

# Example Candidate Responses

Cambridge  
International  
AS & A Level

## Cambridge International AS and A Level Literature in English

9695

Paper 6

For examination from 2015

Cambridge Advanced

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International Examinations

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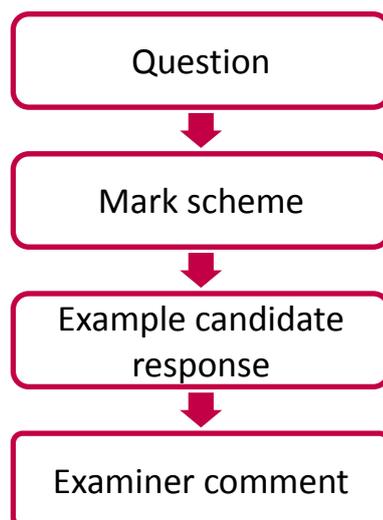
## Introduction

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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](http://www.cie.org.uk) and Teacher Support at <https://teachers.cie.org.uk>

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## Paper 6 – 20th Century Writing

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### Question 1a

June 2015 Question Paper 61 is available on Teacher Support Site at  
[https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef\\_id=744](https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744)

#### 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.
- O** Others’ opinions may be referred to in passing.

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.
- O** Mentions other opinions, perhaps those expressed in the question, and makes some attempt to consider different views of a text.

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.
- O** Considers other opinions, perhaps those expressed in the question, weighs up different views of a text.

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.
- O** Considers other opinions, weighs up different views with support from the text.

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.
- O** Considers varying views and argues a case with support from the text.

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.
- O** Considers varying views, arguing a persuasive case, relevant to the question, with support from the text.

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

Q1)	a)	<p>Auden is a poet who has experimented with various forms of poetry. He has used unusual narrative voices in the "Unknown Citizen" to comment on the nature of the government. He has discussed issues of isolation in "Musée de Beaux Arts" and has commented on the social aspects of humanity in "Kehyee Blues". All three of these poems employ various ideas that challenge the reader to think twice before settling on an opinion.</p>
Appropriate choice	u	
Q.		
u		<p>The main focus of the poem, "The Unknown Citizen" is of the <del>dehuman</del> dehumanisation of mankind. It is a political commentary on how governments <del>create</del> nowish a totalitarian state where everyone is observed. <del>There is no sense of freedom but it</del> portrays there is a false sense of freedom provided to the people when in reality conformity is what prevails.</p>
p		
u method.		<p>To make this poem even more effective, Auden used the voice of the state itself to describe its totalitarian nature, and this adds a great level of irony throughout the poem. We are described the life of a man whose name is not known. We have no information on this man and do not know what he looks like. Hence the title, "Unknown Citizen". The subtext underneath the title reveals</p>
u		
significance		<p>that this man is further reduced to just digits and initials and nothing more. He is stripped of his name that gives him his individuality. For him the state produce a "marble statue". In this way the state shows to the rest of the people that they knew this man, that they cared but in reality</p>
u		

Example candidate response – high, continued

<p>Ptolong. Effect.</p>		<p>they shared no warmth towards this unknown man as the <sup>2<sup>nd</sup></sup> word "marble" suggests, marble being known for being cold to touch.</p>
	<p>P Q.</p>	<p>In this poem it is also shocking to see the level of espionage that the state employs. It is at a level where no <del>one</del> ordinary man might expect. It is at a level where even the departments collecting the information of the man are kept on eye on. Everything and everyone is watched by the state, suppressing any form of freedom. The state goes on to tell us that the "Bureau of statistics" shows that this</p>
	<p>K</p>	<p>man paid all his bills, he remained healthy, he was "popular with his mates", he "liked to drink" and he had added</p>
<p>Nice P point.</p>	<p>P</p>	<p>"5 children to the population" which was normal for a man of his age. This man not only had his personal life spied upon but even terms of being normal were dictated by the state. <del>He</del> As the <sup>g</sup> state would describe him he was "a saint in the modern sense of the word" serving the "Greater Community". A "saint" in the old sense of the word was one who fought for the people but now he <del>speaks</del> speaks for the "Greater Community" or in other words the government.</p>
<p>Ptolong/ u effect Saeungit.</p>	<p>K/P</p>	<p>The state has also employed the "department of sociology and psychology" to observe this man which is irony in itself. Sociology and Psychology are two fields that are dedicated to studying differences between human races but here they</p>

## Example candidate response – high, continued

	u	are employed to see whether the population is conforming to the ways of the government or not.
	u	The state had given him everything a "Modern Man" would need. A car, a television and a refrigerator but yet it is questioned in the poem, "was he free? Was he happy?". Surely the state would have known if something was wrong as they spy on his every move but in
	P	reality we know the man was not free or happy. The state has written the terms of normalcy and this man has followed every term so in the eyes of the state he was normal but in actuality he desired freedom. This is a poem riddled with irony and wit due to the fact that the speaking voice is of the state and the state is speaking against itself. Auden uses the irony to challenge the readers perception of the government to tell them the government is not what they seem to be. They may keep you happy in terms of materialistic value but you are nothing but a number to them.
	P/ tone	
	M.	
	Q/P	
	Links poems	The idea of isolation presented in "The Unknown Citizen" is the front running theme of his poem, "Musée De Beaux Arts". In this poem Auden shocks the readers with the idea that there is no empathy left in the world. No one will care for the pains you are going through unless if it does not disturb their daily routine. Auden has used images of from religion, from nature and from the ancient Greeks which is typical of him.
	Q	
	u/u	

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(P.T.O)



## Example candidate response – high, continued

	Q.	<p>of man and the various references in the poem are meant to shock the reader and tell them that from ancient history, till the present and into the foreseeable future, man will be alone and must fend <del>his</del> for himself.</p>
M concerns.	Personal reflection	<p>In the poem "Refugee Blues" the idea of isolation is lifted from a personal level to a social level. It <del>is</del> is essentially a social commentary on humans with the recurring theme being man's inhumanity to man. What is so shocking about this statement is that man is also an animal, part of <sup>let's say</sup> nature. But unlike the elephants or the bison man will not help <sup>its</sup> own kind.</p>
M significance title.	Partial discussion of effect.	<p>"Blues" is a form of Jazz music that focuses on pain and melancholy. Couple the word with "Refugees", who are people that are driven from their home, we are shown the suffering of people who have no home. One would expect man to come to the aid of man but rather they turn a blind <del>to</del> eye.</p>
Summarising	U	<p>These Refugees have "old passports". A passport is your identity but now these identities are old. They are of no use as they are now refugees. Their passports will not help them with the new border rules and they <del>will</del> not be allowed to enter any <del>a</del> new country for fear of the country's "breed being stolen" by unwanted members. If indeed the state does decide to help, <del>the</del> the refugees are always told</p>

Example candidate response – high, continued

<p>P to detail.</p>	<p>try again "next year". Although this gives hope for the future where are these people supposed to go now?</p>
<p>M method + significance ↑ image in P</p>	<p>Auden has also used nature to further the magnitude of man's humanity. He has used the images of birds singing <del>freely</del> freely (which can be considered freedom of speech) because they "have no politicians". Auden outright blames the state for the cause of this is humanity. At the end of the poem the last line acts as the perfect summary.</p>
<p>Poetic method +? effect</p>	<p>"There is no place for us my dear There is no place for us"</p>
<p>P/ Q</p>	<p>The Refugees <del>are</del> have unwillingly and sadly accepted the idea that they are on their own. This is a striking statement of the cruelty of man and it is shocking <del>too</del> to see how <del>the</del> countries can turn a blind eye to those in need.</p>
<p>O</p>	<p>In Auden's own words "The purpose of poetry is to disenchant and disintoxicate". In other words its purpose is to present reality as it really is despite it coming as a shock or a challenge to preconceived notions. It is this idea that links all <del>3</del> three poems together, and through Auden's use of unusual narration, wit, irony and sarcasm we as readers are shocked to realize <del>the</del> the dehumanisation of man and how indifferent and isolated man can be.</p>

### Examiner comment – high

The main strength in this essay is the way the candidate focuses on the question and links the poems together to generate a coherent discussion about what is shocking about the state and individual people's capacity for dehumanising others.

Throughout the essay there is reference to the question and a consistently proficient level of textual knowledge used to support the thesis as the discussion moves through a detailed analysis of Auden's presentation of the state in 'Unknown Citizen', personal isolation in 'Musée des Beaux Arts' and social exclusion in 'Refugee Blues'. There is intelligent understanding of various aspects of Auden's methods for which the essay was awarded 20 marks in Band 2. The use of various voices is analysed in detail in 'Unknown Citizen' with intelligent insight into the effects of specific details of language such as the reduction of individuality to 'digits and initials' and the implications of words such as 'normal' and 'marble' to show an appreciation that the poem is 'riddled with irony and wit due to the fact that the speaking voice is of the state and the state is speaking against itself.' The use and significance of allusions to the 'miraculous birth', Nature and mythology is discussed to bring out 'indifference' in 'Musée des Beaux Arts' and the idea of voices is returned to more implicitly in 'Refugee Blues' with some appreciation of tone and personal interpretation.

One of the issues for candidates responding to the essay question on poetry is to discuss the texts as poems and this essay would have received higher marks if there had been more evidence of this, particularly in the treatment of 'Musée des Beaux Arts' and 'Refugee Blues'.

**Total mark awarded = 20 out of 25**

Example candidate response – middle

<p>1 =</p> <p>links appropriate points to Q.</p> <p>Not exactly but U context</p> <p>Some implied P to dicty/U effect with apt U.</p> <p>Some P to tone</p> <p>Sand U</p> <p>Significance.</p> <p>© UCLES</p>	<p>a.</p>	<p>Bunden often disenchant his readers. In "September 1" he shatters what he calls 'euphoric dream' regarding the individuals role as part of the state <del>and</del> during war time. Here he also links hints at one's powerlessness to change these situations. This is confirmed in "In Memory of WB Yeats" as he asserts poetry's lack of power to create change. In "Lullaby" Bunden attacks one preconceived and idealistic notions of romantic love.</p> <p>"September 1," written about Hitler's invasion of Poland attacks the ordinary Americans conceptions that they can or should escape from reality. Bunden uses simple but evocative language to denounce neutrality <del>as</del> and mock the <del>ostensible</del> ostensible achievements of mankind;</p> <p>"Into this neutral air Blind skyscrapers raise themselves Themselves to their full height To proclaim the strength of collective man"</p> <p>These lines smack with cynicism, evoking the arrogance and immorality of the society. In an existential sense, Bunden questions the ostensible achievements of</p>
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## Example candidate response – middle, continued

	<p>manifold, such as these architectural marvels. This is underscored in the line "each language pours its competitive <del>praise</del>, use." Notions of 'collective man' are <del>not</del> and the State, as well as 'helpless governors' are ridiculed as they have failed to prevent war. This failure is underscored by the following lines:</p>
<p>✓ Crossing quotation</p>	<p>"Accurate scholarship // can unearth the whole offense // From Luther until now // That drove a culture to madness // Find what happened at lunz // What huge unago made // A psychopathic god // I and the public know // What all school children are taught // Those to whom evil is done // Do evil in return."</p>
<p>Broad ✓</p>	<p>Anden traces the historical process which lead to the use of Hitler (the psychopathic god) but simultaneously asserts that this knowledge, possessed even by school-children has had no impact on events. <del>the</del></p>
<p>✓</p>	<p>He shows that the die this poem is set in cannot shield ordinary people from reality: "lest we see where we really are // Alone in a haunted wood // Children afraid of the night // who have never been happy or good." This haunting imagery is an allusion to Dante's</p>



