 3 Part II</p> <p>① → Conflict between muddle and mystery is central</p> <p>↳ some think India's a muddle → conflation of disparate entities</p> <p>novel & mystery → has an answer. characterized by confusion & mixed perception</p> <p>↳ perception in novel</p> <p>↳ keeps the characters real with it → 3 prominent</p> <p>② Anglo-Indians → impose order on the chaos in order to separate the muddle → Aziz 'everything ranged coldly on shelves'</p> <p><u>order</u> → intersected at right angles</p> <p>gridlocks of bungalows is 'the net' thrown over India</p> <p>↳ 'Cocco bird' → 'isolated their hearts'</p> <p><u>Labels</u> → 'nothing in India is identifiable'</p> <p>↳ trying to label detracts from it</p> <p>↳ fruitless → Adela wants to know India but fails</p> <p>suggestion that trying to label = defeat.</p> <p>③ Caves → Most significant & central ^{muddle} bc in novel.</p> <p>↳ Adela cannot get away from the muddle</p> <p>④ Part 3 → festival of Birth of Krishna → hectic & chaotic / good getting hidden in process, some</p> <p>'Good in Love' → Muddle is positive</p> <p>↳ trying to unearth the muddle doesn't work</p> <p>↳ Men cannot 'ignite their own ^{unity}'</p> <p>effort doesn't work.</p> |
|---|---|---|

Example candidate response – high, continued

| | |
|----------|--|
| K Q | <p>The question of the middle 'muddle' - and its accompanying 'mystery' - is central in <u>'A Passage to India'</u> (1924). As a novel which is characterised by confusion and misperception, the different ways in which the characters define the 'muddle' of India is significant in our understanding of the them, as for those who cannot accept the inherent indefinable indeterminability of India are confronted by the muddle (for example Adela, the Anglo-Indians, and to some extent Fielding) - a conflation of disparate entities that cannot easily be separated, while those with in possession of the ability to perceive 'the other' - like Godbole and Mrs Moore - are more easy are able to view India as 'a mystery', for which by definition has not can be solved. This proves Forster's presentation of the 'muddle' is most notable, however, in the Anglo-Indian attempt to impose order on it; Adela's confusion in the caves; and the festival of the birth of Krishna in the novel's final part.</p> |
| K | <p>Throughout the novel the the reader is confronted by the attempts of the Anglo-Indians to impose order on what is fundamentally a chaotic the country. This is clearly expressed in the arrangement of the Chandrapore, whose roads are 'intersected at right angles' and whose bungalows form a 'gridlock': the latter representative of 'the net' of that British colonial rule has thrown over India. In this way it can be seen that the not incomprehension of the British can clearly be seen as Forster suggests that the Anglo-Indians believe physical structure, literal order in India will yield an order, when it is to write India is not stable stability, when in reality we see India as innately opposed to structure, suggested in: 'we can't catch trains' in chapter IX of the novel. Moreover, the Anglo-Indian attempt to control the 'muddle' that India is for them can be seen to extend to beyond the physical structure in their obsession with labelling the.</p> |
| K detail | <p>The most prominent example of such behaviour is - ironically - displayed in Adela during the incident with the Nawab Bahadur</p> |

Example candidate response – high, continued

| | |
|---|--|
| k | car, as she and Lorry attempt to name the 'Green Bird' and do doing so rationalise it which Forster writes ^{would} with bring them solace. |
| k | Here, we see the common British misconception that to know to know something is to understand identity and categorise something is the same as to understand it, an example of the |
| k | British literalism that is at odds with the Indian ability to |
| k | perceive the underlying meaning - the possession of which prompting |
| k | Alicia to call Mrs Moore 'an Oriental' at their first meeting. Indeed, |
| k | the narrative asserts that 'nothing in India is identifiable', a |
| k | statement supported by the implied omniscience of the third |
| k | person narrator, suggesting that any attempt to unravel the |
| k | 'muddle' of India would be futile and potentially harmful for |
| k | ultimately harmful for Adela during her experience in the Caves. |
| k | Adela's experience in the Marabar Caves presents arguably |
| k | the most significant instance of 'muddle' in the novel. |
| k | The significance of perception and perspective foreshadowed |
| k | by Forster through the descriptions of Chandrapore from different |
| k | angles - exotic from the civil station and ugly from the Indian quarter - |
| k | as well as the to the subjectivity of of free indirect style |
| k | culminates in the of the trip to the Caves, wherein each |
| k | character recounts a different experience despite their uniformity. |
| k | While Mrs Moore's trip to the Caves is described in precise and |
| k | horrifying detail, as the baby becomes a 'wile naked thing', no |
| k | such focus on the minutiae is present in Adela's trip, leaving |
| k | her experience as a lacuna. The significance of the most |
| k | serious event of the fact that the event spurring the most |
| k | significant conflict of the novel is left unknown - even by |
| k | the never even confirmed by the narrative - stresses the importance |
| k | of the 'muddle' in India: just as Adela cannot name exactly |
| k | what happened to her in the caves, so too can India never |
| k | truly be known or 'seen' as Adela attempts at the start. It |
| k | Indeed, an ironic conflict is presented by Adela the derivative of her |
| k | surname 'Quested', implying a quest and purpose that would seem |

