

Specimen Paper Answers

Cambridge IGCSE[®] (9–1)

English Literature **0477**

For examination from 2017



In order to help us develop the highest quality Curriculum Support resources, we are undertaking a continuous programme of review; not only to measure the success of our resources but also to highlight areas for improvement and to identify new development needs.

We invite you to complete our survey by visiting the website below. Your comments on the quality and relevance of Cambridge Curriculum Support resources are very important to us.

www.surveymonkey.co.uk/r/GL6ZNJB

Would you like to become a Cambridge consultant and help us develop support materials?

Please follow the link below to register your interest.

www.cie.org.uk/cambridge-for/teachers/teacherconsultants/

Cambridge International Examinations retains the copyright on all its publications. Registered Centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to Centres to photocopy any material that is acknowledged to a third party even for internal use within a Centre.

Contents

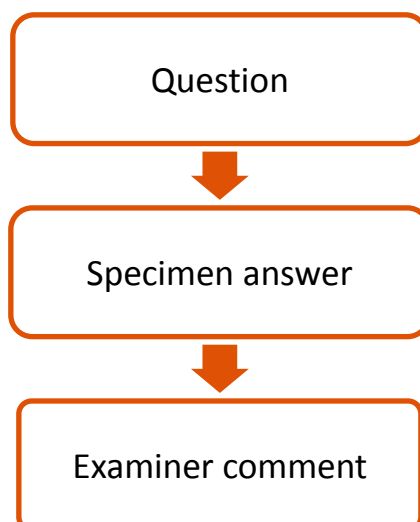
| | |
|--|-----------|
| Introduction | 2 |
| Assessment at a glance | 3 |
| Paper 1 Poetry and Prose | 4 |
| Question 1 | 5 |
| Question 4..... | 9 |
| Question 5..... | 13 |
| Question 7 | 17 |
| Paper 2 Drama | 21 |
| Question 1 | 22 |
| Question 4..... | 26 |
| Question 7 | 30 |
| Question 9..... | 33 |
| Paper 3 Unseen Comparison | 37 |
| Question 1 | 37 |
| Question 2..... | 41 |

Introduction

The main aim of this booklet is to show some of the types of answers that more able candidates may give when taking Cambridge IGCSE (9–1) English Literature (0477).

This booklet contains answers to Cambridge IGCSE (9–1) English Literature (0477) Specimen Paper 1 (2017), Specimen Paper 2 (2017) and Specimen Paper 3 (2017), which have been marked by a Cambridge examiner. Each answer is accompanied by a brief commentary explaining its strengths and weaknesses.

The following format for each paper has been adopted:



Each question is followed by an examiner comment on performance. Comments are given to indicate where and why marks were awarded.

Specimen Papers (2017) (including poems and extracts) and mark schemes are available on Teacher Support at <https://teachers.cie.org.uk>

Assessment at a glance

Candidates for Cambridge IGCSE (9–1) English Literature take three compulsory components – Paper 1, Paper 2 and Paper 3.

Candidates may **not** take their set texts into the examination room.

| Component | Weighting |
|---|-----------|
| <p>Paper 1 Poetry and Prose 1 hour 30 minutes</p> <p>Candidates answer two questions on two texts.</p> <p>There is a choice of two questions on each of the poetry anthologies.</p> <p>There is a choice of two questions (one passage-based and one essay) on each prose text.</p> <p>This component is externally assessed.</p> <p>50 marks</p> | 35% |
| <p>Paper 2 Drama 1 hour 30 minutes</p> <p>Candidates answer two questions on two texts: one Shakespeare play and one modern drama.</p> <p>There is a choice of two questions (one passage-based and one essay) on each text. Candidates must answer one passage-based question and one essay question.</p> <p>This component is externally assessed.</p> <p>50 marks</p> | 35% |
| <p>Paper 3 Unseen Comparison 1 hour 30 minutes</p> <p>Candidates answer one question comparing two unseen texts.</p> <p>There is a choice of two questions. Candidates will either compare two poems or two prose extracts.</p> <p>The assessment of spelling, punctuation and grammar is included in this component.</p> <p>This component is externally assessed.</p> <p>40 marks</p> | 30% |

The assessment objectives (AOs) for this syllabus are:

- AO1** Show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose), supported by reference to the text.
- AO2** Understand the meanings of literary texts and their contexts, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes.
- AO3** Recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects.
- AO4** Communicate a sensitive and informed personal response to literary texts.
- AO5** Use a range of vocabulary and sentence structures for clarity, purpose and effect with accurate spelling and punctuation.

Paper 1 Poetry and Prose

SECTION A: POETRY

| Text | Question numbers |
|---|-------------------------|
| From Jo Phillips ed.: <i>Poems Deep & Dangerous</i> | 1, 2 |
| <i>Songs of Ourselves Volume 1: from Part 4</i> | 3, 4 |

SECTION B: PROSE

| Text | Question numbers |
|---|-------------------------|
| Jane Austen: <i>Pride and Prejudice</i> | 5, 6 |
| Emily Brontë: <i>Wuthering Heights</i> | 7, 8 |
| Kiran Desai: <i>Hullabaloo in the Guava Orchard</i> | 9, 10 |
| F. Scott Fitzgerald: <i>The Great Gatsby</i> | 11, 12 |
| Thomas Hardy: <i>Far From The Madding Crowd</i> | 13, 14 |
| Bessie Head: <i>When Rain Clouds Gather</i> | 15, 16 |
| Edith Wharton: <i>Ethan Frome</i> | 17, 18 |

The specimen questions in this document are for general illustrative purposes. For details of the set texts, please refer to the Cambridge IGCSE (9–1) English Literature (0477) syllabus for the relevant year of examination.

Section A: Poetry

Question 1

From JO PHILLIPS ed: *Poems Deep & Dangerous*

Remember to support your ideas with details from the writing.

How does Clare powerfully portray falling in love for the first time in *First Love*?

Specimen answer

At the start of the poem Clare powerfully portrays love as being something that happens without warning. At first, love seems desirable however this changes as he begins to describe the physical effects of love. It is then that the reader realises that he is describing unrequited love and despite his feelings she never loves him back.