## Example candidate response – middle, continued

	<p>Develops idea with</p> <p>u</p>	<p>of his own lack of freedom.</p> <p>Anden asserts 'poetry makes nothing happen', it merely 'survives'</p> <p>Anden evokes the same sense of corruption and futility <del>by</del> expressed in "September 1" by telling his readers that time that is 'intolerant of the brave and innocent'; 'worships language' and pardons the 'cowardice and conceit' of writers like (Leping and Gaudel (who defended imperialism and eugenics, respectively).</p>
<p>How?</p>		<p>The desolation <del>and</del> experienced by man and the indifference of the world he lives in is <del>is</del> emphasised in the line "the noise rain on in the evergreen forests", when Yeats died.</p> <p>In the paradoxically tender love poem, "Lullaby" Anden challenges readers idealised notions of love, while once again emphasising the <del>the</del> inevitability and indifference of time, as well as the corruption in society.</p> <p>'Lay your sleeping head, my love      Upon my faithful arm,      Time and fever burn away      The individual beauty of thoughtful children, and the grave      Proves the child ephemeral'.      Anden confesses the faithlessness</p>

## Example candidate response – middle, continued

Explains. Said dees.	<p>the imperfection and fickleness of his own love. He shows that love is tainted by the mortality and male guilt of human beings. Images of a dying child evoke the inevitable loss of innocence.</p>
P k	<p>Auden appears to criticize lovers who mistake "their ordinary swoon" for Venus' vision of "universal love and hope". Even the "sensual ecstasy" of the religious ascetic is not spared. Auden acknowledges his inability to sustain love by telling his lover "No one of dryness see you fed // By the involuntary powers // Nights of insult let you pass / Watched by every human love." That is, Auden relinquishes these responsibilities to others, such as the 'involuntary powers' as he understands that he cannot fulfill them.</p>
P interprets. Explains.	<p>Images of corruption, the 'pedantic cries' of 'fashionable madmen' (politicians) are shown to coexist with love, just. Auden anticipates the suffering, cruelty and deprivation, the 'nights of insult' his lover will encounter. It cannot however be ignored that Auden makes concessions of</p>

## Example candidate response – middle, continued

hope in each of these poems. In "September 1", while humbly acknowledging his own limited abilities, he pledges to show an "affirming flame" in response to "ironic points of light" which flash where the "best" exchange their messages." He says that in his poetry he has a "voice to undo the folded lie". Having used the phrases 'I and the public' and 'we' Auden includes all of society under one banner, implying that we can all use our voices to 'undo the folded lie.'

Even after conceding that poetry 'makes nothing happen' and referring to the 'dogs of Europe' and 'intellectual disgrace', Auden tells 'the poet' to persist in his craft and achieve what he can. If the poet cannot change history he can 'teach the free man how to praise' even in the 'pension of his days', thus drawing a <sup>connection</sup> parallel between the poet and the man convinced

K

Same 4. insight here

K

P

## Example candidate response – middle, continued

of his freedom.

P Similarly, in *Lullaby*, Auden's desire to see his lover well-fed does show sincere, if ephemeral love. He pledges not to let a single tooth, nor thought nor kiss be lost: he uses his love to reconcile himself to mortality. 'find the mortal world enough' implying happiness is achievable.

P  
withheld  
explains

P Auden does disenchant the reader but never tells him or her what to believe. He offers a realistic picture of life, ~~encompassing~~ encompassing beauty and ugliness. The reader is left to decide what they believe having taken stock of reality. Auden does not encourage the reader to despair or

### Examiner comment – middle

The focus of this question was on Auden's poetic methods and effects. This essay shows a detailed knowledge of quite difficult poems with an impressive command of quotation, and a generally sound understanding of aspects of Auden's views, informed by some knowledge of historical and personal contexts. Rather than directly addressing the terms of the question, there is a partial reference to Auden's view that the purpose of poetry is to 'disenchant and disintoxicate' and this sense of the poet's purpose implicitly underpins the discussion of the three poems, to emerge more clearly in the discussion on hope at the end. This gives the essay some coherence but to gain higher marks the material should have been more explicitly shaped to the question and for this reason, the essay was awarded 17 at the top of middle level. It would have been more highly rewarded if the approach had been more analytical.

Within the accounts of the ideas in the poems there is some consideration of poetic methods and effects. There are some specific references to images of children and corruption and some sound analysis of aspects of poetic method in comments such as 'bestial images and alliteration dramatise the cold cruelty of capitalism which is juxtaposed with the cynically alluded to sufferings of the poor'. Generally speaking however, the often pertinent but overlong quotations are paraphrased or partially discussed. For example, the candidate clearly understands the poet's purpose in the discussion of 'September 1st 1939' but insights such as 'Auden questions the ostensible achievements of mankind such as these architectural marvels' in reference to the 'skyscrapers' are straightforward; the comments showing a sound understanding of the meaning rather than a literary appreciation of the poetry. The use of the words 'mock' and 'cynicism' suggest a personal response to the effects of the language, but an analysis of the choice of language within that quotation and the effects of the personification would have shown an understanding of how the poet generated these effects and allowed the candidate to display higher order analytical skills.

Candidates need to be encouraged to choose and discuss material strategically. More successful attempts at this question chose poems such as 'Refugee Blues', 'The Unknown Citizen' and a love poem where there were obvious contrasts within a range of poetic methods, forms and devices to explore ideas relevant to the question.

**Total mark awarded = 17 out of 25**

## Example candidate response – low

1	a	Auden evolved his poetic style over his life time presenting different methods and uses of language to portray his recurring themes. <del>the</del> The theme of the subconscious mind and his own inner thoughts is often explored by him through his early years till the end of his life. However the variety through which he explores the subconscious in poetry is shocking to the reader as it <del>changes</del> impacts and changes the reader's view of Auden every time.
	Q7	The poems "The Door" which is based on the subject of the subconscious as well as "From the very first coming down" and "As I walked out one evening" deal with the poet's mind and his inner most thoughts. It also serves as a testament of his transition of <del>the</del> ideas and emotions throughout his life.
Some Pts @ hex.		"From the very first coming down" is P. Auden's <del>early</del> earliest poems. Its elliptical language which deals with a stream of consciousness like flow of thoughts that are <del>inserted</del> <sup>circled</sup> through passing images <del>and there</del> is a perfect example of his fairly undeveloped yet interesting method of displaying his ideas. "into the valley (with a frown" ... " <del>creeping</del> <sup>crouching</sup> <del>behind</del> behind a sheep's pen" .. "spring's preliminary shiver." These <del>para</del> phrases although unconnected are show Auden's flow of thoughts and emotions as he
Generalised U/U methods.		
Simple P	k	

## Example candidate response – low, continued

Poem.	seems to be <del>to</del> on a train going into the
Evidence?	country side. He speaks in electrical
	images as well as contrasting pastoral
General	images painting a mental landscape of
→	his thoughts. The poem essentially
	speaks of his awakening of <del>of</del> emotions
	as he descends back to his home in
	the English country. "Lover's worn circuit
	he be gun" is an example of <del>the</del> the
	imagery that he uses to expose his
	subconscious.
Not exactly But A. does come to some understanding of his feelings	As I walked out one evening it
	a more mature and developed of Auden's
	poems that deal with the same stream of
	thoughts arising from experiences and
	images. It is essentially an exposé of
	his subconscious through his various <del>images</del> .
Q?	observations. "Bikes & huddled like
	corpses" is one such image that shows
	his state of mind through images. In
	the time of spring he <del>use</del> is surrounded
	by ideas of death. <del>Imagery such as an</del>
	"embryo chicken" and "His use of
	phrases such as "making choice seem a
	necessary error" is also further indication
	of his depressed state of mind.
	However in this poem Auden skillfully
	deals with expressing his thoughts
	by using phrases and paradoxes to
Evidence?	reveal <del>his state of mental landscape.</del>
	Complement the imagery of his observations.
	<del>His</del> the last poem "The Door" is the
	most structured and concise on the

Example candidate response – low, continued

<p>How?</p>	<p>u</p>	<p>Subject: He uses phrases such as "we pile upon it" when we are sad. "It made enormous Alice see a wonderland ... and made her <sup>cry</sup> just for by being tiny." These <del>are</del> thoughts are used by Auden to describe the nature of the subconscious human mind in which <del>he describes</del> in which he uses the metaphor of a door to describe. <del>it</del>. His thoughts are carefully structured <del>into a poem</del> with the <del>images</del> <sup>example</sup> of the</p>
<p>Small Needing close textual reference support.</p>	<p>Q?</p>	<p>Alice being used to describe <del>off</del> subconscious as being a realm of imagination as well as <del>off</del> a storage space for our fears and sorrows. His flow of thought is consistent to the same metaphor of the door <del>is</del> <del>this poem</del> <del>has</del> as example of Auden's most developed stage in his poetry. Therefore Auden's transition is evident through these three poems which <del>set</del> are all based on the subconscious mind. They are all <del>evident</del> <sup>exemplary</sup> <del>of his</del> <sup>exemplary</sup> of his themes and concerns which are about the human condition <del>as well as</del> his socialist ideas. as well as his personal thoughts about love, loss and the nature of life. Auden's <del>transgressions</del> moves towards a single subject as his poetry matures relying on as single image or metaphor to show his ideas as he does in the door where as he uses multiple images and emotions</p>
<p>General concerns</p>	<p>Q?</p>	<p>Therefore Auden's transition is evident through these three poems which <del>set</del> are all based on the subconscious mind. They are all <del>evident</del> <sup>exemplary</sup> <del>of his</del> <sup>exemplary</sup> of his themes and concerns which are about the human condition <del>as well as</del> his socialist ideas. as well as his personal thoughts about love, loss and the nature of life. Auden's <del>transgressions</del> moves towards a single subject as his poetry matures relying on as single image or metaphor to show his ideas as he does in the door where as he uses multiple images and emotions</p>

## Example candidate response – low, continued

		in the poems 'As I walked out one evening' and 'From the very first coming down.'
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## Examiner comment – low

This essay is poor because although there is evidence of some textual knowledge the response to the question is limited. There is some attempt to make an argument in the introduction: Auden's exploration of the 'sub-conscious mind and his inner thoughts is shocking to the reader as it changes the reader's view of Auden', but this focus on what the poems reveal about Auden or his concerns is not pursued. The essay was awarded 8 marks because some basic understanding of the effects of language emerges through the limited accounts of the three chosen poems. For example, the observation that 'the stream of conscious like flow of thoughts [that] are aroused through passing images' is supported by some quotations from 'From the very first coming down', but like the images quoted from 'As I walked out...', the point is restricted to the assertion that these images 'expose his subconscious', his 'state of mind'. There is some limited consideration of how the poet shapes meaning: 'in the time of spring he is surrounded by death'—and some understanding of the extended use of the metaphor of 'the door'. Discussion of all the poems is partial and there is some lack of clarity and cohesion in the treatment of 'The Door.'