Example candidate response – high, continued

| | |
|---|--|
| K | <p>to resonate better with the 'mystery', while Adela remains confronted with muddle next after her epiphanical revelation during the trials. Forster presents the muddle in the Caves as not only frustrating, but annihilating, as all sound and meaning is reduced to 'oneness' or 'ou-bouni', and presenting arguably the base core underlying conflict of the novel: that the unity they all the characters strive for only exists in the region of meaning - everything means nothing - a concept that ultimately kills Mrs Moore, and seems truly only accepted by Crookston, who espouses the philosophy that all actions are committed by all people, regardless of good or evil.</p> |
| K | <p>While the now in spite of the decidedly negative connotations of the 'muddle' in parts one and two, Forster states presents it in a more positive light in the final part. The chaos the chaotic nature of the festival of the the Hindu festival celebrating Krishna's birth in part three would certainly appear an instance of 'muddle',</p> |
| K | <p>as Forster stresses the conflicting noise ^{discordant sound} of the orchestra and percussion with the delicious hum of electricity. and the song the Indeed, while meaning is negated in the caves, so too is meaning negated to some extent in the festival, as the point of it - namely the small picture of god reflected in a 'silver spoon' is ultimately obscured by the festivities. However - rather than see finding horror in this fact - the Hindus revel in the celebration of 'oneness', stressed by the collective references to the the 'crowd' and the 'masses' which are repeated throughout the first chapter of the last part. Moreover it is notable that God Moreover we see the epitome of the muddle in the phrase: 'God si love', to which the narrative asks: 'Is this the final message of India?' - wherein the loss of all omniscience through the interrogative suggests the futility of trying to define India, and it is a question that cannot be answered by any of the characters, and no ^{any} attempt should be made to do so would be to their detriment, just as men cannot 'initiate their own unity. They do but widen the divide'.</p> |
| K | |

Example candidate response – high, continued

| | | |
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| | | <p>To conclude, Forster the ambiguity surrounding the definition and presentation of the 'muddle' is the crucial to our understanding of the novel, as India cannot be understood by categorisation or rationality, but must be accepted as indeterminate.</p> |
|--|--|--|

Examiner comment – high

The essay opens with immediate address to the question; the 'muddle' is clearly in focus, with a consideration of various ways in which it may be understood and its importance to interpretation of the novel. The discussion is articulate and precise, while making careful discriminations before honing down to 'the Anglo-Indian attempt to impose order on' the muddle of India.

The consideration of the setting of Chandrapore is an appropriate development from the broader discussion and is supported by detailed quotations, with comment on them which develops the argument. This argument then moves naturally from the physical setting and uses the reference to the 'Green Bird' as a useful symbol of English attempts to rationalise and identify Indian experience. Secure references and selections are brought together from different parts of the novel to build the argument.

The Marabar Caves incident is rightly seen as a focus for this question and the novel. The essay does not concentrate on the events in the caves, but considers the incident from a narrative angle, looking at the effects of 'the subjectivity of free indirect style' in creating a narrative 'lacuna'. The argument here is precise and sophisticated, using such disparate areas of the novel as Adela's surname and her retraction at Aziz's trial.

Demonstrating assured structuring of argument, the essay then contrasts the perceptions made thus far by considering the more attractive version of the 'muddle' presented in the final section of the novel. Again the references are secure, with some pertinent quotations to source the points directly in the text.

This balance between the interpretations of 'muddle' is brought together in the conclusion, which considers the importance of such ambiguity. The essay shows extremely good detailed knowledge, arranged to support a pertinent, intelligent argument about the novel, which demonstrates finely judged understanding of Forster's narrative methods.

Total mark awarded = 23 out of 25

Example candidate response – middle

| | | |
|---|---|--|
| 5 | a | <p>Forster uses the idea that 'India's a muddle' to set the basis for the misunderstanding that leads to the climax of the novel. This idea is also used to ^{show} how Hinduism has embraced this muddle or a form of spirituality. The extent to which the muddle of India permeates the land is one of the reasons Anglo-Indians and Indians are shown to be incompatible. Forster suggests that the muddle affects the Christian thinking of Anglo-Indians, providing yet another reason for their loss of faith and thus, racial segregation from the natives.</p> |
| | | <p>The muddle of India is shown to cause misunderstanding leading to the conflict in the novel.</p> |
| | | <p>Forster uses the muddle of India to explain the extent of 'spiritual bewilderment' present in Hinduism. The readers are introduced to this fact in 'The Temple' where we hear of the</p> |
| | K | <p>Hindu festival 'Gokul Ashtami'. The festival is held to celebrate the rebirth of Shri Krishna, yet the pilgrims themselves seem to be confused as to the state of this god. They believe that</p> |
| | K | <p>'He is, was not, is not, was' yet he is their 'mother, father and everyone'. The celebrations themselves seek to increase their 'sacred bewilderment'. They put 'a lump of butter on</p> |
| | K | <p>[their] forehead[s]' and let it slide down to their mouth before another Hindu snatches it. They hit a pot with sticks an, allowing 'a mass of greasy rice and milk [to] pour[] onto their faces'. The reason for this excessive state of confusion among the Hindus may</p> |
| | K | <p>be attributed to the fact that Hinduism is the main religion of India and so if 'in poor India, everything was placed wrong',</p> |
| | P | <p>then Hinduism is also shown to embrace and incorporate this muddle into their religion. Thus, Forster uses the muddle of India to explain the reason for the confusion present in Hinduism.</p> |
| | | <p>While the muddle of India is shown to enhance and</p> |
| | P | <p>characterize Hinduism, it is shown to have the opposite effect on</p> |