Clare powerfully portrays falling in love by using the verb 'struck' in the first line to describe how the feeling of love came upon him. Clare's choice of language can be interpreted in two ways; firstly, the verb 'struck' relates to time and how suddenly love came into his life, secondly, it also relates to being 'struck' by something such as lightning suggesting it was a rare life-changing moment for the speaker.

The use of the sibilance 'so sudden...so sweet' suggests there is a softness to love shown through the repeated 's' sound. This is also shown by the use of the adjective 'sweet' suggesting that first love is not only innocent but pleasurable and desirable. He once again reinforces how fast this feeling came upon him by the use of the adjective 'sudden' showing he wasn't expecting to fall in love as quickly as he did.

The girl with whom he is in love is described using the simile 'like a sweet flower,' this suggests there is a youthful beauty to the girl. The girl in question could be Clare's first love, Mary Joyce, who, due to his parent's opposition was unable to marry.

The tone changes as Clare describes the physical effects of first love. The simile describes his face as 'deadly pale.' The adverb 'deadly' and the repetition of the adjective 'pale' suggest he became more like a corpse as the speaker couldn't move. This is shown by the personification 'legs refused to walk' and the metaphor 'turned to clay' indicating he became more like a statue when she looked at him. The imagery makes it sound as though he froze on the spot.

In the second stanza, Clare continues to describe the physical effects of first love. Clare describes how the 'blood rushed to my face'. The verb 'rushed' suggests he blushed at the sight of her. This could suggest to the reader that he felt shy or embarrassed by his feelings of first love. It could also suggest he felt unprepared for the strength of his emotions.

Question 1 Specimen answer, continued

Throughout the second stanza there is a focus on the sense of sight which is shown by the choice of verbs and nouns such as 'looked', 'eyesight', 'see', 'eyes' and 'saw'. The focus on his sense of sight suggests that love blinded him to everything but her. This is powerfully expressed in the lines 'The trees and bushes round the place/seemed midnight at noonday'. The juxtaposition of the nouns 'midnight' and 'noonday' suggest that even when the sun was at his brightest, he was completely blinded by his first love.

The second stanza ends with the idea that falling in love is painful. The alliterative metaphor 'blood burnt round my heart' suggests how love is like a fire. The verb 'burnt' suggests love has been etched on his heart forever as though it has caused a permanent scar. The idea of your first love being irreplaceable is supported by the context within which Clare wrote the poem. He escaped from an asylum in 1841, under the impression that he would meet up with Mary Joyce whom he believed to be his wife.

The line, 'she seemed to hear my silent voice' suggests she understands his desires despite the fact he hasn't said anything of his love. The sibilance 'she seemed...silent' suggests a softness to her rejection. Maybe she does not recognise his emotions as she is not in love with him, as suggested by the line 'not love's appeals to know.' The last lines speak of the fact that once you have experienced first love then your heart belongs to that person forever. This is shown by the phrase 'can return no more' which implies that despite the fact that she doesn't love him she will forever own his heart.

Clare uses structure to powerfully portray falling in love. We, as the reader, are taken on the journey of falling in love from the moment she is first seen, to his inability to move, from the pain he feels, to the fact he has lost his heart forever. The rhyme scheme reflects how easy it is to fall in love as Clare uses an ABAB rhyme scheme throughout but as the content of the poem suggests it is not that simple especially if the powerful feelings are not returned. It could be that he chose this rhyme scheme rather than an AABB rhyme scheme to show that there will always be a distance between the man and woman, they can never be together showing the bitter side of love rather than the sweet.

Examiner comment

The candidate begins with an attempt to give an overview of the whole poem, identifying its subject as unrequited love. The emphasis on the physical effects of love matches the imagery of the poem, although these images need not be read literally.

There is some effective word-level analysis of language, such as ‘the verb “struck”’ although this might have been related more closely to the physical imagery of the whole stanza rather than (more tangentially) the possible links to time and to lightning. It is important that comment on individual words in a poem relate to their syntactical meaning and their relationship to the rest of the stanza, and that single words are not explored in isolation. Similarly, the sibilance of “sudden” and “sweet” connect them to “stole” and so are closer to the shock effects of this stanza than to ‘softness’ or ‘innocence’, which don’t quite fit the mood of this stanza.

The candidate’s comment on how ‘the tone changes’ is dependent on a narrative reading of the poem. While the poem clearly has an autobiographical context, context is not explicitly rewarded in this paper, where sensitive attention to the detail and development of the verse is more significant. The comments on how ‘blood rushed’ to the speaker’s face are better attuned to the moment the poem describes, but a stronger response would comment on what is happening in these stanzas, both of which are a commentary on “that hour” and the immediate and physical effects of love-sickness. The comment that ‘it could also suggest he felt unprepared for the strength of his emotions’ is an understatement and should have been the starting point for this section of the poem.

The previous comments on the ‘deadly’ effects of love are more effective – even if this is not an adverb but part of a compound adjective – and the suggestion that the poet is turning into a statue or becoming corpse-like shows personal response but needs more developed connection to the rhythms and imagery of the verse. There is some careful analysis of language in the paragraphs which follow: the sensuous qualities of language and the way in which love has appeared to turn day into night receive more detailed attention. However, this is at the level of spotting features of the language rather than commenting on their effect. The figurative meaning of the imagery is understood but more comment on its effect on the reader is needed for higher marks. For example, the rush of blood to his face needs to be connected to his inability to see clearly or even speak of his love, as well as to the blush of embarrassment.

The suggestion that the speaker is ‘blinded by love’ is well-supported and there is reasonable understanding of why Clare would wish to portray love as a painful emotion, and the idea that he is “burnt” and that this leaves ‘a permanent scar’ is well-made and supported. However, the more complex and interesting ideas in the poem and their patterns of repetition across stanzas are not fully understood. The curious imagery of how “Words from my eyes did start” is not explored, although it is clearly related to the idea of a “silent voice”. Nor is there comment on the phrase “as chords do from the string” which creatively turns his heartstrings into a silent musical lament. It is understood that she has captured his heart, but perhaps his inability to communicate this to her at the time is not so fully explored. Did she really “hear” his silent voice, or is this his own wish fulfilment? Why does he return to flower imagery only to call the flowers “the winters choice”, and why is “love’s bed always snow”? There is some understanding she does not recognise his emotions, but less of his inability to express them at the time. The change of tense in the final two lines is especially important in conveying the movement of time.