To gain higher marks the material needed to be shaped more carefully to the task. It is a pity that the way 'As I walked out...' challenges romantic notions about love is overlooked. Candidates understandably try to make use of material they know well, but an attempt to makeover pre-prepared ideas can often be a distraction, as it is here.

**Total mark awarded = 8 out of 25**

## Question 1b

June 2015 Question Paper 61 is available on Teacher Support Site at

[https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef\\_id=744](https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744)

## Example candidate response – high

Some methods concerns.	b	<p>Auden's poems usually present the social and, at times, political concerns of the time. His style is characterised by a variety of forms, voices and topics. As <del>the</del> he himself stated, "the purpose of poetry is to disenchant and disintoxicate". In this poem, the main idea presented is that of old age, as Auden uncovers the sad reality of the 'Old People's Home'.</p>
Explains.	K	<p>Through out the poem, Auden describes the limitations of old age. "Each has her own nuance of damage". "Nuance of damage" indicates that they were once perfect, and have now disintegrated to different degrees.</p>
Insight how →	K	<p>Auden also provides a range of their activities; they "may" "read a book", "listen <del>to</del> and dance to" "easy sonatas", "endure T.V" <sup>or</sup> "do "community singing".</p>
Moreading →	P	<p>Quite paradoxically, these activities actually point to <del>the extent</del> their state of inaction and their inability to be active and energetic. Most of their occupations do not involve much movement. The ones that do, such as the dancing, are clearly "slow" and perhaps even painful. The word "endure" indicates that they are almost forced to participate, and that they derive no particular enjoyment from this existence.</p>
Better Ph Lang. Sound in.		<p>A typical feature of many of Auden's</p>

## Example candidate response – high, continued

P to tone / U would test.	poems is the use of a lighthearted facade, or even irony and sarcasm to create humour. <del>The dark humour</del>	eg?
eg? Intellectual U	This is most seen in the poems where he <del>discusses</del> presents the most grave and philosophical matters. In this poem, he divides the group of old people into classes, ironically using social class labels to group them. For example	
U P	the "elite" are the ones in the best condition, the "average majority" are the ones in the middle state, <del>and then</del> the "lowers", <del>are in the worst</del> and "last the terminally incompetent" who are in the worst state. The use of these class labels adds an edge of dark humour to the poem.	
U effect / U	The irony only exacerbates the sadness of the old people's condition, however. The "elite" are "intelligent of what has happened and why, they are obnoxious to a frown beyond tears". It is heavily implied that	
U context.	their awareness of their own deterioration is a cause for depression. This elicits a great amount of sympathy from the reader as well. Another example of	
P / U P to lang.	the way the <del>is</del> humour only highlights the hopelessness of their state is found in the lines, "Plants may sweat profusely but never sully themselves." While the idea of plants sweating "profusely" is <del>slightly</del>	
U idea - effect © UCLES though partial discussion →	amusing,	

## Example candidate response – high, continued

<p>How? sully?</p> <p>Sound u/P</p>	<p>-</p>	<p>Auden has shown here that the state of these people <del>is</del> is even worse than that of plants. Plants have no intellect, no awareness, and this comparison increases our sympathy towards the old people, and also creates a sense of horror and despair.</p>
<p>P/long</p> <p>u/P</p> <p>u</p>		<p>This increasing effect of horror is consolidated further by the reference that the "loners" are "muttering in limbo". "Muttering" may imply a degree of insanity. "Limbo" refers to an <del>state of</del> in-between state, and it is clear that these people are only waiting for death, and have no purpose left in life. Their living is almost futile. The <del>&amp;</del> concluding lines of this poem make this idea clear, as the persona contemplates whether the old person he <del>is</del> is visiting will simply be better off in death.</p>
<p>P/long u</p>		<p>Towards the middle of the poem, Auden mourns the loss of a collectivistic society with large family units. The generation he is referring to in the poem "all appeared when the world ... was more spacious, more comely to look at". "Spacious" and "comely" seem to indicate that the old people taken away from their family and put into old homes are trapped in a way. An image of a confined and</p>



## Example candidate response – high, continued

P to lang	the pomp and sumpture of her hey-day "Pomp" indicates an almost laishness. The contrast between their relation- ship <del>is</del> then and their relationship now is also clear: in the past,
Sees contrast.	visiting her was a "presumptive joy", now it is "a good work". This also reinforces the impersonal effect that was created in the first stanza. This
u. method	juxtapositioning of the days of her prime with <del>her</del> her disintegrated self now is effective in eliciting pity and in showing the extent of the change that accompanies ageing.
u/p	In the last three lines of the poem, Auden voices a thought that is confused and almost <del>post</del> paradoxi- cal: "Am I cold to wish for a speedy painless dormition, pray, as I know she prays that God or Nature will abrupt her earthly function?"
u importance interests.	This paradoxical wish encompasses the complexity of the human condition. The persona only desires for the old person's <del>own</del> state to improve, and yet ironically that improvement can only be gained in death, a condition that humans
P	instinctively deny and try to avoid <del>&amp;</del> confronting. The confusion that is obvious in the tone of the persona here reflects the <del>audie</del> reader's own confusion. This <del>&amp;</del> rhetorical question

## Example candidate response – high, continued

	<p>provides much food for thought for the reader.</p> <p>In many ways, this poem is typical of Auden's style. Although he focused on personal themes and concerns in his early poetry, by the middle of his career, he had moved onto more political and social concerns which can be appreciated more universally. This poem is an example of a social concern that Auden wished to explore. Additionally, Auden often mourned the loss of values of the past, as he mourns the loss of collectivist feelings in this poem.</p>
Broadening the discussion ✓	
eg?	
Q.	<p>What is most characteristically 'Audenesque' in this poem is the use of dark humour and irony to engage the reader and to better express the main concern of the poem. The light-hearted tone maintained through much of the description only intensifies the sorry state of the 'Old People's Home'. One last thing that is typical of</p>
P	<p>Auden's style is the thought-provoking effect his poems often have. He does not simply describe the effects of old age, but at the end he leaves the reader in a thoughtful and state.</p>

### Examiner comment – high

In an effort to structure a response to (b) questions, candidates often resort to a running commentary approach and although there are elements of this here, this candidate moves confidently around the poem with perceptive understanding of the ideas, well-integrated quotations, and an ability to develop ideas and link them into an effectively structured essay. Though knowledge of Auden's concerns and characteristic methods is presented in a general way, because of the intelligent personal response to the language and some sustained analysis of how Auden generates meaning and tone, this essay has been awarded 22 marks.

The candidate consistently considers the implications of language, sometimes to explain the meaning but often to support insightful interpretations such as the observation that the activities described 'actually point to [the old people's] inability to be active or energetic'. There is sustained discussion of the ironic effects of the use of social class labels: how together with the reference to plants the humour only highlights the hopelessness of their state. There is a literary appreciation of the structure of the poem, with some sustained analysis of the use of contrasts within it, leading to a perceptive discussion on some of the ways Auden generates a sense of loss and sadness.

To be awarded more marks there needed to be some specific references to the wider text or some attention paid to Auden's idiosyncratic usage of language such as 'glum' as a noun or 'abrupt' as a verb, the effects of which are overlooked in the otherwise pertinent selection of quotations.

**Total mark awarded = 22 out of 25**

## Example candidate response – middle

K+J	gen. meaning of poem	<p>Auden, the speaker  <del>The speaker</del> in the following poem had recently visited an old folks' home which gave rise to the subject of senescence and mental as well as the physical decay which is inevitable, <del>is</del> moreover <del>the</del> establishing a sense of social hierarchy or a kind of sub-culture within that stage of age, sardonically and humorously mocking the way Auden views the social structures built within it. <del>His</del> Auden's tone is contradictory but perceptive and aware of current situations regarding ageing and death.</p>
K+J	lang. + meaning poet	<p>Intro. focuses on poem.          Auden comically however potentially seriously refers to those individuals who <del>can</del> <del>can't</del> still have the mental stability to "dress and decent themselves" the "elite", or the upper-hand <del>within</del> amongst the individuals in the 'old people's home'. As he suggests that they are "ambulant" and with a "single stick" it gives a rather concerning descriptive imagery that the old individuals are yet still physically incapable of moving freely or acquiring physical freedom. Speaks, one of the critics says "sympathetic satire" is <del>therefore</del> <del>characteristic</del> prevalent in his work, which may be true to <del>an</del> <del>extent</del> <del>as</del> <del>he</del> this extent, as <del>they</del> <del>che</del></p>
O	c/pst v/pst	

Example candidate response – middle, continued

<p>P straight forward insight</p>	<p>his method of labelling them as "elite" could <del>at theref</del> moreover add a sense of pity and sorrow. It may also suggest the futility of options <del>at that</del> at that current stage of life due to the physical and mental decay <del>being</del> intruding and disrupting hidden passions that might still persist within those individuals. The reader may feel a sense of unease as the individuals subjected in his poem may have <del>things unful</del> achievements unfulfilled, adding that with the satirical mocking, it becomes extra surreal and bizarre to them.</p>
<p>Q4 effect</p>	<p>Auden's style <del>of</del> inevitability is characteristic <del>in</del> in his previous poems and has somehow shown through in 'Old People's Home' <del>due</del> due to his previous <del>poes</del> poems, <small>such as "As I Walked Out"</small> regarding the personification of "time" and "clocks" being juxtaposed with the "love" <del>he felt</del> he <del>felt</del> felt to be infinite.</p>
<p>K+J wide work links to poem</p>	<p>random L-Hammer <del>talked</del> about talked about "framing truth's time with a larger truth, which is the truth uttered by the clocks". Knowing <del>this</del> <sup>critical lectures</sup> <del>entire</del> felt "time" and reality was a significant characteristic in his <del>poes</del> poems, serves this idea of sense in 'Old People's Home' to be the sad <del>reality</del> reality of truth.</p>
<p>① v/pt Makes link between poem</p>	<p>The sad reality <del>is</del> is <del>presented</del> therefore presented in his wording of their urge for "freedom", "their very carnal freedom is their spirit's bane:". Their "freedom"</p>
<p>K+J (long + meaning)</p>	<p></p>

## Example candidate response – middle, continued

U effect	<p>is considered the "worst" to the old individuals which moreover reinforces the physical decay and the idea of senescence in the poem. Auden's characteristic of objective realism is therefore enhanced through his critically descriptive</p>
P	
K+U imagery, structure form	<p>Auden's characteristic of objective realism is moreover enhanced through his critically descriptive images, along with a sense of harshness or jarring <del>the</del> in the <del>with</del> unrhymed <del>fe</del> scheme and irregular patterning of the poem, "majority, who endure T.V and, led by lenient <del>therapists</del> therapists, do community-<del>song</del> singing".</p>
U effect	<p>There <del>is a very</del> <sup>seems to be a</sup> dull tone <del>#</del> in this stanza, as well as a sense of <sup>a</sup>mundane and lethargic atmosphere persisted. Auden moreover seems to be <del>attempting</del> attempt to create a sense of understanding in the way <del>he</del> <del>p</del> he wants the reader to <del>perceive</del> see and feel what he perceives. This rather descriptive poem juxtaposes with River <del>Profile</del> Profile and the ambiguities <del>of</del> and metaphorical meaning behind it as 'Old People's Home', is direct and upfront about his concerns with life and aging, whilst the other seems to "glorify ageing" <del>as</del> which was something Mendelson claimed Auden to have done in that poem. However it is possible that Auden may have finally understood</p>
K+U Links with widework	
+ thematic concerns	