Example candidate response – middle, continued

| | | |
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| K | | Christianity, highlighting the incompatibility between Anglo-Indians and Indians. We understand Mrs Moore's disdain for the muddle |
| K | | of India when she simply states 'I rather like mysteries but I hate muddles'. We then come to understand that she is |
| K | | slowly losing faith in her religion. As she tries to convince Ronny that 'God... is... Love', Forster uses ellipsis frequently throughout |
| U | | her speech to show her indecision on the subject. The next time the readers hear of this idea, it is as 'God is Love'. India |
| P | | is shown to have taken Mrs Moore's words and twisted them into something even comical. The phrase never reverts back to "God is |
| K | | Love and we are reminded of this fact, in Forster's 'God is Love. Is this the final message of India?'. Ronny too is shown to |
| K | | be lacking in the area of spirituality as he 'only approved of religion as long as it endorsed the National Anthem' since 'his |
| K | | religion was of the strengthened sterilized public school brand'. This loss of faith is shown not at all understood by the Indians. |
| K | | When Fielding admits that he doesn't 'believe in God', Aziz and his friends are 'scandalized'. The readers are aware of the high |
| K | | opinion with which Aziz held Islam, believing that it was 'more than a religion', and Hamidullah begs the question is under |
| K | | the impression that 'morality also decline[s]' with the decline in faith. The varied approaches to religion, Forster implies, that |
| K | | come about through the muddle of India is one of the reasons for the racial tension between the Anglo-Indians and the |
| K | | Indians. |
| P | | Forster also uses the idea that 'India is a muddle' to portray the different reactions to this muddle that the races |
| K | | have. Indians are shown to calmly accept the muddle while Anglo-Indians seek to unravel the mystery of India. All Anglo- |
| K | | Indian meetings have something that is constant to them, the 'National Anthem' is sung before and after in solemnity. However, Indian |
| K | | gatherings have no form or structure about them, as evident in the |

Example candidate response – middle, continued

| | | |
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| | K | previously mention 'Gobul Ashtami' festival. The Indians accept this confusion while the Anglo-Indians don't. On the expedition to the Marobar Caves, there is misunderstanding on the terrain. |
| | K | Aziz and Adela are confused as to whether some marks are 'graves' or the 'breast of goddess Parvati' and whether a black object was a 'cobra' or the branch of a 'toddy palm'. While these muddled annoy, frustrate and confuse Adela, Aziz states them with simply without trying to come to a conclusion. |
| | K | When Aziz Adela admits to have made a mistake in accusing Aziz of 'insult', Fielding and her try to come to an understanding of what conspired in the cave, whether 'it was the fault of 'the guide... [or] one of that gang of Pathans' to which Hamidullah bears and takes great offense to the idea, believing that the English had 'not done with [Indians] yet'. Thus, Forster shows the acceptance among Indians and lack thereof among Anglo-Indians towards the muddle of India. |
| | P/K | In conclusion Forster uses the idea of India being a muddle that 'India's a muddle' to explain the racial divisions among Indians and Anglo-Indians in the way in which Hinduism embraces the muddle while Christianity is degraded by it and the acceptance each group has towards this muddle. |
| Band | 3 | <div style="text-align: right;">(10)</div> <div style="text-align: right;">(1-3)</div> <p>Competent K with some sound implicit U. P - relevant C - coherent</p> |

Examiner comment – middle

This essay takes a quite different approach to the question, clear from its opening paragraph. The initial overview interprets the question in racial and religious terms, stating that the muddle is 'embraced' by Hinduism but affects the Christians detrimentally. The point is picked up with the focus on the Hindu festival in Part 3 of the novel, though an opportunity is missed to show how language of the quotations represents the muddle in their paradoxes.

The essay moves clearly on to contrast Hinduism with Christianity, with reference to Mrs Moore's distinction between mysteries and muddles, and 'God is Love'. There is clear discussion of the lack of spirituality among the English, referring to Mrs Moore losing her faith, Ronny's lack of spirituality and Fielding's atheism. The candidate's argument attributes the muddle at least in part to the two races' differing attitudes to religion as a conclusion to this stage of the essay.

The essay continues to employ secure references when looking at the trip to the Marabar Caves in order to demonstrate the confused perceptions of Adela and Aziz, which is amplified in the muddle of what actually happens at the caves. Here not only reference to but examples of well-chosen quotations are also used to exemplify the argument.

This essay takes an individual approach to the question, interpreting in a personal way, which leads to the selection of a different range of references. However, those references are competently selected to support the candidate's argument. Some sound understanding is shown of Forster's development of the novel and his treatment of religious concerns in it.