A number of candidates choose to make comments on structure at the very end of their answers. It would be better to address form and structure at the beginning of a response, and then to connect comments on language and imagery effectively to their place in the overall structure of the poem. This approach also moves away from the original question, and is part of a rather mechanical approach to analysis, which demonstrates some ability to comment in detail on language, but at the expense of personal response and a clear understanding of the deeper implications of the text. The comment on choosing alternating rhymes rather than couplets is an intelligent one, but there is little comment on the musical elements of the verse, or the fatalistic patterns of inevitable separation which they encourage. For higher marks, there should be more on the physical effects of ‘falling in love for the first’ time and on the dramatic elements of the poem, rather than treating it at face value as a narrative. Nevertheless the structure of the poem, from stanza to stanza, is understood and there is clear personal response and argument in this paragraph. The final paragraph would have been a good starting point, although it is less successful as a conclusion.

Looking at the response as a whole, there is sound knowledge of the text and thoroughness in the use of supporting evidence and there is understanding at a narrative level and some exploration of deeper implications, although word-level observations are not very developed. Personal response is a weaker strand, but there is a reasonably developed argument. This is a mid-Band 5 response.

Examiner comment, continued

This response could be improved by:

- addressing overall structure and form before looking at details of language at word-level
- linking observations to construct a more sustained and cohesive critical argument
- exploring the poem beyond narrative level to appreciate its sounds as well as images and appreciate the deeper implications of its more unusual features.

| | | |
|---------------|-----------|--|
| Band 5 | 16 | · demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) |
| | 15 | · shows understanding of the text and some of its deeper implications (AO2) |
| | 14 | · makes some response to the way the writer uses language (AO3) · makes a reasonably developed relevant personal response (AO4) |

Question 4

How does Wordsworth memorably portray the thoughts and feelings about London for you in Sonnet: *Composed Upon Westminster Bridge*?

Specimen answer

Wordsworth, being a Romantic poet, explores man's relationship with nature. However, in this sonnet, he focuses on an urban landscape and explores how the capital city can be awe-inspiring sight.

The first thought that Wordsworth portrays about the city is the idea that there is no better place on Earth than London. He uses the hyperbolic 'Earth has not anything to show more fair' the use of the adjective 'fair' suggests there is nothing more attractive than London on the whole of the planet. Although an exaggeration it shows his strength of feeling as he looks out from the bridge. He then goes on to describe anyone who can walk past such a sight and feel nothing as being 'dull' suggesting numbness and incapability of feeling in people who simply pass by. The use of the noun 'soul' indicates that the speaker's relationship with London is almost spiritual. It is as though the city has touched the deepest part of his emotions and the very core of his being.

The use of the metaphor 'majesty' suggests that London is the king of all cities which is apt given that at this time, Britain was forging an Empire which the King ruled. It gives London the feel of being superior to all, which reinforces the first line; the speaker considers it to be the greatest city on Earth.

The simile 'like a garment wear' suggests that the speaker feels the beautiful morning suits London like a fitted piece of clothing. It complements the city as shown through the adjective 'beauty' and the noun 'garment' it was although they were made for each other.

The adjectives 'silent, bare' suggests that the speaker appreciates the fact that London is empty and silent – it makes the reader wonder if he would have the same response to London if he saw it in the middle of day when people were about and the factories were bellowing smoke. The listing of the nouns 'Ships, towers, domes, theatres, and temples' demonstrates the speaker's thoughts that London is the centre of industry, culture and religion. This relates to the final metaphor 'mighty heart' as it suggests that London is a place of such significance that it keeps the rest of England alive.

Question 4 Specimen answer, continued

The use of the metaphor 'Never did sun more beautifully steep' shows the speaker's feelings. The use of the verb 'steep' suggests that London has been dipped in liquid sunshine and has emerged 'bright' and 'glittering.' These adjectives suggest that London is not only clean but also a shining beacon, something that other cities should perhaps aspire to. We see the Romantic side of Wordsworth emerge as he focuses on the 'fields', 'sky', 'valley', 'rock' and 'hill'. These nouns suggest London is enhanced by its location within nature, something which is suggested by the adjective 'splendour.' The personification of the river being free and having 'his own sweet will' shows that nature can be as free in the city as anywhere and that London is working with the natural world, not against it.

Wordsworth uses a sonnet to express his love of London. This form is traditionally used to write love poems. In the first eight lines the speaker focuses on London itself and why he admires it, however, in the last six lines he focuses much more of the feelings London inspires in him. The exclamative 'Dear God!' suggests that the speaker struggles to comprehend the depth of his emotions as he looks out over London, he seems to feel overwhelmed by it. The reference to 'God' suggests he is in awe of this magnificent creation and can only attribute it to a higher being. This is also shown in the line 'Ne'er saw I, never felt, a calm so deep!' the repetition of 'never;' suggests that no other sight has inspired the speaker in the way that London has, it has made him feel completely at ease and at rest as shown by the verb 'calm.'

The last line of the poem shows it is not just the speaker who feels at rest but also the city itself this is shown through the personification 'houses seem asleep' and 'lying still!' suggesting that the city itself seems perfectly at rest without a care in the world. It reinforces the fact that Wordsworth is seeing this first thing in the morning when it appears as though he is the only man about. There is no focus on the people of London just the sights that surround him.

Examiner comment

The candidate begins with a rather broad assertion about Romantic poets and their concerns. Romanticism involved a much broader consideration of man in relation to his personal experiences and environment than simply 'nature', and the characteristically Romantic element of this poem is its subjectivity and self-reflection rather than its descriptive element. The candidate captures this in the phrase 'awe-inspiring' but this paragraph is a very general descriptive paragraph rather than the beginning of a critical argument about his thoughts and feelings about the city, which directly addresses the question. It would have been interesting to have asked why a poet associated with natural landscapes should here be praising the man-made, and under what circumstances. The candidate notices that the poem is a sonnet, but does not return to this crucial structural choice until the penultimate paragraph.