Example candidate response – middle, continued

<p>K+J meaning)</p>	<p>once again the <del>countering</del><sup>opposing</sup> side of the beauty of age, <del>but</del> <del>to</del> to a rather objective and anti-romantic reality of senescence.</p>
<p>K+J meaning + lang. effects</p>	<p><del>There is a strong sense of domesticity in</del> There is the semantic field of domesticity, <del>the</del> or confinement, "endure T.V, lenient therapists" which shows the harsh reality of physical and mental incapability. The effect of "lenient" <del>also</del> goes to show the relaxed vibe Auden gets in that setting, which may be both depressing and <del>so</del> soothing to him.</p>
<p>K+J lang. effect</p>	<p>Auden also writes the poem in a story-telling manner and finalises the poem with a rhetorical question, which is also <del>sig</del> characteristic of his previous <del>poes</del> poems as to somehow <del>poes</del> reflect over his views or possibly aid and induce the reader's reflection <del>o</del> regarding his own <del>concerns</del> anti-romantic concerns of aging, "Am I cold to wish for a speedy, painless dormition...?" His contradicting view is apparent in the final question of one of his final poems, as he <del>somehow</del> expresses himself and rhetorically asks the readers to <del>to</del> empathise with his views on whether he is at wrong to think in such a perhaps selfish and cynical way, after giving <del>a</del> full descriptions of the old individuals' predicaments and suppressed freedom in the 'old people's home'. Auden <del>seems to</del></p>
<p>P response</p>	
<p>K+J effect + lang.</p>	
<p>P some insight</p>	

## Example candidate response – middle, continued

Capt, concise exp		could be viewed as desperate for clarification on the subject of ageing and the inevitability of time overpowering.
R+V Aptly sums up		Auden's concerns over reality and the "truth of time" is presented here objectively and observantly, giving a sense of detachment and an anti-romantic view of how he view # the
Wider text		senile. It contrasts with River Profile <del>but</del> however <del>similar</del> as it concerns 'his ageing body' but in a positive and naturally presented light. This poem moreover had served as his own <del>text</del> understanding and realization of the end <del>st</del> ending stage of life, <del>the</del> alongside <del>with</del> a sense of clarification needed to satisfyingly accept that he is reluctant to face such inevitable but exhausting <del>ch</del> challenges of old age. Full conclusion.

## Examiner comment – middle

This is a competent response to the question in that the candidate selects some relevant ideas from critical reading and some knowledge of the wider text to inform a sound understanding of some aspects of the given poem, and for this reason it was awarded 16 marks.

Using the ideas of a 'sympathetic satire' and 'objective reality', the candidate offers straightforward insights into the way Auden creates meaning, for example, through the briefly supported discussion on 'descriptive imagery' which suggests the 'futility of options', and the 'semantic field of domesticity or confinement'. There is some sound understanding of the poet's 'anti-romantic' purpose with a relevant link to 'As I walked out...' and the treatment of Time and love to the 'sad reality' of 'their carnal freedom is their spirit's bane', but discussion of this quotation and observations on the use of specific words such as 'elite' is restricted and occasionally lacks precision. The essay is characterised by occasional insights such as the contrast between Auden's 'direct and upfront' treatment of his concerns about ageing in the given poem and the metaphorical treatment of it in 'River Profile', or valid assertions that the 'objective realism' is enhanced by the harsh effects of 'the unrhymed scheme and irregular patternin'. The candidate clearly appreciates the tone, but does not really explore how Auden achieves 'the interplay between sardonic humour and pity'.

To gain higher marks, there needed to be a fuller discussion of ideas within the poem and more precise analysis of the effects generated by Auden's choice and use of language.

**Total mark awarded = 16 out of 25**

Example candidate response – low

1	b,	<p>W.H. Auden acquired fame and was in the eyes of the eyes of the city since an early age. Most of his poetry has commonholds common grounds in accordance with one another on the basis of common themes. This work was often a lament for the order of things, in some cases a lament for the poets who have passed (In Memory of Yeats). Another common theme, love leading and the subjection of metaphysical love (Musée de Beaulieu Art). Humanisation (in reference to the Platonic ladder) is visible as a common theme in many of his poems much of his poetry. The formal regime is another. His work is in no way less complex than that of TS Elliot. The matters, many of them concerned on the society of the 1930s, respectively 1940s called for ego humanisation and unity, a <del>is</del> <del>and</del> <del>today's</del> with increasing religious intolerance in today's world, their poetry has become increasingly significant.</p> <p>Firstly, <del>not</del> the form of the poem is not conventional - <del>knowingly</del> <del>incorporating</del> rhythm and rhyme is visible in much of Auden's poetry with the exception of the technical archaic, song-like quality in poems such as <del>Requiem</del> <del>Requiem</del> Blues. It follows no strict <del>type</del> rhyming scheme, in the first stanza of a line (considering it to be a stanza) the rhyme scheme roughly follows ABCDEFGA. <del>(with the last line rhyme the etc)</del> The elliptical</p>
Brief refs K wide text.		
	0	
General Intro / literary context & concerns.		
u form		
K wide text.		

Example candidate response – low, continued

<p>Rather general.</p>	<p>theme of the poem <del>adds</del> can perhaps be considered deliberate in many of his other poems have a rather cryptic structure which <del>may</del> <del>could</del> <del>may</del> <del>add</del> <del>to</del> <del>the</del> <del>cryptic</del> <del>it</del> reflect the cryptic <sup>intensions</sup> intentions, Auden had <del>to</del> <del>do</del> with his <del>not</del> his poetry (his not), the confusing metaphors may indeed reflect the confusion that <del>evoked</del> evoked. <del>in</del> Another commonality in Auden's poetry would be <del>the</del>, <del>how</del> <del>the</del> <del>first</del> the movement of the poem, and the gradual advance. In this particular poem, it appears to be <del>from</del> advancing from a comment on the present prevalent war and society toward the result and what it has on <del>as</del> <del>as</del> certain individuals.</p>
<p>Some sense of development of ideas within poem</p>	<p>Moving onto the substance of the poem itself, Auden's <del>poet</del> Auden <del>always</del> seemed to have a deep <sup>sensitivity</sup> sensitivity toward the human condition. This can be seen where after he has stated his view of society in the first three stanzas, <sup>in</sup> the last stanza, appears that he speaks of his own emotion through what he <del>is</del> predicts the lady <del>is</del> on the <u>outway</u> may feel. He <del>perhaps</del> perhaps reflects ideas of 'identity crisis', 'travellers who she was in the pomp and splendour of her hey-day?' This particular line could also symbolise the drastic change society underwent that <del>those</del> <del>who</del> <del>people</del> everyone has been relocated, <del>as</del> <del>a</del> <del>positions</del> <del>and</del> <del>do</del> <del>not</del> <del>not</del> necessarily mean anything any longer, the same idea can perhaps be seen in the comparison of <del>it</del> those in <del>different</del>, all <u>inputs</u> of society, 'The elite.... audience and secular <u>bracket</u>'</p>
<p>Partial U/D view</p>	<p>Partial U/D view</p>
<p>Offers P - sees wider significance</p>	<p>Offers P - sees wider significance</p>
<p>Supports with U</p>	<p>Supports with U</p>
<p>Coherent argument but partial U</p>	<p>Coherent argument but partial U</p>

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Example candidate response – low, continued

<p>Broadly valued but needs to tackle issue for Old People</p>	<p>This then could be lines 2-20, of broadly looked at appear to comment on the dehumanisation of the general public's public &amp; irrelevant of their social status.</p>
<p>Pto lang withed.</p>	<p>This leads the reader to another <del>major</del> concern of Auden's <del>major</del> <sup>major</sup> concerns, which is humanisation. The <del>particular</del> <sup>particular</sup> line 'sowed <del>off</del> of conscience as unpopular luggage', suggests to that there is no <del>possibility</del> <sup>possibility</sup> sense of regret or suffering felt by human beings unless <del>as</del> they themselves are directly <sup>concerned</sup></p>
<p>Sphat hoc</p>	<p>Thus the comment on 'conscience' as <del>as</del> people seems to not have one. Humanisation calls upon the unity and understanding for one another through <del>the</del> love. The <sup>earlier</sup> comment on 'Plato's Platonic Ladder', <del>as</del> &amp; speaks about how the love for one person leads to the love for all of humanity. <del>The</del> The final <del>of</del> step is the <del>of</del> love for God. The key words 'muzzling in timbo,' 'unpeachable,' and 'never only themselves,' may hint the <del>of</del> <sup>of</sup> Ladder <del>of</del> Platonic Ladder and the theme of humanisation. This <del>is</del> <sup>is</sup> because could perhaps be considered as 'timbo', is a biblical term <del>is</del> used to describe when a person is said to feel nothing. This idea of nothing <del>is</del> <sup>is</sup> could be a comment on how the suffering of the others (Jews in this case) <del>is</del> during the fascist regime (Hitler when Hitler was in power) which was prevalent at the given time. 'Unpeachable', could be a reference to how all see wrong being done, but no one calls out against it, and lastly the comment</p>
<p>Another p</p>	<p></p>
<p>In what way?</p>	<p></p>
<p>Partially significance</p>	<p></p>
<p>1970.</p>	<p></p>
<p>Need to look at context within poem for meaning.</p>	<p></p>

## Example candidate response – low, continued

Not exactly.	<p>on the plants that could be a reference to the indifference of nature, it is <del>an</del> direct <del>and</del> accordance with the indifference of humanity, <sup>man</sup> may sweat profusely but never molly themselves. All of which of course add to the theme of dehumanisation.</p>
Some general U	
Offers interpretation - ref to Nazis.	<p>In addition to the above stated, 'one he under himself' perhaps this is a preparation to the German Nazis, who were invited under a single cause, or perhaps their unity and loyalty to <del>their</del> their leader, Hitler.</p>
Q?	<p>Regardless of <del>the</del> the <del>dehumanity</del> <del>inhuman</del> <del>and</del> <del>cruel</del> nature of their <del>own</del> intent and goals, they were nevertheless loyal to each other, <del>and</del> their leader, and their cause. This is set in contrast to <del>the</del> the general public who seem to not be loyal to anything or anything has lost its meaning. This can perhaps be seen when 'were a presumptuous joy, and not a good work,' everything seem to have lost its meaning and its appeal. This adds a certain incidental element to the poem.</p>
Endued?	
Misreading here.	
General U content	<p>Also, line 17-20, commenting on <del>how</del> when the 'world was more spacious, more comedy to look at,' suggests the generally depressing a aura that prevailed in contrast to how Auden seems to reminisce over how the world he knew used to be. He <del>blames</del> perhaps seems to blame this on <del>the entire world</del> of all of humanity as <del>states</del> it is the result of dehumanisation. 'Then comes those or,' going <del>to</del> <del>be</del> seem to be a robotic manner of <del>it</del></p>
Some P to lang	