Total mark awarded = 16 out of 25

Example candidate response – low

| | | |
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| Q5 | (a) | Forster use 'muddle' as a metaphor ^{motif} throughout the novel. Forster present 'muddle' as abstract and does not have solid form. |
| | P | |
| | K | Forster use 'muddle' to show the incompatibility of the Anglo-Indians and the natives in India. In the novel, the herds (the Anglo-Indians) are being prejudiced towards the natives. The herd may rules India due to the effect of colonialism of British over India. Due to the colonialism, the |
| | K | herd are being prejudiced to show the superiority Forster use the effect of the colonialism to show to the readers that the Anglo-Indians are superior towards the natives. |
| | P | |
| | | Forster use the superiority of the herd to show to the readers that the natives are discriminates by the herds. This give the effect of the natives being inferior toward the herd. In addition, Forster once use Fielding to show that the 'muddle' can grow bigger; this suggests that throughout the novel, the incompatibility of the natives and the Anglo-Indians are more increasing ^{getting more severe} instead of decreasing. This also suggests that, in the novel, natives and the herd cannot be together. |
| | P- | |
| | unsupported | |
| | P- | Forster also use 'muddle' as a part of nature. In the novel, the element nature is considered as superior and older than religion. This suggests that religion in the novel is inferior toward the nature. Not only that, nature is in the novel is personified by Forster to be 'alive'. For example, when Abia |
| | P- | |
| | unsupported | |

Example candidate response – low, continued

| | | |
|---------------|----|---|
| | | and Adela enter the Marabar Cave, the boulders in the cave are 'alive' while the pebbles are are 'almost alive'. This suggests that the nature are readily ready to be noticed by the characters. This also suggests that nature in 'A Passage to India' considered as hostile and secretly evil. |
| P-undeveloped | | Due to the 'muddle', Forster use 'echoes', Marabar Cave |
| | | Forster use Marabar Cave and religion to present India. In the Marabar Cave, Forster use 'echoes'. |
| | P | 'Echoes' in the novel is the same as 'muddle'; it is considered as abstract. With 'echoes' being abstract, Forster use 'echoes' to trigger confusion |
| | K | to the characters in the novel, Adela Quested and Mrs. Moore. |
| | | Due to 'echoes' in Marabar Cave, Forster use Adela's charges against Aziz. This shows that the 'echoes' in Marabar Cave of India causes Adela to become discriminate Aziz. Forster then use use this discrimination to show people in the herd's instinct. |
| P-undeveloped | | Due to the herd's instinct, people in India are considered as 'criminal by heart'. This suggests that Forster use present the India as criminal and hostile. |
| | | Also, due to 'echoes', Forster also use 'echoes' to develop the characterisation of Mrs. Moore. |
| | K. | In the novel, due to 'echoes', Mrs. Moore lose faith her faith in Christianity. This suggests that, the 'echoes' in India can change the fe belief of the characters. |

Example candidate response – low, continued

| | | |
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| P / K | | <p>Forster use 'muddle' to show the incompatibility of the natives and the herds. Other than 'muddle', Forster also use religions in India to show to the readers that religions cannot connect people. India in the novel have conflicts & rises between the Brahmins and the non-Brahmins or conflicts that rises between Muslims and Hindus.</p> |
| P - undeveloped | K | |
| P | | <p>This This conclude that 'muddle' in India together with 'echoes' and religion^{religion} are uses by Forster to show that India is hostile. India able to trigger confusion due to echoes, it able does not able to connect people due to muddle and differences in religion.</p> |

Examiner comment – low

The essay opens with a suggestion that the ‘muddle’ represents ‘incompatibility’ between the English colonisers and the Indians and shows a clear awareness of the colonial context. The discrimination and prejudice is asserted rather than demonstrated or argued, while the reference to Forster’s use of Fielding is uncertain and is not exemplified.

The essay then considers a ‘muddle’ between nature and religion. Here there is more support, with a reference to Aziz and Adela at the Marabar Caves. While this refers to nature, however, there is little focus on religion and the conclusion is not supported.

There is greater success with the suggestion that the echoes within the cave cause confusion for the characters, resulting in Adela’s accusation against Aziz. This is an appropriate and relevant point, though it is not developed far in the essay. There are also relevant references to Mrs Moore’s confusion at the caves and her disillusionment with her Christian faith. The discussion of the caves is the most successful part of the essay, as the points are relevant and there is some use of references.

The essay shows some use of appropriate knowledge selected to answer the question, which is most successful when points are exemplified from the text. There is much assertion rather than argument and points are not developed. While there is some knowledge of character and plot, there is limited evidence of understanding of Forster’s use of language, form and structure which shapes the characters and plot.