Examiner comment, continued

Wordsworth does not say 'there is no better place on Earth than London'. The candidate's next sentence is more accurate in pointing out that the poem praises the city's physical attractiveness, which the candidate decides is an 'exaggeration', but acknowledges it is an accurate portrayal of Wordsworth's feelings at that moment. The comments on "dull" and "soul" are much stronger and show an appreciation of the 'almost spiritual' implications of this moment: the focus on individual words here has some success in appreciating how 'the very core' of the poet's being has been touched, but a broader look at syntax and context, connecting words and images, might have explored how the image of the City is like an attractive woman, or how the artistic vision of the city inspires rhapsodic and spiritual thoughts. In this way, a more cohesive critical argument or personal response might have been developed.

The lack of discourse markers shows that an argument is not developed in this response: it is rather list-like, as if the poem were a checklist of effects rather than an expression of powerful feelings and profound thoughts. There is some response to language here, and some understanding that there is also a patriotic element to the poem. Britain was 'forging an Empire which the King ruled' but at some cost; Wordsworth's exclamations in the sestet show that he is surprised by the strength of his own feelings at this moment.

The comment on the simile 'like a garment' shows the limitations of this candidate's approach to reading poetry. By looking at the image in isolation as referring to how "the beautiful morning suits London" only the meaning of the image is addressed, and not its effect. It is not linked to the word 'fair' or the image of the City as like a beautiful woman or the appropriateness of such imagery in a sonnet.

There are the beginnings of personal response and critical engagement in the next paragraph, where the silence and stillness of this moment are appreciated, although again the line-by-line reading gets in the way of a developed link to the poem's final line: "lying still". There is some understanding that Wordsworth is not excited by the industry or people of the city but by its topography, and that the image is a classical one ("temples" not churches). However, the candidate is more interested in logging features such as "listing" and metaphors than in exploring their meaning: these all lie "open unto the fields" so the relationship of the city to the rural landscape which surrounds it is an important element of Wordsworth's feelings. This is a moment of ideal union between city and country.

This does emerge in the candidate's next paragraph although the assertion that this is 'something other cities should perhaps aspire to' is not supported by the text. There is understanding that London is 'enhanced by its location within nature', that 'nature is free' and that 'London is working with the natural world, not against it'. These are all excellent ideas which need more development to address Wordsworth's thoughts and feelings in depth, and so acknowledge the implicit meaning of the poem.

A paragraph about form is inserted rather late in the response, at just the moment when a critical argument might have been developed. This kind of comment would have been better placed at the beginning of the answer. Although the sonnet form was initially 'used to write love poems', by the time Wordsworth was writing sonnets there was a long-established Miltonic tradition of using the sonnet to address public themes as well as personal feelings. The poem is in fact a Petrarchan sonnet and its very strict form, and repeated sounds, are related to its syntax. The candidate begins to explore the differences between octave and sestet, which, if noted earlier, might have been used to structure the response more strongly. Certainly Wordsworth's thoughts and feelings are more directly addressed now, and there is some appreciation of the ways in which Wordsworth expresses awe and the sense of freedom at this moment. There is also some understanding that this depends on a vision of the city 'at rest' and depopulated. This is an interesting observation which would have been a good starting point for critical argument. It is the openness of the city to nature which attracts Wordsworth at this moment and the sleeping potential of its "mighty heart" not 'the middle of the day when people were about'.

This whole response has many relevant observations and ideas and it begins to form a critical and personal response, but it does not engage directly with the question or clearly relate choices of form and structure to individual words and images. There is plenty of textual reference, but cross-references are limited and the argument lacks structure, direction and cohesion, partly because there is an excess of feature-logging and line-by-line response to words and images in isolation. This is a high-Band 4 response, although the candidate shows potential for a much higher mark, and achievement is uneven. AO1 and AO3 are consistently addressed but need to be connected to AO2 and AO4 to achieve a higher holistic mark.

Examiner comment, continued

This response could be improved by:

- addressing the question from the beginning of the response and exploring the deeper implications of the text
- moving beyond reference to features of language and exploring their effect rather than their meaning
- using the structure and form of the poem to give more shape to a cohesive personal and critical argument which answers the question by making links between the poem's words, images and sounds.

| | | |
|---------------|-----------|--|
| Band 4 | 13 | · demonstrates knowledge by using some supporting textual detail (AO1) |
| | 12 | · shows some understanding of meaning (AO2) |
| | 11 | · makes a little reference to the language of the text (AO3) |
| | | · begins to develop a relevant personal response (AO4) |

Section B: Prose

Question 5

JANE AUSTEN: *Pride and Prejudice*

Read this extract [from Chapter 19], and then answer the question that follows it:

What does Austen's writing make you feel about Mr. Collins at this point in the novel?

Support your answer with details from the extract and your wider reading of the novel.

Specimen answer

Mr Collins is a social climber, he is a character who is desperate to improve his social standing and fawns over Lady Catherine De Bourgh in order to gain her patronage. Austen uses Mr Collins as a way of satirising Georgian society. He is presented as a snob and as a fool. The reader is encouraged to laugh at his mannerisms and at his obsession with Lady Catherine De Bourgh.

At this point in the novel, Mr Collins realises that he stands no chance with Jane. Collins, who comes to Longbourn with the precise intention of finding a wife, turns his attentions to the next best thing, Lizzie. Austen makes the reader feel as though Mr Collins has no desire to marry for love but rather because he has been instructed to marry by Lady Catherine and has come to Longbourn to seek any wife regardless of who it is. Austen uses dramatic irony to highlight how insincere Mr Collins is. We know his intention was firstly to marry Jane however in the extract Mr Collins tells Elizabeth Bennett that he 'singled [her] out as the companion of my future life'. The use of the verb 'singled' suggests that Elizabeth was the object of his desire from the start. Austen is presenting Collins as being untrustworthy as the reader knows this not to be the case. His later statement 'design of selecting a wife' is much more honest, the verb 'design' suggests it doesn't matter who the woman is as long as he finds one. Austen uses Collins to present Georgian society to the reader as he is not marrying for love or affection merely as a necessity as it is something he ought to do as a vicar.

From the start of the extract, Austen presents to the reader Collin's selfishness as he has a complete lack of interest in what Elizabeth might be feeling. Austen uses pronouns such as 'my happiness' to show Collins is only thinking about himself and his feelings. At no point does he ask Elizabeth about her feelings towards him or of marriage. Another way that Austen presents Collins to the reader is being naive and foolish. He assumes that Elizabeth's reluctance as a sign of 'your modesty'. The adjective 'modesty' to describe Elizabeth's feelings at this point shows how little he knows about her. He is projecting how he thinks she should feel rather than ask her directly for her thoughts.