Example candidate response – low, continued

<p>* Partial ✓ her</p>	<p>egs talking in which human beings seem to to refer to human beings, further emphasizing the dehumanisation as <del>she</del> robots do not feel. they do not have a 'conscience'.</p>
<p>Not in the context of the poem.</p>	<p>Also, there is a reference to 'audience', which <del>perhaps</del> <del>she</del> could possibly refer to the manner in which human beings seem to be watching <del>at</del> and observing the <del>off</del> <del>off</del> cruelty and suffering <del>about</del> around them but do nothing about it. Then a child, in company with mama, could rejoice, <del>with</del> <del>her</del> <del>man</del> to be 'revalued' and told a 'story', children unsaid to be the most honest and emotional As they are innocent, <del>she</del> <del>is</del> <del>named</del> and she seems to be <del>robotically</del> <sup>robotically</sup> placed with her grandmother <del>she</del> <del>is</del> <del>revalued</del> and told a 'story', perhaps a direct reference to conformity and a mechanical system that seem to operate, completely devoid of emotion.</p>
<p>* Passing P attempting to describe</p>	<p>The word 'revalued', in particular could perhaps refer to the <del>extra</del> manner in which previous values have completely changed in the fascist regime due to the indifference of man.</p>
<p>Attempts to link words significance</p>	<p>Toward the conclusion of the poem, they <del>the</del> key line, 'pray as I know she prays that God or Nature will <del>strongly</del> <del>strongly</del> <del>from</del> her earthly functions; death seems to be God is called out to when all hope is lost, and nature and God are said to be just. <del>There</del> <del>is</del> <del>an</del> <del>un</del> unusual order of things in the given time</p>
<p>P view</p>	<p>unusual order of things in the given time</p>



### Examiner comment – low

This essay is typical in many ways of candidates choosing to do the (b) question on the basis of some study of the writer and knowledge of the wider text but perhaps not having a detailed understanding of the given poem and lacking the confidence to attempt a close reading of it. The approach to the question is partial: an attempt to discuss the extent to which the poem is characteristic of Auden's concerns.

The essay shows a limited ability to use knowledge to address the given poem and there is a tendency to drift into material of tangential significance. The candidate offers an overview of Auden's work as context, within which the idea of 'humanisation' had most potential for the given poem, but the indiscriminating reference to lines 2–20 shows a limited ability to explore the idea. The limited understanding of Auden's use of such words 'elite' and 'the majority' to present a hierarchy of disability is betrayed by the reference to 'their social status'. The poem is challenging in some of its expression, but it is clear enough in terms of its subject matter and the poetic point of view. There is some limited understanding of the structure in the observation that the poet moves from the general to consider his own feelings at the end; there is some personal response to language in the brief comments on 'conscience' for example, and the essay works through to a basic understanding of the view that death might be preferred. Unfortunately in the candidate's concern to display some knowledge of the wider concerns, the significance of the title and the detailed descriptions of the people within the old people's home are not considered. There are some valid points in the attempt to develop a coherent argument about changes in society but the candidate does not look closely enough at the language within the context of the poem, so 'One that unites them all' is seen as a reference to Hitler and the Nazis and the mention of 'plants' is seen as a reference to the 'indifference of Nature'. The general background knowledge about Auden's concerns and the Platonic Ladder in particular proves something of a distraction.

The essay is awarded only 7 marks because of its sketchy treatment of the given poem and the limited understanding of the way the language shapes meaning. There is a basic understanding of Auden's concern that people do not care for the suffering of others and some suggestion perhaps of knowledge of 'Musée des Beaux Arts' and the 'Unknown Citizen'. More specific references to those poems and a clearer understanding of poetic method and effects were needed for the essay to be awarded more marks.

**Total mark awarded = 7 out of 25**

## Question 6a

June 2015 Question Paper 61 is available on Teacher Support Site at

[https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef\\_id=744](https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744)

## Example candidate response – high

6	a	<p>In Pinter's play, 'The Birthday Party', Goldberg and McCann are the two strangers who invade the 'safe haven' Stanley has established for himself. They are presented <sup>almost</sup> as a 'brains-and-brain' or 'leader-and-stooge' duo. Many a times the two seem <del>like</del> <sup>to be</sup> part of the same entity, and yet Pinter presents them as two, and not one character. Their presence in the play is significant in the play, not just because they represent the outside threat, but also because they are vital in creating the 'comedy of menace' that this play is renowned for.</p>
in role affect.		
Focussed intro.		<p>When Goldberg and McCann first enter, Goldberg seems firmly in control while McCann seems to be the follower. When they enter, the following dialogue ensues:</p>
P	+	<p><u>McCann</u>: "Is this it?"</p>
K		<p><u>Goldberg</u>: "This is it."</p>
		<p><u>McCann</u>: "Are you sure?"</p>
		<p><u>Goldberg</u>: "Sure I'm sure."</p>
u/p		<p>Further into the conversation, Goldberg has to convince McCann to take a seat, by stating, "We'll both take a seat", <del>was</del> a tactic almost more appropriate for dealing with a child.</p>
P		<p>At this point, Goldberg seems to be the more dominant one, the 'leader', while McCann shows a nervous</p>

## Example candidate response – high, continued

		and almost childlike dependence on Goldberg. This is further reinforced when McClann asks for information about this "case", and Goldberg is the one with all the answers.
		This presentation of their relationship is continued until almost the very end of the play. Goldberg is talkative and tells many stories of his past, with references to his mother, father and wife. He is gracious and charming, speaking in clichés that make him seem almost like an automaton at times. On the other hand, McClann is quiet and not very responsive. This is seen in the attempted conversation Stanley has with McClann upon their first meeting. At the beginning of Act 2, we can also not help but question McClann's intelligence at times, <del>as</del> <del>he</del> sits. The Act begins with the visual of McClann sitting and tearing a newspaper into 'five equal strips'. When Stanley touches these strips, he says "Mind that", and shows an almost obsessive possessiveness of the strips of newspaper.
		The presentation of Goldberg as the 'brains' and McClann as the 'brawn' is most clear when the two try to force Stanley to sit. Goldberg tells McClann to "make him sit", and
U		
K		
P		
U.	es	
SandU	contrast.	
P		
K		
P		
U		

## Example candidate response – high, continued

Detailed u/ accounty scene to reinforce horror character.	<p>McCann then proceeds to act as a sort of go-between between Goldberg and Stanley. When Stanley refuses to sit, McCann turns to Goldberg and informs him, "He won't sit". Here we also see that when McCann attempts to verbally out-manoeuvre Stanley, he fails. Stanley says "You first". McCann hesitates and sits, but Stanley does not. <del>Instead he says</del> <del>that</del> McCann is indignant and exclaims, "That's a dirty trick". Yet Goldberg only has to 'quietly' say "Sit down." for Stanley to take a seat.</p>
Effect?	<p>Yet Goldberg and McCann are both equally dangerous. The other characters and even the audience does not fully understand them.</p>
eg?	<p>Goldberg conceals his true self behind futile language, clichés and almost universal memories that hold no real emotion. Despite his excessive narrations, we cannot understand his character.</p>
See u	<p>Use of language to conceal identity is an important theme of the play. McCann hides using his silences. He reveals only the bare minimum of his self as he never engages in excessive conversation. In the first presentation of these two characters, Pinker also gives Goldberg <del>the</del> a line which describes</p>

## Example candidate response – high, continued

K		<p>McCann to be "cool as a whistle" while doing the job. The audience knows from the very beginning not to underestimate McCann because of his initial nervousness or 'follower' status.</p>
P view		<p>At times, the audience cannot help but wonder whether McCann and Goldberg ever truly know each other. McCann calls Goldberg "Nat", but in his stories, Goldberg reveals that his family referred to him as "Simey".</p>
P K		<p>In Act 3, when Petyu tells Goldberg, "Dermot told me", Goldberg is blank and cannot place "Dermot". And yet we are told that "Dermot" is McCann's first name. As has been revealed early on in the play, names are powerful. When Stanley hears the name "Goldberg" from Meg towards the end of Act 1, he is completely shocked and frozen and can only give monosyllabic responses after he emerges from his "silence".</p>
K		<p><del>At the end of the play,</del> In Act 3, when Goldberg sinks into his trance, McCann repeatedly yells "Nat" <sup>only</sup> to receive no response. Only when he uses the name "Simey" does he get a reaction and a very violent one - from Goldberg. This ambiguity as to whether McCann and Goldberg truly know each other makes them even more</p>
K dramatic effect.		
K method & effect.		

## Example candidate response – high, continued

		dangerous to the audience.
		However, at the end of the play, the presentation of Goldberg and McClann's relationship changes. In Act 3, <del>the</del> McClann refuses to "go up there again", openly defying Goldberg. Also, it is Goldberg who experiences an almost breakdown as he relives his childhood as his last moments with his father. He finishes his story with "Because I believe that the world..." repeated three.
P K ✓		Stage directions indicate that he is 'vacant', 'in despair' and 'lost' after each utterance of this line. McClann is the one who pulls him out of this state by yelling "Siney!". It is also McClann who blows into Goldberg's mouth. This breath of air rejuvenates Goldberg and he returns to his former self. This exchange changes the dynamic of their relationship and they no longer seem like the 'leader-follower duo' first presented to us.
Q.		
K		
Q.	P	
		In terms of dramatic significance, Goldberg and McClann play an important role. The two often seem like two halves of the same entity, with the way they often complete each other's lines and the similar language they use. For example, when
	P + U +K	

Example candidate response – high, continued

McCann asks "Is this it?", Goldberg uses the same words to reply "This is it." Yet Pinter divides them into ~~two~~ two separate characters. This allows for them to bring comedy to the play through their interactions. Furthermore, the menace is also heightened; ~~as a~~ by their existence as a duo rather than an individual.

Goldberg and McCann's interactions often add humour to the most intense of scenes of the play. During the interrogation scene, they ask Stanley both ridiculous and ~~to~~ serious questions. For example, "When did you last shower?" as compared to, "Do you believe in an external force?" Even in ~~the~~ Act 3 where they attempt to re-configure Stanley, they make both silly references and ~~also make~~ darker and more dangerous comments: "We'll fix you". Slapstick humour, in the vaudeville interrogation style, <sup>and occasional</sup> wry lines add to the ~~to~~ <sup>amusement.</sup>

However, the comedy that is created through their presence only

P

Needy support

Here.  
→

P

r

U

✓

g?

## Example candidate response – high, continued

P Serves to heighten the menace. The scenes which are the most comic are also the ones that are the most menacing. Pinter firstly presents these characters after a considerable wait.

Sine u  
 u  
 dramatic  
 method  
 effect. Before their entrance, not much action has occurred in the play. This waiting and delay is one of the ways Pinter builds up the tension before they even enter. When ~~they~~<sup>they</sup> do enter, they engage in an amusing repartee which serves to show how deceptive the threat can be.

P Most of the humour that is created in the menacing scenes of the interrogation and re-programming of Stanley is through linguistic techniques. u  
 u  
 The amusement may clearly derive from the linguistic absurdity of their dialogue ~~at~~ adds to the menace as they torture Stanley through the ridiculous. Their dialogues are also full of contradictions. They accuse Stanley of killing his wife – "Did you kill your wife?" – and also question him as to why he never married and why "he left her in a hush" on the wedding day. Goldberg and McLann clearly derive pleasure from the confusion this leaves Stanley in. u  
 u  
 As he stutters "En-An-", McLann almost

## Example candidate response – high, continued

feebly exclaims, "He doesn't know!" <sup>tone.</sup>  
 When Stanley can only grant in <sup>is</sup> response to their "prospect", they <sup>dramatic</sup> only push him further and seem <sup>effect</sup> to truly enjoy his helpless and speechless state.