Total mark awarded = 7 out of 25

Question 5b

June 2015 Question Paper 31 is available on Teacher Support Site at <https://teachers.cie.org.uk>

Example candidate response – high

| | | |
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| 5 | (b) | <p>This scene passage Forster uses this passage to exemplify the cultural, racial and religious divisions that underlie the striving for personal connection in India, however, Forster does also include elements of optimism as Fielding's honesty and grace, seems emblematic of the kind of 'goodwill' that Mrs Moore calls for in the text.</p> |
| u | tone | <p>An immediate tone of suspicion is established between Fielding and Aziz's friends in the question, 'Does Mr Fielding think it's true?' The accusatory tone of this interrogative suggests that Aziz's friends have an intrinsic mistrust of Fielding and the reader is inclined to view this as based on race and culture. The use of formal language, 'Mr.', also connotes an element of unfamiliarity, it establishes that Fielding is a clear outsider in the within this circle of friends. The fact that Forster also conveys an ambiguity in which of Aziz's friends has inquired this, it seems likely that it is Hamidullah but it isn't entirely clear, also implies that these sentiments of mistrust are shared by the majority of Aziz's friends and illustrates how the Fielding subtly Forster subtly divides the group along racial lines, as Fielding talks and then is questioned by an Indian. The language used by Aziz's</p> |
| u | p | |

Example candidate response – high, continued

| | | |
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| | | <p>friends when discussing Indian and English employment also appears to be suggestive of an intrinsic racial divide between Aziz's friends and Fielding, 'Then excuse me again - is it fair an Englishman should occupy one when Indians are available'.</p> |
| k/fu | | <p>The syntax here conveys a divide between 'Indians' and 'Englishmen', whilst the mere allusion to race is already indicative of some kind of cultural and racial division. the Thus, Aziz's friends can be seen to compartmentalise different races in a similar fashion to the 'Indian soil' and this is portrayed through language and syntax. Forster's choice</p> |
| u lang | | <p>of the term 'occupy' is also deeply pertinent as a suggestive allusion to the English's role as "rulers" or even "gods" in India. This, perhaps even accidently, allusion to dominance in India seems to be imply imply the inability of language to connect these two different groups ^{preludes} of peoples and perhaps exemplifies the 'tangles' in language that will eventually come to cause tension between Aziz and Fielding. Again, in this quotation, the tone of Aziz Hamidullah is somewhat dismissive of Fielding, his 'then excuse me again' seems a profoundly ironic statement as</p> |
| u/p | | <p>the 'again' implies an a subtle or impatience and frustration with Fielding. Thus, this cultural nicety of 'excuse me' can be said to do little to mend the</p> |

Example candidate response – high, continued

| | | |
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| u/p | | <p>or bridge the racial divisions, by contrast, it highlights them. Forster also implies a direct cultural division between Indian hyperbole and western rationalism, in the reaction of Aziz's friends to Fielding's frank honesty, 'unless a sentence paid a few compliments to Justice and Morality, its grammar wounded their ears and paralysed their minds'. The tone of the omniscient narrator is clearly partly infused with some sardonicism and it exemplified how Forster uses social satire to underline intrinsic cultural attributes as Aziz's friends come across as rather "flat characters", as Forster coined in his foot-critical work "Aspects of the Novel", primarily defined by singular, a one-dimensional nature. However,</p> |
| 12 | | <p>beyond exposing a clear antithesis between Fielding's latent complexity and the flatness of some of Aziz's friends, which again conveys a sense of disconnect between the two, this phrase further illustrates languages inadequacy in bridging racial and cultural barriers, "wounded e as "wounded ears" and "paralysed minds" connotes an explicit sense of incomprehension and illustrates how</p> |
| 6 | | <p>Fielding's relationship with Aziz's friends is partly defined by the inadequacies of language in facilitating connection. Religious division is also</p> |

Example candidate response – high, continued

| | | |
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| u | | <p>an intrinsic quality of Fielding's relationship with Aziz's friends. Forster conveys this division through lexical contrast, Hamidullah's poetic claim of a beneficent providence contrast appears antithetical with Fielding's subdued tone and simple declarative, 'I don't believe in God'. The syntactical arrangement of Fielding's statement expresses him as being entirely separate from a belief in God, that again contrasts vastly with the Aziz's friends. Fielding's use of</p> |
| u/p | | <p>subdued negation, 'I don't', also seems characteristic of cold, western precision and contrasts with Hamidullah's language, 'beneficent providence', which has obvious biblical connotations yet also reveals a spirituality and elaborance in its polysyllabic nature that is antithetical to Fielding's reserved monosyllabism. Thus, it religion seems to accentuate, rather than mend divisions between</p> |
| p | | <p>Fielding and Aziz's friends. This capacity of religion to exacerbate the divisions between Fielding and Aziz's friends is also illustrated in their reaction to Aziz's re Fielding's revelation of his atheism, 'A tiny movement as of</p> |
| k | | <p>'I told you so' passed around the company'. Forster's use of language conveys the uncomfortable nature of this religious divide, the fact that these movements are 'tiny' seems to imply they wish to tell</p> |

Example candidate response – high, continued

| | | |
|--|----------------------|---|
| | <p>k u p</p> | <p>unnoticed and thus connotes ideas of instinctiveness in their disregard for atheism. The narrator also emphasises this division through the phrasal verb, 'passed round', which seems to connote a sense of unity in Aziz's friends, a sense of shared opinion. This unity is rather perverse, within Aziz's friends there are two Mashims and two Hindus yet they find some unity in their betw distrust of Fielding. Thus, Fielding's relationship with Aziz's friends is in some way allegorical for how unity between some always implies excludes exclusion and division from others.</p> |
| | <p>R</p> | <p>However, there is elements of optimism in Forster's presentation of this relationships as Fielding attempts to bridge across racial and cultural divides. This is evidenced in his notable avoidance of the subject of politics, 'I'm out here personally because I need a job'. Fielding's allusion to the "personal" is pertinent, it connotes a separation from the 'British institution' and seems to act as a subtle invitation to Aziz's friends to view him as such. (They are to some extent responsive to this, 'He laughed'). However, despite his attempts to bridge divisions, this long Fielding's language and tone</p> |

Examiner comment – high

The essay's opening overview places the passage in context, considering the structure of the novel's central concerns while picking up on the characterisation of Fielding himself. The essay throughout is carefully focused on Forster and his craft as a writer. The interaction of the characters in the passage is seen within this approach to the question.