Question 5 Specimen answer, continued

Lastly, Austen again shows that Collins feels obliged to marry one of the Bennet girls. There is also the suggestion that he feels they should be grateful to marry him as he is the sole heir to Longbourn and by marrying him Elizabeth will get to stay in her family home. Collins tells Elizabeth 'inherit this estate after the death of your honoured father'. The adjective 'honoured' does little to soften the idea of bringing up the death of her parents during a speech designed to entice her into marriage. Mr Collins thinks he is presenting himself as noble but instead comes across as insensitive. Austen once again draws the reader's attention to the fact that money and status are paramount to Mr Collins, he even makes specific reference to the exact amount that Elizabeth will be worth once her parents are dead 'one thousand pounds in the 4 per cents'. Again this highlights Mr Collins's true nature; a man interested in possessions and wealth rather than happiness and love.

Austen presents Mr Collins as pompous and conceited. It is clear from his dialogue that he is certain that Elizabeth will accept him. Austen presents this to the reader by having Collins use the adverb 'when' to describe their future: 'when we are married'. This suggests that as far as Mr Collins is concerned their marriage is already settled. In his mind it is not a case of 'if' but a foregone conclusion that they will get married. This is further compounded by the fact that Mr Collins has already asked Elizabeth's mother. 'I have your respected Mother's permission for this address'. It is interesting to note that Austen had him ask the mother and not the father as is traditional. It could show Mr Collins' fear of rejection as he may have been more certain of Mrs Bennett's answer than Mr Bennett who favours Elizabeth above all.

Throughout the extract and the novel as a whole, Austen presents Mr Collins' infatuation with the patronage of Lady Catherine de Bourgh. As already discussed, it is Lady Catherine's idea that Mr Collins should marry rather than his own. Lady Catherine states directly 'Mr Collins you must marry'. The imperative verb 'must' suggests that as far as Lady Catherine is concerned Mr Collins has no other option but to wed. This says a lot about him as a character as he is willing to obey her commands without question. The reader understands it is for this reason that Mr Collins has come to Longbourne. It isn't enough that he should marry, Lady Catherine states 'chuse a gentlewoman for my sake'. Again the command 'chuse' suggests that not only must Mr Collins marry but he must marry a woman who is suitable in the eyes of Lady Catherine. Unlike the reader who sees Lady Catherine as rude and obnoxious Mr Collins says of Lady Catherine that 'you will find her wit and manners beyond anything I can describe'. This further underlines how unsuitable he is for Elizabeth as she and Lady Catherine are poles apart. Lady Catherine is a snobbish character who tries to thwart Elizabeth's

Question 5 Specimen answer, continued

marriage to Mr Darcy for the sake of her own child. Elizabeth is intolerant of such pride and snobbery. She would never fulfil Mr Collins' dreams as she, unlike him, has no interest in climbing society's ladder.

After Elizabeth has rejected Mr Collins, much to her Mother's dismay, Mr Collins once again searches for a wife, irrespective of who she is. His proposal to Charlotte Lucas, which follows almost immediately upon this incident, and his behaviour towards Lizzie when she visits Hunsford again highlight Mr Collins' true character. Elizabeth is reported as thinking 'the possibility of Mr Collins fancying himself in love with her friend' the verb 'fancying' suggests he is incapable of true love and only thinks that he loves her. The reader understands it is probably Lady Catherine's order that weigh on his mind more than his true feelings. However, Austen reminds us that not all female characters desire a passionate relationship such as Elizabeth's and Darcy's or as perfectly matched as Bingley and Jane. We are reminded of this when Charlotte Lucas says 'I am not romantic...I only ask for a comfortable home'. The adjectives 'romantic' and 'comfortable' suggest that Charlotte is quite happy with a nice house and a good position in society, this is supported by the fact that she has a husband for whom 'she may feel something like regard and esteem' rather than to find a man she truly loves. In the end, Elizabeth has to concede that 'she seems perfectly happy'.

Examiner comment

This response begins well by immediately addressing the question. Mr Collins's social position, Jane Austen's satirical purpose in characterising him and the precise narrative moment of this passage are all addressed. It isn't really correct to describe him as a 'social climber': he crawls rather than climbs as his social position is a good one, and only likely to improve as a result of the entail on Longbourn, which is a crucial element in his visit to the Bennet family. Similarly it isn't quite right to say that he has 'come to Longbourn to seek any wife regardless of who it is': he has very deliberate, and he thinks charitable, reasons for visiting the Bennets, although it is true that he seems indifferent to which sister he marries

The understanding of Mr Collins's intentions and his preoccupation with Lady Catherine de Bourgh shows good knowledge of the novel as a whole and that his role in it is a comic one, as he is "not a sensible man". This knowledge is supported by textual reference and some exploration of the language of the extract, but it is not until the third paragraph that the form, structure and language of the extract is analysed in detail. In responding to extract-based questions, it is always better to plunge straight into the extract, without lengthy and repetitive contextualisation. As the candidate realises toward the end of the second paragraph of the response, context can naturally arise out of details of language in the extract.

Once the answer is more directly focussed on the passage, it shows understanding and appreciation of how Austen's irony works by pointing out the gap between Collins's presumptions and Elizabeth's real feelings, which he does not allow her to express. Once the entail is discussed with reference to the words of the extract, there is appreciation of the inappropriateness of revealing the precision of his knowledge of the Bennet family fortunes at just this moment. The irony that he is actually 'insensitive' at the very moment when he 'thinks he is presenting himself as noble' is well understood.

There is a strong overview of the extract as a whole, and some confidence in cross-reference, in order to highlight Mr Collins's presumption and conceit. More attention to the structure and organisation of his arguments would have exposed not only how unsuitable they are but why they are so self-serving and comically unattractive to Elizabeth. It is worth trusting the author's comic timing and treating each part of Mr Collins's proposal stage-by-stage, looking first at the nature of his 'attentions', then at his patronage by Lady

Examiner comment, continued

Catherine and finally at the incongruity of asserting ‘the violence of his affections’ alongside his precise understanding of Elizabeth’s economically precarious position.