The amusement that he gain <sup>is</sup> from the torture increases the effect <sup>of</sup> of menace. It also allows Pinter to <sup>create</sup> make an intense comment about the <sup>is</sup> nature of torture and its unacceptability <sup>and</sup> <sup>sympathy</sup>. This adds to the political theme of the <sup>is</sup> play and the comment on America's <sup>in</sup> unfair foreign policy in Pinter's eyes.

<sup>in</sup> context. Thus, the ~~McCann~~ Goldberg-  
 McCann duo plays an important <sup>is</sup> part in the development of the play's <sup>of</sup> effects and themes. By presenting <sup>is</sup> them as a duo, Pinter immediately <sup>is</sup> opens up opportunities for comedy. <sup>is</sup> and also increases the menace. The <sup>is</sup> two become part of an organisation <sup>is</sup> and their similarity indicates conformity <sup>however</sup>. <sup>is</sup> A single character instead of the two <sup>is</sup> would have been an individual, and <sup>is</sup> <sup>thus</sup> would have put Stanley on an <sup>is</sup> equal footing with the outside threat. <sup>is</sup> <sup>is</sup> Two against one puts the odds against <sup>is</sup> Stanley and makes his disintegration <sup>is</sup> inevitable from the very beginning – an <sup>is</sup> important aspect of the play's themes.

### Examiner comment – high

This essay is distinguished by a very good ability to select detailed textual knowledge, a sustained focus on the question and some perceptive personal insights into the dramatic effect of Pinter's use of a pair of antagonists to maximise the potential for comedy and menace. The candidate confidently ranges around the text to cover aspects of the relationship: the power dynamics and co-dependency from the initial discussions on the nature of 'the job' through to the change in the dynamic when McCann refuses to 'go up there again' and has to blow into Goldberg's mouth to bring him back from his breakdown. Throughout there is intelligent understanding of a range of dramatic methods used to present the characters, such as the effect of their delayed entrance, the deceptive nature of their repartee, Goldberg's expansiveness, use of cliché and 'universal memories' in comparison to McCann's silences and the visual impact of his tearing the newspaper into strips. There is at various points in the essay some sustained, intelligent analysis of the dialogue: the way the two characters pick up on each other's cues so that they often 'seem like two halves of the same entity', which with the 'linguistic absurdity' increases the opportunities for comedy while at the same time increasing the menace. A real appreciation of the text as a dramatic experience is evident in the personal response to the interrogation scenes and for all the above reasons this essay was awarded 23 marks in the lower half of Band 1.

The essay could have been improved by using some knowledge of the literary context, some application of the ideas about the Theatre of the Absurd to sharpen and extend the discussion on dramatic effect, particularly on the idea of menace, or some further discussion about the significance of the dramatic characters in terms of Pinter's social and political concerns.

**Total mark awarded = 23 out of 25**

## Example candidate response – middle

Q6	a	<p>Goldberg and McCann are two of the main characters in the play 'The Birthday Party' written by Harold Pinter. They enter the play as lodgers but there is suspicion from the start regarding their intentions. They are shown to be agents of the organisation sent on a mission to get Stanley.</p>
focus on	Q	<p>McCann and Goldberg both are very ambiguous about their past and mission and the organisation right from the beginning of their introduction. Goldberg for example keeps on changing names when he recounts his past and altering his story. He and McCann also never really clarify what their exact jobs are what the function of the organisation they work for. They keep the other characters and the audience in the dark about their intentions till the very resolution of the play. This ambiguity complements the absurdist element in the play and sets up the basis for doubts and suspicion to arise in the play.</p>
more evidence required	Q	<p>Goldberg and McCann have a very interesting relationship as they are shown to be very detached and unaware of each other's past, they work together well as a team to complete their mission. When Goldberg keeps changing his name when recounting his past from 'Slimy' to 'Nat' and changes the name of his son to, McCann calls him up on it and questions him showing us that he is as much unaware about Goldberg's past as the rest of the characters although he is his partner. Despite this, they seem to work together well as we see that they succeed in completing their mission which is problematic as for someone to work well with</p>

## Example candidate response – middle, continued

<p>somewhat assertive ?</p>	<p>Someone, they need to know them to avoid conflict which is not the case here showing the general detachment of the people in the society at that time.</p>
<p>back of precise K</p>	<p>Furthermore, Goldberg is represented as the one calling the shots in their relationship <del>with</del> with McCann subservient to him. This can be seen as when they first enter, McCann is shown to be carrying two briefcases <del>and</del> while Goldberg is only carrying one clearly showing Goldberg as the dominating one in their duo. Also, further on in the play, McCann keeps repeating what Goldberg just said and follows his orders <del>and</del> when Goldberg tells McCann to take Stanley's glasses, he obligingly follows his commands. Moreover, Goldberg is shown to be the calm and collected one of the two, the one who doesn't have a breakdown while McCann gives in to violence easily and has a breakdown while talking to Stanley, but then is controlled by Goldberg showing his power over McCann. We never see Goldberg and McCann engaged in a power struggle, Goldberg's power is pre-defined and unchallengeable by McCann as we are told that Goldberg was approached with the mission and he was the one who chose McCann as his partner as he says, "So naturally they approached me with the mission and can you tell who I asked for?" This <del>and</del> avoids conflict between Goldberg and McCann and helps their team dynamics. We are also shown that <del>they</del> when they first arrive, Goldberg</p>
<p>evidence</p>	<p></p>
<p>K ✓ P</p>	<p></p>

## Example candidate response – middle, continued

	<p>has all the information while McClann is relatively still in the dark as he keeps asking, "Is this the right house," while Goldberg seems to have all the answers and knowledge further establishing his power.</p>
u possible	<p>Goldberg and McClann also seem to be the only characters who converse without having those ellipses and pauses between them and constant repetitions as in the cases of Meg and Petey and Meg and Stanley when Meg asks Petey about breakfast and constantly repeats it. This shows that their relationship has more substance than the relationship between the other characters and is more significant. It also signifies that they don't have illusions or pretenses between them. They are focused on the mission assigned to them, which is to bring back Stanley and that is their reality. They are very dedicated to it and are very purposeful in their actions. In their relationship Goldberg seems to be the one with the means for example he has the car and knowledge and so naturally raises his position over McClann.</p>
Evidence	<p>Goldberg and McClann have a very interesting relationship which plays a very pivotal role in moving the story forward. Goldberg and McClann first and foremost dominate the other characters in the play. Although they are just lodgers, they seem to be calling the shots in the house, especially Goldberg barking everyone about as he says, "Everyone move. Stop!" and "Everyone quiet! Help him find the torch." during the birthday party when in a game, a blackout occurs and the torch is knocked out of McClann's hand. Goldberg also seems to be in</p>
role	

## Example candidate response – middle, continued

K		<p>control of Meg and the events that take place in her house. Goldberg and McClann bully Stanley and take him away from the house, manipulate Meg into hosting a birthday party for Stanley and starting the games. They also act against Petey's wishes while taking away Stanley even though Petey tries to stop them, which is ironic as Petey is the <del>own</del> owner of the house and should be the one in control of what happens in the house. They dominate all the characters from the moment they arrive even though they are <del>a</del> new lodgers. Their relationship is also the driving force behind the progression of the play. Its dramatic importance can be seen as they entered from the back door right after Meg's conversation with Petey and Stanley which was filled with repetition and pauses therefore halting the play in one scene but their arrival directly afterward signified the progression of the play. The significance of the back door is that it represents an escape route of the characters but their coming in through the back door signifies that they have blocked the escape of the other characters, a fact which is further strengthened later on in the play when <del>Stan</del> McClann prevents Stanley from leaving the kitchen by standing in his path. <del>They</del> Their arrival also set off other events such as the birthday party and the games which are important to the resolution of the play. They are also the reason for the breakdown of Stanley by McClann taking away his glasses and initiating the game. They also represent the fears of the other characters.</p>
U		
U		
U		

## Example candidate response – middle, continued

		as they are associated with symbols such as wheelbarrow <sup>to</sup> which Meg is very fearful.
		In conclusion, Goldberg and McCann enjoy a very different kind of relationship as opposed to the other characters but which is very vital to the progression and resolution of the play.
Band	3	15

## Examiner comment – middle

This essay focuses on the question of Goldberg and McCann's relationship with some clear understanding of their roles and some competence in selecting direct references and quotations to support some straightforward ideas about their characters and relationship. The introduction is purposeful with some appreciation of the ways Pinter uses ambiguity to shape an audience's response and there is some supported discussion on the power dynamics between the two characters and the way they dominate the other characters to show 'their relationship is the driving force behind the progression of the play'. The approach is explanatory and fairly typical of answers on the borderline between Bands 4 and 3 because it covers obvious aspects of the action in a factual but generalised way. However, there is evidence of personal response to language in the use of repetition to show McCann's subservience to Goldberg, and in the use of the quotation to show how Goldberg avoids conflict with McCann. There is the beginning of some insight into the effects of the writing in the observation about the difference in the way Goldberg and McCann converse 'without ellipses and pauses', in comparison to the other characters is used to support the personal view that there is more substance to their relationship because they are focused on their mission.

Throughout the discussion, there is appreciation of some aspects of dramatic method for example, the significance of their arrival by the back door, though discussion of their symbolic significance is restricted. For these reasons the essay was awarded 15 marks, just into Band 3.

More detailed knowledge of some of the scenes would have helped to support and develop ideas about the characters' significance and some sense of the literary context might have informed discussion about dramatic methods and effects.