This is clear with the second paragraph's focus on the 'tone of suspicion' in the passage and how it is created. The candidate notes that the probing of Aziz's friends is 'accusatory' and that the formality of 'Mr' establishes Fielding as the outsider. Forster's structuring of the conversation 'along racial lines' is also noted, not only in the questions and answers, but also within individual questions, noting the antithesis between 'an Englishman' and 'Indians' for example. This very close analytical examination of language and structure to support the answer is the hallmark of a very successful response to a passage based question. A further example of this kind of detailed probing of the language is the comment on the implications of the use of the word 'occupy'.

There is a subtle understanding of the tone of the conversation with the discussion of Hamidullah's 'excuse me' and the suggestions of 'Indian hyperbole and western rationalism' revealed in both narrative and dialogue. Narrative point of view is an area often overlooked by candidates, but in this essay there is careful consideration of the effects of the 'omniscient narrator' and the suggestions of 'social satire'. The wider reference to Forster's *Aspects of the Novel* is made directly pertinent to the development of the argument.

The discussion of the different language choices on either side of the dialogue is detailed and subtle, noting that Hamidullah is 'poetic' while Fielding's tone is 'subdued'. These points are supported by both quotations and attention to syntactical structure. This part of the essay demonstrates not only fine understanding but also a personal, intelligent response to Forster's writing. This is apparent throughout the discussion of religion and is given a particular focus in the discussion of the 'tiny movement'.

Having carefully balanced various contrasting aspects of the passage throughout the essay, the candidate moves towards a form of resolution towards the end, signalled in the 'However'. By looking at Forster's use of Fielding to create a 'bridge' between the races, the essay again pays close attention to detail to support the point, considering how the inclusion of the word 'personally' separates Fielding from the 'British institution'.

This is a very well developed essay. It responds directly to the question, building the argument on a very close, analytical examination of the writing of the passage. This analysis often shows sophistication and subtlety. While discussing the passage in a focused way, the essay also makes pertinent references to the wider text and its central concerns.

Total mark awarded = 25 out of 25

Example candidate response – middle

| | | |
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| 5 | b | <p>The novel ^{novel} A Passage to India is a post-colonial, based in India in the time of the British Raj. The novel, by the author E. M. Forster, focuses on the relationships between the Indians and the English in the town of Chandrapore. This extract emphasises their differences effectively as they are visiting their friend Aziz who is unwell at his home. Fielding, an who is English, and Aziz's Indian friends discuss politics and religion and in turn, through Forster's writing, the readers gain a clear clear understanding of their relationship.</p> <p>Firstly, Forster presents Fielding and Aziz's friends relationship through the sentence structure these characters are given. At the beginning of the extract there is a clear contrast between Fielding and Aziz's friends, Aziz's friends generally using short a sentences and, ^{are} predominantly asking questions whereas Fielding is given longer, a more complex sentences thus being able to elaborate more. For instance, the Aziz's friends ask many questions such as 'Does Mr Fielding think it is true?' and 'And does morality not decline?'. Due to this, the reader is able to sense the caution that Aziz's friends approach Fielding with as they are eager to learn more before opening up to him and consequently consequently becoming friends. This could reflect the inequalities between the English and the Indians in Chandrapore at the time and that although Aziz is their mutual friend, this does not subsequently</p> |
|---|---|--|

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Example candidate response – middle, continued

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| | U/P | result in their friendship. Forster also highlights this idea through Mrs Moore and Fielding's friendship as when they first met (which was a result of Aziz) they felt rather awkward 'awkward', showing |
| Since summary | U | that friendship would occur naturally and could not be forced. However, at the end of this extract, Aziz's friends seem to become more comfortable in expressing their opinion towards Fielding as their sentence structure |
| | K/U | begins to lengthen. Thus through Forster using the technique of contrasting sentence structure, the reader is able to observe the caution by which Aziz's ap friends approach Fielding with. |
| | P | Furthermore, through Forster's choice of diction, the relationship between Aziz's friends and Fielding is effectively portrayed to the reader. Aziz's friends are given a polite tone showing that currently they are eager to 'impress Fielding' |
| | K/U | For instance, they repeat 'excuse the question' and they are eager to ensure Fielding is not offended by them by stating that they 'mean nothing |
| | K | personally'. Also they used English terms such as 'chucking out' which emphasises the chances the Indians have had to make since colonisation. |
| | K | On On the other hand, Fielding does not seem to be making the same effort as the Indians as he stated that 'most 'educated |
| | P | and thoughtful people' were atheists, which could be considered an 'insult to the Indians as most were either Muslims and Hindus ^(Dr Kal) and took religion very seriously. Therefore, it could be considered that Fielding does not have the same desire to please as the others. |