When the candidate writes about Lady Catherine de Bourgh, there is some exploration of Collins’s language and the ways in which it reveals his unattractive subservience. There is also very good knowledge of the importance of this passage for later developments in the novel. It is not quite true to say that Elizabeth has ‘no interest in climbing society’s ladder’ – after all she jokingly says she fell in love with Darcy “from my first seeing his beautiful grounds at Pemberley” and she climbs the ladder far more successfully than Collins. It is more accurate to say that Collins is ‘incapable of true love’ and that it is the insincerity of his passions which is more alarming to Elizabeth than the social consequences of the marriage. However, the diversion to a discussion of Charlotte Lucas’s feelings moves too far away from the question to be an effective conclusion. It would have been better to have sustained examination of how Mr Collins’s language reveals his underlying attitudes, selfishness, subservience and lack of passion, and to contrast this with the qualities Elizabeth admires at this moment (mistakenly) in Wickham, and later in Darcy

This response as a whole shows secure knowledge and understanding of the novel as a whole and some appreciation of the writer’s satirical intent with some appreciation of what is revealed by details of language in the extract. However, a greater focus on the structure, form and development of the extract itself is expected in passage-based questions. This is therefore a low Band 5 response.

This response can be improved by:

- greater focus on the passage from the beginning of the response
- more developed response to the way the writer achieves her effects through the syntax and structure as well as choice of words in the extract
- linking context and comparison to other parts of the novel more directly to details in the extract and concluding by answering the question.

| | | |
|---------------|-----------|--|
| Band 5 | 16 | · demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) |
| | 15 | · shows understanding of the text and some of its deeper implications (AO2) |
| | 14 | · makes some response to the way the writer uses language (AO3) · makes a reasonably developed relevant personal response (AO4) |

Question 7

EMILY BRONTË: *Wuthering Heights*

Read this extract [from Chapter 15], and then answer the question that follows it:

How does Brontë's writing communicate the extraordinary bond between the Catherine and Heathcliff at this point in the novel?

Support your answer with details from the extract and your wider reading of the novel.

Specimen answer

Prior to the extract, the reader discovers that Catherine is dying and Nelly has asked for Heathcliff to come and see her. This has led to the passionate reunion featured in the extract.

Brontë first describes Heathcliff as being 'livid with emotion'. The adjective 'livid' suggests he is furiously angry at the news that Catherine is dying. Brontë establishes a stark contrast between Heathcliff's reaction and Catherine who seems relatively calm. Brontë uses the third person when Catherine talks to the Nelly about Heathcliff as though he is not there, but of course he is and as he chooses to remain 'silent', Catherine talks openly about her feelings, teasing Heathcliff slightly. This is shown by the phrase 'That is not my Heathcliff'. Brontë's emphasis on the pronoun 'my' suggests a strong bond between them as Catherine implies that Heathcliff belongs to her alone. Catherine argues that he cannot be her Heathcliff as her Heathcliff would fight to save her from the 'grave.' Catherine at last invites Heathcliff to 'come to me'. The verb 'come' suggests Brontë is showing Catherine's power over Heathcliff and the fact he cannot deny or disobey her.

It is at this point that Brontë shows the bond between them. The adverb 'absolutely desperate' suggests that Heathcliff couldn't bear to be apart from her any longer and there was an overwhelming desire to go to her. The alliterative phrase 'flashed fiercely' which was used when Heathcliff finally turned and looked at Catherine suggests he was determined with an almost aggressive desire to be with her. This use of language highlights the passionate bond between them and that nothing can keep them apart. The fact that Nelly tells us 'how they met I hardly saw' suggests that Brontë wants the reader to feel the urgency between them. It is implied that their meeting seemed to happen in an instant and when it did they became 'locked in an embrace...never be released alive'. The verb 'locked' suggests that they were bound and chained together and the metaphor 'released alive' suggests it was as if Heathcliff was literally squeezing the life from her as he held her so tightly.

Catherine made an eloquent speech showing she had no fear of death as she will be 'beyond and above', emphasising this by saying she will no longer be in a 'prison' but freed to be everywhere by dying. Brontë contrasts her eloquence with Heathcliff's lack of words, only

Question 7 Specimen answer, continued

actions. He says little but instead acts furiously to guard and protect Cathy. Bronte uses animal imagery to describe how he 'gnashed' at Nelly and the simile 'foamed like a mad dog' suggest his animal instincts have taken over. He is more like a savage wolf than a man. This shows his grief and anguish that the bond between them may be broken. The phrase 'greedy jealousy' shows the reader that Heathcliff wants Catherine all to himself and that no other person may have her.

This is also shown by the adjective 'frantic' as though the love and passion between them has a manic quality as Heathcliff tries to show Catherine how much he cares. Again, Bronte wants to convey Heathcliff's lack of control as she uses the adverb 'wildly' to describe Heathcliff as he talks to Catherine. Bronte uses the syndetic list to convey Heathcliff's feelings: 'misery and degradation and death and nothing that God or Satan could inflict would have parted us'. This suggests to the reader that the bond between them was unbreakable that even heaven and hell couldn't separate the lovers. It was Catherine's own fault due to the 'poor fancy' she had for Linton. Heathcliff believes she 'deserves death' for what she has done and Bronte clearly shows that Catherine alone broke the bond between them as nothing else could. Bronte uses language to show that not only has Catherine killed herself through her actions but also Heathcliff as he cannot live without her: 'I love my murderer- but yours! How can I?' The metaphor 'my murderer' and the tag question 'how can I?' suggest that although Heathcliff forgives Catherine for breaking the bond and for metaphorically killing him by loving another man, he will never be able to forgive her for dying.

Bronte uses Nelly to show how other characters perceived the bond between them. She tells the reader 'the weeping was on both sides' although this is less eloquent in comparison to the passionate speeches from Catherine and Heathcliff. Towards the end of the extract Bronte uses pathetic fallacy 'westering sun up the valley'. The fact that the sun is setting reflects Catherine's life coming to an end and the noun 'valley' could allude to the biblical quote 'walk through the valley of the shadow of death' suggesting Catherine is about to die. She uses the weather to show Catherine's death rather than stating it directly, instead opting for the euphemism 'she never moved' to show that life had left her and the bond between Catherine and Heathcliff was now broken. This incident is key to the novel as it explains much of Heathcliff's anger and bitterness until he and Catherine are united in death and are free to walk the moors at last.