**Total mark awarded = 15 out of 25**

## Example candidate response – low

①	Band 4 in response to Q 6 (a)	the turn's return as adults to Ayemenan was considerably significant narratively.	The essay is able to draw on limited detail and therefore the U is partial and restricted 10
Some literary K of great use of terminology	ef.	<p>'The Birthday Party' written by Harold Pinter is a classic example of the theatre of the absurd and most of his work is inspired by the work of Samuel Beckett. Two main characters of this play are Goldberg and McCann. They are portrayed as antagonists in the play as they have the objective to harm Stanley, who is the protagonist. The relationship between Goldberg and <del>McCann</del> McCann is quite complex at times and understandable at others. Something which is understood by the audience is that they are both colleagues who work at the same organisation and have come to Meg's boarding house with a specific task to harm Stanley, who is already staying there. Most of the times the relationship between them is confusing and keeps changing. That's one thing about the theatre of the absurd that nothing is certain about anything happening.</p>	
		At first, it is noticed by the audience that Goldberg is quite sharp and cunning and is a	

Example candidate response – low, continued

<p>eg?</p>		<p>master at changing topics if he is asked any question, and the other thing that he had was that he talked a lot about</p>
<p>eg?</p>		<p><del>the</del> clichés. He talked about things that people consider perfect and which gave no insight to anyone about his background or anything. An</p>
<p>✓ - although might be more detailed ✓</p>		<p>example of this would be <del>the</del> his talks about the walks by the park and his perfect wife waiting for him at dinner. He always presented such things in order to protect his real identity which is also not known to the audience and readers.</p>
<p>eg?</p>		<p>McEann on the other hand is completely opposite <del>to</del> of Goldberg and is always jumping around, making mistakes and is very suspicious as he is always unclear about his own self. This can</p>
<p>lack of precise language impression ✓</p>		<p>be seen by the fact that he even told his different names at different times to the same people. He called himself Simay once. His relationship with Goldberg was of a colleague and a co-worker. <del>and</del></p>
<p>eg?</p>		<p>Most of the time it was observed that they would blame each other for my mistakes and <del>the</del> talks wouldn't make much sense. They would talk with each</p>

## Example candidate response – low, continued

<p>P - some perception about M'Caun's character role but was what he by the text.</p>	<p>other in a very strange way, talking of things that are completely out of context.</p> <p>However, towards the end of the play their roles seemed to change, Goldberg started acted scenes like McClann and McClann became sensible and did things that a mature character would do. This change in their roles is abrupt and brought surprise to the audience.</p> <p>The relationship between Goldberg and McClann had a great dramatic significance in the play as a whole she to a number of scenes. Their relationship gave the audience an insight into the type of relationships that the theatre of the absurd was trying to and that it was their relationship which made it somewhat understandable to the audience the reason they were there in the boarding house and the main farce was that it gave an insight into the character of Stanley, as it was after the marriage of Goldberg and McClann that Stanley started opening up, trying to justify and hide his part as if he has committed something heinous. The relationship between Goldberg and McClann was</p>
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## Example candidate response – low, continued

		<p>such that they made a good team and it was because of this that they were able to cause a neurotic breakdown to Stanley. Their relationship was of significance to the plot as the direction of the story was developed by what they did and how they were to each other.</p>
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## Examiner comment – low

The candidate attempts to focus on the question and offers a brief description of the individual characters, their relationship and roles in the play, but discussion is characterised by a tendency to simplify and generalise and is limited by a lack of specific references to the text. For example, in the brief description of Goldberg there is some understanding of how Pinter shapes an audience's response to him 'by the way he talks': that his changing of topic when questioned reveals some 'cunning' and references to walks in the park or a perfect wife give 'no insight to anyone about his background or anything'. However, understanding of the dramatic significance of this is limited to the assertion of the need to protect his identity. Textual knowledge is sometimes insecure – as in the issue of names for McCann – or very generalised. The characters' relationship is restricted to the idea of co-workers who 'blame each other for any mistakes' and talk in a very strange way...of things that are completely out of context'. This assertion implies some basic understanding of method but needs supporting evidence and comment. For these reasons the essay was awarded 8 marks in Band 5. The response is clear in outline with some evidence of personal response, but to lift this answer into a higher band there needed to be some clearer reference to their actions in relation to Stanley beyond causing 'a neurotic breakdown' with some fuller discussion of their dramatic significance and the ways Pinter creates dramatic effect. For example, the observation that the audience is 'surprised' at a change in the characters' relationship needed support and development to demonstrate some clear understanding both of Pinter's dramatic methods and of characteristics of the Theatre of the Absurd.

**Total mark awarded = 8 out of 25**

## Question 6b

June 2015 Question Paper 61 is available on Teacher Support Site at

[https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef\\_id=744](https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744)

## Example candidate response – high

6	b.	<p>This is, perhaps, the most horrifying and chaotic scene in the play. These effects are achieved through startling violence and dialogue which befrays <sup>the</sup> panic felt by the usually composed characters, Goldberg and McCann.</p>
u dramatic significance	P	<p>The darkness of the scene and the violence carried out by the characters is heavily symbolic, and helps to signify that Stanley's character has undergone an irrevocable change. The women retain their usual role of helplessness, childish innocence and sexual objectification.</p>
P to G characters		<p>This scene occurs after McCann and <del>Gold</del> Goldberg have interrogated an inarticulate and inert Stanley; they negate his existence and then attempt to build him a new past <del>and</del> and a new identity by telling him his prospects.</p>
u effect on audience		<p>Stanley's first actions after this <del>initial</del> and abused interrogation are hence dramatically intense and long-awaited by the audience.</p>
u method		<p><del>but</del> In Pinter's world, language is used as a tool to conceal rather than reveal the truth. Moreover, it is "incredibly sparse" and hence action takes on a deeply significant role. Pinter's very specific stage directions <del>to</del> have often involved characters moving about the stage in <del>tenuous</del></p>

## Example candidate response – high, continued

u dramatic method	P	<p>and was-like manoeuvres manoeuvres, as they attempt to assert their dominance through the claiming of 'territory' in this domestic space.</p>
K u	-	<p>Stanley has been silent, sealed and inert for the duration of the party thus far, although placed centre stage. His moving about the stage, as he moves across it, slowly, is deeply meaningful and dramatic. This is reflected in the response of McCann who appears to be sizing up this new Stanley, taking measures to control and contain him.</p>
K understated/u effect	P	<p>From their arrival at the house, McCann and Goldberg are imbued with a powerful sense of menace which has not, thus far, been literally articulated. It has been cloaked by Goldberg's</p>
Q u	-	<p>feigned pleasantries and the symbolic threat of McCann's tearing of newspapers <del>into</del> which displayed a methodical threat of violence. Here, the threat</p>
K	:	<p>takes on its first literal form against Stanley. McCann's breaking of Stanley's glasses and Goldberg's orders that <del>Stan</del> he should be blindfolded as a symbolic acts of oppression. Stanley's loss of sight</p>
Intelligent u significance	u/P	<p>is expected to take on a metaphorical but permanent form as it presages and reinforces his loss of personal autonomy.</p>

## Example candidate response – high, continued

		<p>Before the blackout, at least Goldberg and McCann are shown to be in complete control, <del>but</del> as they order Stanley and Meg about. Goldberg directs the game, telling everyone when to move and when to stand still. Keeping in mind the symbolic significance movement on stage bears over the power dynamics between characters, Goldberg's control of the situation is daunting and revealing.</p>
Q.	P	<p>The drum as an important symbol of Stanley's steady descent from independent reality to primal subordination. It also reinforced the Freudian maternal role which Meg has tried to take on. The drum was a gift to Stanley from Meg, to replace his piano and afterward Meg told Stanley to kiss and thank her, representing his submission to her. Stanley then played the drum, which illustrated a regression to boyhood and then savagery.</p>
Methodological significance	✓	
understand	✓	
P/intelligent insight	✓	
	✓	
Personal interpretation		<p>McCann's placing of the drum in Stanley's path reinforces the deliberate and insidious violence Stanley is a victim of. The breaking of the drum, however, also signifies a change in Meg and Stanley's relationship, as a severance of ties.</p>

Example candidate response – high, continued

<p>K u/p</p>		<p>Stanley's violence attempt to strangle Meg is made all the more dramatic by Stanley's slow movements before he turns on Meg. Meg has been portrayed as an innocent, <del>and</del> paradoxically child-like and maternal figure. The fact that Stanley wordlessly attacks her, then illustrates his total descent to a feral and <del>an</del> bestial state.</p>
<p>P u dramatic effect</p>	<p>Q</p>	<p>This event triggers a refreshingly panicked reaction from McCann and Goldberg. Thus far, they have been almost wholly cool, <del>and</del> composed and self-assured. Goldberg earlier told McCann that 'this (presumably Stanley) would be a job like any other. Goldberg and McCann's panic and fumbling show the audience the first cracks in their control over the situation.</p>
<p>u method effect</p>		<p>Their repeated questions create a sense of chaos, <del>as well as</del> while evoking their frantic desire to regain control: "Where is he?" "What's happened?" "Where is your torch?" "Where is she?" "What is that?"</p>
<p>K u u</p>	<p>Q</p>	<p>Goldberg, particularly, has been depicted as possessing a wealth of knowledge and memories <del>unfamiliar</del> to any other totally unique to him. His verbal speeches are long and eloquent, calmly evoking warm</p>

## Example candidate response – high, continued

	u/p	<p>memories of an idealised past and identity. His panic <del>and</del> confusion, and sheer lack of words (in short lines) are hence frightening and unusual. The audience sees both Goldberg and McCann at a previously unthinkable level of vulnerability. Their previously unassailed power has to be regained</p>
	4/4	<p>forcefully and renegotiated, as Goldberg tells Dulu to 'get down on her knees'; he later tries to regain his usually effortless composure, "Come to me, come to me, easy. Over there."</p>
under significance	u/p	<p>All these sounds, <del>and</del> actions and dialogues are made all the more dramatically intense in the unexpected darkness. The darkness creates a sense of suspense, but also evokes an existential <del>un-</del>unknowability. The sound of the 'kal'-a-kal' of the drum</p>
	4/p	<p>and Dulu's whimpers are sickeningly foreboding, adding to the dramatic intensity of this scene.</p> <p>Dulu and Meg are almost background noise in much of the scene. They have thus far been portrayed as clueless and helpless, especially Meg. Their 'oohs' and cries of fear not only intensify the scene but reinforce their</p>

## Example candidate response – high, continued

K widespread text.	Q	role of helplessness. Lulu had previously enjoyed some <del>control</del> power over Stanley, having rejected him and belittled him, calling him a washout, she has also
K/ U dramatic effect.		been objectified by Goldberg, which is reinforced by his telling her to get on her knees (this has a sexual connotation). Stanley's graphic and scheming implied rape of her compounds her role of sexual exploitation. Lulu's disappearance adds to the chaos in the scene,
K/ U		while Stanley's <del>gig</del> giggling disturbs the audience and emphasises his descent into madness.
	P/U	This has been the most violent scene and completely changes the previously female power dynamics between characters, as well as the audience's view of Stanley each character.

### Examiner comment – high

This essay is highly rewarded because it is successful in sustaining the focus on the question. Using a detailed running commentary approach, it combines a moment by moment discussion of the dramatic effects within the scene with confident, well-integrated references to the wider text to show how the presentation of the characters elsewhere contributes to the impact of the dramatic effects on the audience in this extract. A good example of this is the intelligent personal response to the characters' reactions after the lights go out.

Less assured candidates attempt to use the sequence of short questions and repetition to support a critical view that Pinter wishes to suggest the inadequacies of language for communication and the meaningless nature of human relationships and experience. This candidate considers the language in the context of the dramatic situation and makes intelligent links to the authoritative presence of Goldberg and McCann elsewhere. Reference to Goldberg's eloquent speeches and memories of an idealised past and identity are contrasted with the short nature of the questions to support the personal insight that the audience see Goldberg and McCann at a 'previously unthinkable level of vulnerability' here, desperately attempting to regain control.

The essay is well structured: the opening signposts the areas of discussion and the final paragraphs, in focusing on the women, tie the essay back to the introduction and question. The conclusion about the shift in power dynamics has been illustrated in the discussion of all the characters – including the significance of the breaking of the drum for Meg and Stanley's relationship and seeing Stanley's attack on Lulu in relation to her earlier rejection of him. Within this there is very good, comprehensive discussion of the dramatic effects produced by a range of methods: the use of language, different sound effects, action and the effect of the blackout which shows the candidate's analytical skills and personal appreciation of the text as a theatrical experience. For this reason the essay was awarded a Band 1 with 23 marks, needing just a little more complexity a brief discussion of the wider significance of the play to gain it full marks.