Example candidate response – middle, continued

| | | |
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| P il | | <p>From a psychoanalytical perspective, the Aziz's friends' ego may be more closer to their superego as they are doing what society tells them to do but which is ^{to} be polite and to no offend. This contrasts Fielding who's ego is closer to his id as he is not acting as guarded as the others. Forster may have done this to create a barrier between Fielding and Aziz's friends which consequently results in a difficult relationship. To conclude, Forster uses diction to show clearly how the barriers between the English and Indians are created, thus resulting in the relationship not being completely honest.</p> |
| K | | <p>Additionally, throughout this passage a number of themes are discussed such as religion and politics which subsequently results in the reader gaining a more defined view on their relationship, through Aziz's friends discovering that Fielding '[does not] believe in God' and that 'he [could not] tell [them] why England is here or whether she ought to be here' as it was 'beyond him'. Through Fielding discussing such controversial topics that are recurring throughout the novel shows that it is common for the two nationalities to face these issues and overcome them. As</p> |
| P/Q | | <p>this extract is from the first of three sections of the novel (the Mosque section) the reader can still have Forster enables the reader to still have hope in their relationship developing, and it signifies hope through other situations such as ^{Mrs} Moore's and Aziz's friendship and Adela</p> |

Example candidate response – middle, continued

| | | |
|---|----|---|
| | | <p>Requested requesting to see the 'real India'. So by forster placing this meeting and discussion in this section and the characters discussing such controversial topics, the readers can</p> <p>Q give view the relationship as having potential</p> <p>To conclude, through forster using varying and contrasting sentence structure, his choice of diction for the characters and the topics that the characters discussed, the relationship between Aziz's friends and Fielding can be viewed as cautious, slightly volatile and but also with hope. Forster's experience of visiting India before writing the novel clearly resulting in an effective portrayal of their relationship and enables this passage to seem realistic to the reader.</p> |
| | B3 | Clear C & K relevantly applied to Q with same sound U & relevant, supported P. (15) ✓ |
| 2 | b | <p>The poem On My Songs by the poet Wilfred Owen effectively portrays the emotion that</p> <p>Q is associated with writing poetry and how it can both act as means of releasing tension and but at the same time the cause of it. This poem by Owen deviates from</p> <p>K his usual themes such as the horrors of war and the loss of innocence yet it still portrays to the reader the suffering, during</p> <p>written in World War I, that he endured (as he fought),</p> <p>1913 but not in a physical sense.</p> <p>K Firstly, through his varying phrasing ^{punctuation} and by using both end-stopped lines and enjambement, Owen presents the idea of poetry being a means of expressing a</p> |

Example candidate response – middle, continued

| | |
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| <p>P needs more precise support</p> | <p>wide range of emotions, ideas and themes. Through Owen using many commas, full stops and semi-colons it presents to the reader that poetry has no limitations and that it gives poets the freedom to express themselves. This idea was particularly relevant to war poets such as Sassoon and Owen as when at war they were had to abide by strict rules. This idea is developed in Owen's poem 'Inspection' where by the soldiers</p> |
| <p>K</p> | <p>were closely observed by their officers and checked for their uniforms ^{their uniforms checked} for any dirt or blood as 'blood is dirt'. Therefore, through Owen using a large variety of punctuation and use of line structure ^{effectively} he expresses the idea of poetry giving freedom of expression and an escape from reality.</p> |
| <p>P</p> | <p>Furthermore, Owen presents the idea of poetry being comforting through his use of a regular rhyme scheme. Owen deviates from his usual, as he regularly uses pararhyme ^{and unpredictability} to portray discomfort, thus through using the opposite ^{opposite} he creates a more</p> |
| <p>K/U</p> | <p>relaxed atmosphere. This idea of poetry being a way to express emotion and feeling through his rhyme scheme is particularly effective in this poem. Although, it is constant thought, at the end there is a small deviation this through From a psychoanalytical perspective and applying Freud's idea of trauma, the</p> |
| <p>P</p> | <p>reader could assume that due to Owen's time in the war, which was extremely unpredictable</p> |
| <p>needs more convincing support</p> | <p></p> |

Example candidate response – middle, continued

| | | | |
|--|--------|---|---|
| | K | <p>and dangerous, he wanted to express this. In the poem <i>The Letter</i> where the soldier suddenly exclaims 'I'm hit' and in the poem <i>The Sentry</i> where the sentry suddenly tumbles down the stairs, it could be assumed that although poetry can comfort him, at soon nothing can remove those memories from him. Therefore, Owen uses the rhyme scheme to effectively portray his idea.</p> | |
| | K U | <p>Additionally, through Owen's diction and repetition, the idea of ^{that} poetry causes the frustration within the poet. the words are like Owen uses diction such as 'cry', 'tears' and 'sobs' which effectively emphasises the struggle faced when 'the boards of thought hold nothing for [him]'. Also through repeating the word 'throbs' it also emphasises and brings attention to this idea. therefore, this may be considered by some readers that it is the mean psychological effect that the war has had on Owen, but to others it may be viewed as the effects of love on his life.</p> | U |
| | P | <p>Therefore, through the use of diction and repetition, Owen's idea that poetry is a means of showing emotion and feeling (also a theme in poems such as <i>Music and Songs of Songs</i>) is effectively presented.</p> <p>In conclusion, by Owen varying from his usual technique of pararhyme and by using particular diction and punctuation, Owen effectively presents his ideas of poetry to the reader. and It also enables him to connect to the theme of emotion and feeling that</p> | |

Example candidate response – middle, continued

| | |
|--|------------------------|
| | he uses in his poetry. |
|--|------------------------|

Examiner comment – middle

The essay opens with an introduction to contextualise the extract, though in this case it is not very helpful, particularly with the confusion over the term post-colonial.