Examiner comment

A strength of this response is that the candidate immediately begins to look closely at the extract, after a brief and accurate narrative introduction. However, the candidate might have addressed the question more explicitly with some comment on why the bond between Catherine and Heathcliff is more than ordinary, especially from the narrative perspective of the very ordinary Nelly Dean, who is clearly shocked by the scene she witnesses. A strong answer might be expected to explore the writer's choice of narrative voice and its effect on the reader.

The analysis of language picks up the unusual physicality of Heathcliff's emotions and his fury in this scene. It is perhaps a misjudgement to say that Catherine seems 'relatively calm'. She has just said that she will "not be at peace" even when she is dead, and the exclamation marks in her speech show she is as passionate as Heathcliff, as she expresses herself "in accents of bitter disappointment" and bitter irony. There is understanding that she is 'teasing Heathcliff slightly' and using 'the Nelly' as her audience, and at the end of this paragraph Catherine's rhetoric and the nature of her powerful hold over Heathcliff is explored in the invitation to 'come to me' both now and implicitly after her death.

Heathcliff's less complex emotions are very clearly understood and illustrated by analysis of language which begins to touch on how his aggression is conveyed to the reader. More focus on patterns of rhetoric and repetition might have brought out more of Nelly Dean's shock at his appearance and passionate behaviour. Nevertheless, analysis here is developed and well-supported, with strong personal response in the suggestion that Heathcliff is 'literally squeezing the life from her'. A more sensitive interpretation of Catherine's feelings would have appreciated that this is exactly what she has invited him to do.

The next paragraph does show that deeper understanding of Catherine's longing for death, and this might have been more closely linked to the question's idea of an 'extraordinary bond'. The contrast between her feverish articulacy and Heathcliff's lack of eloquence is well made. There is also developed response to animal imagery surrounding Heathcliff, which might have been linked to the ways in which he is presented elsewhere in the novel.

The exclusive nature of their passion and Heathcliff's anger at any thought of Linton is also hinted at. This extraordinary passage is understood, as is Heathcliff's self-justification, but there is scope for a closer exploration of the ways he expresses this, and especially the more Gothic elements of damnation and living in the grave. A 'syndetic list' is identified but there isn't a clear explanation of the rhetorical effect of Heathcliff's polysyndeton or how it conveys his rejection of not just grammatical but also moral limits and controls. Nor is there comment on how the pace and passion of this encounter is communicated, or why it would be so shocking to its nineteenth-century audience. There is deeper understanding of how Heathcliff feels that Catherine is his 'murderer' but not why he loves her for this. Similarly, it is understood why 'he will never be able to forgive her for dying' but not exactly why he claims that she has murdered herself. The key phrase which needs analysis here is: "I have not broken your heart – *you* have broken it". Critical understanding of the relationship of Heathcliff and Catherine needs a step back to explore what is extraordinary about the imagery and language in which it is expressed.

There is, however, the beginning of a critical approach to the use of Nelly's narrative perspective and to the role played by imagery drawn from nature in the description of the "westering sun". However, she is not actually dead yet, and has not yet given birth to young Catherine. There is appreciation in the final sentence of the ways in which this moment is prophetic of Heathcliff's later anger and bitterness, and a fine reflection of the closing words of the novel in the candidate's final sentence, but a good opportunity to link the first and second halves of the novel by commenting on the effect of Linton's intrusion here has been missed.

Looking at the response as a whole, it shows clear understanding of a difficult extract and some developed analysis of a linguistically rich passage of writing. The response is well-focussed and well-supported and deeper implications are explored. This is a mid-Band 6 response.

Examiner comment, continued

This response can be improved by:

- a critical approach to the writer’s choices of structure, narrative voice and characterisation through dialogue
- a more sensitive and detailed approach to the more unusual aspects of language and expression
- incorporation of context and the wider structure of the novel into a personal response to the pivotal nature of this scene and what it reveals about the destructive nature of the love between Catherine and Heathcliff.

| | | |
|---------------|-----------|---|
| Band 6 | 19 | · demonstrates knowledge by supporting with careful and relevant reference to |
| | 18 | the text (AO1) |
| | 17 | · shows a clear understanding of the text and some of its deeper implications (AO2) |
| | | · makes a developed response to the way the writer achieves her/his effects (AO3) |
| | | · makes a well-developed, detailed and relevant personal response (AO4) |

Paper 2 Drama

SECTION A: SHAKESPEARE

| <i>Text</i> | <i>Question numbers</i> |
|--|-------------------------|
| William Shakespeare: <i>Much Ado About Nothing</i> | *1, †2 |
| William Shakespeare: <i>Romeo and Juliet</i> | *3, †4 |

SECTION B: DRAMA

| <i>Text</i> | <i>Question numbers</i> |
|--|-------------------------|
| Brian Clark: <i>Whose Life is it Anyway?</i> | *5, †6 |
| Arthur Miller: <i>Death of a Salesman</i> | *7, †8 |
| R. C. Sherriff: <i>Journey's End</i> | *9, †10 |

The specimen questions in this document are for general illustrative purposes.

Please see the syllabus for the relevant year of examination for details of the set texts.

* passage-based question

† essay question

SECTION A: Shakespeare

Question 1

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

How does Shakespeare's writing make this such a dramatic and significant moment?

Support your answer with details from the extract [from Act 4 Scene 1] and your wider knowledge of the play.

Specimen answer

At the start of Act 4 scene 1, the guests are assembled for the marriage of Hero and Claudio. This is meant to be a cause for celebration as not only are two aristocratic families joined but also Hero and Claudio up until this point have been shown to be in love.

The scene begins with Claudio repeating the noun 'maid' with bitter irony as he believes Hero has been unfaithful and lost her virginity. Shakespeare does this to contrast Claudio's knowledge and the rest of the character's ignorance at what Hero has been accused of. Her father's innocent remarks and the use of the noun 'son' show his affection for Claudio and his desire to see him and Hero married. Claudio refers to Hero as a 'rotten orange'. Shakespeare's use of this metaphor suggests that Claudio once thought Hero to be sweet like an orange, but peel away her exterior and inside she is 'rotten' suggesting she is no good to anyone. What Claudio is referring to here is the fact he believes she is no longer a virgin and therefore no longer fit to wed. Shakespeare uses dramatic irony to build tension during this scene as the audience know this is a plot by Don John. He knows what this deception will do to the other characters and that he intends to 'misuse the Prince, to vex Claudio, to undo Hero and kill Leonardo'. Shakespeare is showing his power and influence as he, a villain, is believed over the innocent Hero.