**Total mark awarded = 23 out of 25**

## Example candidate response – middle

6	(b)	<p>* Harold Pinter; A Birthday Party</p> <p>Throughout the passage Pinter not only utilises the dialogues and actions of each character to reveal something about themselves but also the correlation between each character. They play off each other, like pawns where words and actions are there arsenal, eliciting certain responses from the audience.</p> <p>"Give me the scarf. Tie his scarf Mrs. Boles. That's what I'm doing. Can you see my nose? He can't".</p> <p>The beginning dialogue between Meg and Goldberg proves to the audience how he is a man with a mission. This can be seen as Meg initially asks <sup>Stanley</sup> Goldberg if he can see her nose but his response is only in relation to his target, Stanley's point of view.</p> <p>Goldberg is shown to be a man with a clear path and a clear idea of how to follow it. Furthermore, the fact that <del>the</del> Meg is asking for instructions in her own home shows two things. How Goldberg is a man of words, a master sophist who can take control of any surrounding or Meg's weakness as a character. Just like previously in the play, the beginning of Act I to be precise she was solely dependant on Peter to give her simple answers approvals, to be her only link with the outside world.</p> <p>Meg is clueless and hence it becomes easy for Goldberg to manipulate her with a barrage of words.</p> <p>Twice Meg asks "Why has the light gone out?" Proving that she is rather lost.</p> <p>The passage also reveals the clearly defined roles between the partnership of Goldberg and McCan.</p> <p>"Where's your torch... Not on me! ... Where's your torch? Pick up your torch". A prime example which depicts how Goldberg is the man who provides a pathway for McCan to follow and easily conduct his actions.</p>
	Q	
	K	
	P	
	K/P	Some inconsistency?
	K/P	character
	K	Some of the text.
	P/K	Some of relationship

## Example candidate response – middle, continued

K/P		<p>" [McCann shines the torch in Goldberg's face ] "</p> <p>This stage direction showing that without Goldberg's guidance, McCann's actions are in disarray. Despite</p>	Effect?
K/P	P ✓	<p>have clearly defined roles for the completion of the job it must be noted that two are still interdependent as they cannot function without one's words or actions. The epitome of this statement can be seen when McCann "blows life" into Goldberg later on in the play.</p>	
K/P	P ✓	<p>However, considering it is a "BLACKOUT", the audience would <del>perceive</del> perceive Goldberg as a guiding force through dark times as he knows which actions to take. <del>An interesting dynamic to note would be that of</del> An interesting dynamic to note would be that of Hulu and Goldberg. Comparatively to Meg, Hulu is far more self-aware of her surroundings. While Meg repeatedly asks why the light has gone, Hulu before is already aware even before Goldberg. "The lights! What's happened? The lights!"</p>	
P	P	<p>Then again, the audience has already perceived Goldberg as a master manipulator and that goes to show later on in the passage as "Hold me. Hold me. Cret down on your knees": This symbolises the power dynamic that at first it was Hulu who made Goldberg aware of the surroundings but it was Goldberg who had the last laugh as then he is the one dominating the actions of Hulu. The audience could see Goldberg as an over-riding authority figure. Moreover they would see the two female characters as rather feeble and dependant as they both need guidance from men and give in just as Hulu previously sat on Goldberg's lap readily only to later regret it. " [ Hulu and Goldberg upstage centre, close together. ] Simple stage action proving Goldberg's assertion over Hulu.</p>	
P/long	K effect	<p>Throughout the early few dialogues of the passage, McCann <del>is</del> is seen as the character who takes the</p>	
Q <sub>u</sub>	K		
K	P ✓		
P			

## Example candidate response – middle, continued

Some M method OK		rather symbolic action. "I'll take your glasses". Just like previously with the newspaper strips, this time McCann is responsible for taking over the vision of Stanley.
Partial discovery.		He is a dedicated follower who at times gets <del>frustrated</del> fazed like he did in the beginning before they took the job and even denying the passage when he lost the touch or shined it at the wrong place. However, this passage creates an eerie aura around him when he is in his comfort zone. A rather trusted side comes out where astonishingly without Goldberg's instructions he "[picks up the drum and places it sideways in Stanley's path] This creates an aura of menace around the character coupled with his symbolic gestures which the audience surely perceives.
P U some weight into dramatic effect of action		Stanley <del>is</del> and his character is revealed through only action. His conflicts, his resistance, his joy is all shown through stage directions. "[McCann takes Stanley's glasses]" The main purpose of Goldberg and McCann was to give a rebirth to Stanley, change his artsy and liberal perception to the world of one with black and white. Perhaps here the audience sympathises, with a crucial sense being shattered away.
P U Evidence?		"[Stanley walks into the drum and falls over with his foot caught in] ... [He begins to move towards Meg... He begins to strangle her]" These key stage directions depict the cement power dynamic. Meg was previously Stanley's comfort zone as he could establish some authority as he did previously when he questioned 'Mrs. Boks' about her tone with him. But now, she has "allied" with Goldberg, following his instructions which shows the resentment of Stanley and his insecurity. Moreover it is also a symbol of the
U word test		
P		

## Example candidate response – middle, continued

Straight M		breaking of ties between Stanley and Meg as it shows the destruction of a present Stanley never really wanted.
Some insight here.	P	Considering it is a total blackout, it can be assumed that the point of view taken is that of Stanley's since he is blinded by his loss of <del>goggles</del> glasses. Just like later on when Lulu attacked Goldberg for using her, even in this passage she refused Goldberg's instructions. "I can't". Hence, this is what Stanley pushes on as he exploits the two things Goldberg could not
Some U dramatic methods effect.	P	control. One would be hiding Lulu as the "rat-a-tat" of the drumstick would signal his victory as he took apparent control over Lulu. Moreover, Goldberg is now lost and that satistically pleases Stanley as in search for Lulu "[Goldberg and McCann turn and stumble against each other]". <del>Just like</del>
	P	Just like McCann, Stanley also possessed a menacing aura as "[as soon as the torchlight hits him, begins to giggle]". This goes to show how Stanley rebels in resisting against his captors, he wants independence and is doing everything in his power to achieve it. They took his sight, he took away their control. This provides not only a sense of sympathy but <del>evokes</del> evokes a
Agues interpretation	P	sense of pride within Stanley which is passed on to the audience. Through power struggles, exact stage directions and a powerful use of language Pinter manages to evoke an array of responses from the audience.

### Examiner comment – middle

The virtue of this essay is that it is a balanced answer, focusing on the characters as they are presented in the extract while supporting the discussion with some aptly chosen, specific references to the wider text. After a misreading at the start, the essay improves and makes straightforward intelligent points clearly. For example, an accumulation of details from the extract is used to support the sound observation that an audience would perceive Goldberg as ‘an over-riding authority figure’ in his interactions with Meg, McCann and Lulu, but the references to the wider text are also used to support comments on the other characters and to develop the discussion. The idea of Goldberg and McCann’s interdependence is extended by reference to the scene when McCann ‘blows life’ into Goldberg. Although the candidate passes over the opportunity to discuss the comic dramatic effect of McCann’s misdirection of the torchlight onto Goldberg’s face, there is some insight shown into the way Pinter increases the menace surrounding McCann’s actions when ‘astonishingly without Goldberg’s instructions’, he places the drum in Stanley’s path. There is sound understanding of the symbolic nature of the action, including of the significance of the breaking of the drum for Stanley and Meg’s relationship, which is discussed and used to support a personal view of Stanley’s motivation in attacking Meg. Throughout the essay there is some attention paid to audience response including the way an audience’s sympathy for Stanley changes in the scene.

The essay would have gained more marks if some points such as the symbolic significance of Stanley’s loss of vision and the brief reference to the critical notion of Stanley’s ‘rebirth’ were more strongly connected and discussed. This essay was awarded 16 marks in Band 3 because it offered a coherent, clearly structured response to the question and showed some appreciation of the text as a theatrical experience.

**Total mark awarded = 16 out of 25**



Example candidate response – low, continued

<p>eg? Basic u effect assessed.</p>	<p>The language in the play is very simple, in this passage and elsewhere in the play, however the dialogues are short and direct. The short dialogues increase the dramatic tension and the audience are fascinated by the characters.</p>
<p>affect<sup>P</sup> and P views. effect<sup>r</sup> assessed.</p>	<p>In this scene, we see a lot of chaos which is ironic because Meg and Peter's everyday lives were repetitive and boring. All of a sudden, there seems to be chaos while the characters search for a torch, while others walk around etc. This hectic behaviour displays the lives of the outside world which Meg and Stanley try to avoid. This behaviour action in the play makes the audience feel nervous yet laugh, and wait while the play further progresses. While they wait for the play to progress. Many of the questions the audience want answered</p>
<p>Such as?</p>	<p>are ambiguous, which is common throughout Pinter's play and this creates suspense for the reader.</p>
<p>P Some u viewed text. P view</p>	<p>At the end of this scene, we are able the audience is infuriated by Stanley's barbaric and animalistic nature in the play. We saw Stanley behave rudely in the beginning of Act 1 when he <sup>called</sup> spoke to Meg, but the audience never saw the barbaric side of Stanley up until now. Which leaves the audience to assume that maybe Stanley's past is also full of inhumane things. The stage directions especially allow the audience to create their own ideas of the characters and their intentions.</p>
<p>Attempts to address Q.</p>	<p>In other parts of the play the characters are judged differently by the audience. Pinter's presentation of the characters in different situations at different times allows the audience to respond differently. For example, Peter throughout the scene play was seen as a calm, tamed character but at the end of Act</p>

Some  
u  
viewed  
text

## Example candidate response – low, continued

		3 when he says 'Stanley don't let them tell you
4		what to do' we see a different side of Petey, a more dominant one. The action and aggressive tone create a response by the audience who is shocked to see that even the simplest <sup>of</sup> characters have so many dimensions.

## Examiner comment – low

This essay shows limited ability to focus on the question and extract, with occasional references to the wider text to support a few simple observations on Pinter's dramatic methods and an audience's response to characters. The introduction is generalised with some valid assertions about the 'atmosphere of unease' that stems from characters having 'obscure motivations' but discussion of the 'overt violence' is limited to the simple observation that McCann is 'trying to harm' Stanley. There is some basic understanding of character and dramatic effect in the contrast between the chaos of the action in the scene and the repetitive, boring lives of Meg and Petey, but to bring out the impact of the scene there needed to be some sense of how the 'perceived threat of the outside world' is generated by Goldberg and McCann.

Some sense of the context and the roles of the characters together with more detailed references to the extract would have enabled the candidate to develop many of the points into more substantial discussion. For example, though there is the apt reference to Stanley calling Meg 'succulent' in Act 1, this is not linked to his attack on Meg in the extract, and the valid assertion that an audience would be shocked at Stanley's 'barbaric and animalistic nature' could have been supported by focusing on the dramatic methods used to reveal Stanley's attack on Lulu. There is some basic understanding that the 'short dialogues' and the characters' concerns about 'the lights' or the 'torch' increase the dramatic tension but discussion of both the language and the action needed more precise, detailed consideration. The essay attempts to cover a range of ideas but treatment of the extract is sketchy and attempts to broaden the discussion by touching on wider textual issues are either restricted or tangential to the question – such as the final point on the change in Petey. For these reasons the essay was awarded nine marks.

**Total mark awarded for = 9 out of 25**

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