The candidate then focuses appropriately on the writing of the passage with attention to sentence structure, though initially these points are separated from the meaning of the extract. The focus is better when the shorter questions are quoted, with a suggestion of their effect on the reader's understanding. The wider comment about Mrs Moore is relevant, though coupled with a section on the set passage lacking focused quotation; the argument at this point drifts towards summary.

Though the essay would have been improved with greater development, the comments on the polite phrasing of the Indians' questions formed an important point, demonstrating understanding of Forster's methods of portraying the relationships between the men in the passage through dialogue. There is a similarly astute observation on Fielding's tactlessness in his assertion about atheism.

The section of the essay on 'themes' is less successful, as it is less focused on Forster's writing and the quotations are only used to illustrate points, missing opportunities for analysis. However, this section and the essay as a whole clearly shows a competent understanding of the novel and the central aspects of the set passage. There is some detailed quotation and comment, though a passage based response would be much more successful with a more consistent attention to the detail of the writing, with more quotation and more analysis used to develop the argument in response to the question. In this response the knowledge is better developed than the understanding of Forster's choices of language, form and structure.

Total mark awarded = 15 out of 25

Example candidate response – low

| | | |
|----------------------------|---|--|
| 5 | b | <p>One major theme in E.M. Forster's <i>A Passage to India</i> is the discussion of whether an Indian and an Englishman can be friends and consequently the friendship between the characters Dr. Aziz and Cyril Fielding is a major subplot in the novel. Forster uses this passage from the novel to illustrate the relationship between Fielding and Aziz as well as their interactions with other Indian characters.</p> |
| | Q | |
| | P | <p>As a friendship between an Indian and an Englishman is all but unheard of, Forster must present the relationship of Fielding and Aziz as contrasting to the relationships of Fielding and other Indians. Forster does this in this scene by showing the Indians asking Fielding every sort of controversial question while Aziz does not take part. Syed Mohammed asks Fielding about his belief in the existence of Providence - God - and Hamidullah follows this with asking about the decline of morality in the west. While most of the Indians are more than happy to bombard Fielding with all manners of questions, Aziz does not, and rather, is</p> |
| u- authorial purpose | | K |

Example candidate response – low, continued

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| | <p>portrayed as "scandalized" by some questions. While Aziz and Fielding remain friends, many of Aziz's Indian friends are not as trusting of Fielding and the relationship amongst them remains strained.</p> |
| U- awareness of authorial purpose | <p>Of course, Forster must also portray Fielding as different than other Englishmen. This is shown in Fielding's attitudes towards many of the questions the Indians put forth to him, such as the question: "... is it fair an Englishmen should occupy one when Indians are available?" Forster offers the usual English response and then Fielding's answer: that he is simply happy to be in India. The fact that Fielding's answers and opinions are so contrary to the typical English attitude shown in the novel allows Forster to begin to ease the tensions between Fielding and Aziz's friends.</p> |
| U- effect | |
| U- Characterisation | <p>Forster presents the relationship between Fielding and Aziz's friends as fluid and developing. Although they do not trust Fielding as Aziz does yet, Forster uses this scene to show Fielding's contrary attitudes to the typical Englishman and start to earn the trust and respect of the Indians. Although far from friends, Forster seems determined to show that under the right circumstances Englishmen and Indians can be friends.</p> |

Examiner comment – low

The opening of the essay contextualises the selected extract within the text and its central concerns, an appropriate way to begin the response to the question. The importance of Fielding's relationship with Aziz is recognised as a contrast with the difficulties of friendships between the English and the Indians.

The comments made on the questions asked of Fielding are general, described as 'controversial' but without close reference to the passage which could have demonstrated the challenge of the questions. Here the essay lapses into summary – "Syed Mohammad asks... Hamidullah follows..." – without direct textual support. It is acknowledged that Aziz is 'scandalized', but there is no comment on the significance or implications of this word. The essay argues that 'Forster must also portray Fielding as different than other Englishmen', though this is not supported. It is implied that Forster's narrative voice provides the contrast with Fielding's responses, but for credit, such points should be made explicitly.

The final paragraph is a general summary of points which have already been made, ending an insubstantial essay. As a response to a passage based question, it is very limited. Such questions demand close examination of the writing of the extract to show understanding of the writer's methods and language choices. It is a significant weakness that this essay contains only two quotations – one of a single word, plus a sentence. While the essay demonstrates some knowledge of the text, evidence of understanding of Forster's use in language, form and structure to shape meaning is very limited.

Total mark awarded = 7 out of 25

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