Shakespeare creates drama and tension by showing how the men side against Hero until the only person Hero can call upon is God: 'Oh God defend me, how am I beset?' She cannot understand the questions she is being asked as shown by in the line 'What kind of catechising call do you call this?' Shakespeare is creating drama here as the audience know Hero is innocent and yet, as a woman, she cannot defend herself. She has no response to the vicious attack that is carried out by the men who say they love her.

Shakespeare creates drama by using Don Pedro as an eye witness. He is not only a trusted character but also the Prince of Aragon – his word is law. Shakespeare shows how naive he is to trust his half-brother without question. The use of the senses 'see her, hear her' creates drama as the characters can be left in no doubt that what he says is true thus condemning

Question 1 Specimen answer, continued

poor Hero. The hyperbolic 'a thousand times in secret' suggests that Hero has met with this man a number of times further suggesting her guilt.

Shakespeare also uses Claudio to create a sense of drama as he is the scorned lover who is hurt by what he thinks is Hero's betrayal. The use of the oxymoron 'most foul, most fair' shows Claudio's conflicting emotions as he considers a beautiful woman who has betrayed him in the most dreadful way. He also says 'pure impiety, and impious purity' showing that he considers her to be pure wickedness and wants rid of her wicked purity. The metaphor 'lock up all the gates of love' is also dramatic as it is clear that Claudio swears he will never love again and is locking up his heart. The audience will be dismayed by this revelation as Hero and Claudio are very much in love and meant to be together.

One of the most dramatic moments is when Lenato asks 'hath no man's dagger here a point for me?' suggesting that killing himself or Hero would be kinder than living with the shame of what she has supposedly done. Later on in this act, he says 'death is the fairest cover for her shame' implying that this is the kindest option for Hero now and one he wishes upon her. It is the final rejection by her Father that causes the innocent Hero to faint. This is dramatic as Hero has done nothing wrong and the audience can see how cruel her father and fiancé are being to an innocent woman.

The drama of this scene unites Benedick and Beatrice who up until this point had been rivals denying their true affection. Both characters had been mostly silent except for Benedick's ironic comment 'this looks not like a nuptial'. Shakespeare does this to add some light relief before the attack commences on Hero by Claudio. Shakespeare doesn't include Benedick or Beatrice who provide much of the humour in the play as the betrayal marks a tragic point in the play. Act 4 scene 1 also proves to be a turning point for Beatrice and Benedick as not only does their love begin but Beatrice becomes very serious as she commands Benedick to 'kill Claudio' suggesting that her mind has turned to revenge against the man who had besmirched Hero's name. This is dramatic because Don John's plan is working, not only has he successfully ruined Hero, but Claudio's friend is planning to kill him as an act of revenge.

Examiner comment

This response begins with a suitably concise introduction, which successfully places this moment in the play and sees its pivotal nature. This moment is viewed in terms of narrative rather than the structural and generic movement of the drama, but there is a good sense of both the onstage audience and the reactions of those in the theatre throughout this answer. It is important that strong responses to Drama address the nature of the genre, and the ways in which audience respond to words and actions.

Analysis of language is closely related to meaning and to effects: the comment on Claudio's repetition of the word 'maid' shows sensitive awareness of the contrast between the innocence and ignorance of other characters and the intentions of Claudio. There is also critical appreciation of the audience's sense of dramatic irony, as they are fully aware of Don John's plot. The developed exploration of the metaphor of this 'rotten orange' is very successful, but might have been more directly related to its context, as it is addressed to Leonato. There is more scope in this speech for detailed analysis of how Hero is shamed by the way her father is spoken to, in front of everyone else. This moment brings out the vulnerability of women in the society depicted by the play.

This idea is certainly addressed in the candidate's next paragraph which brings out Hero's distress, and how 'the only person Hero can call on is God'. The irony of referring to the questions asked by Claudio as 'catechising' might have been brought out in this context.

The most authoritative character in the play should be Don Pedro, and the candidate rightly says that 'his word is law', but his authority is compromised here by his naïve trust in his half-brother. There is sensitive analysis of the ways in which he uses language to reinforce his accusations. The drama of Claudio's sense of betrayal, and the distress of his 'conflicting emotions' is also brought out through analysis of the rhetorical tropes which he uses.

This is followed by a closer look at Leonato, which is linked to the words he uses later in the same scene and appreciates the meaning of shame and dishonour in the culture of Shakespeare's Sicily. The impressive aspect of this response is the way in which well-selected reference is integrated in order to show understanding of the impact of this scene on each of the main characters who are present, and its understanding of how it develops the relationships between Hero and Leonato, and also Beatrice and Benedick. There is appreciation that this begins to make the relationship between characters who have been 'light relief' more serious. Certainly there is good understanding of how Beatrice has become more serious. Perhaps the seriousness of Benedick is underestimated: he is the first of the men to believe in Hero, and his comment 'this looks not like a nuptial' is perhaps more serious than the candidate concedes. This answer closes with appreciation of how this scene has darkened the mood, and threatened to change the genre of the whole play. This is perceptive, but it is important not to lose sight of the extract itself, and there was scope for more insight into its language, imagery and stage directions. It is important that Don John is still present in this scene, and that he leaves with the other gentlemen – but that Benedick does not leave with them.

The whole response shows impressive achievement under AO1, and this is supplemented by critical understanding of the relationship of this scene to genre and dramatic context (AO2). There is some detailed analysis of the writer's effects (AO3) and there is perceptive comment on the audience's response and the way the play has developed (AO4). A low Band 7 mark is certainly justified.

Examiner comment, continued

This response can be improved by:

- more detailed attention to the specific drama and details of the extract, with attention to stage directions and to all the characters who speak
- more developed response to the play's genre and how this scene transforms not only the mood of the play but also the seriousness of Benedick's character
- A return to the extract towards the end of the response, and awareness that appreciation of how the passage begins and ends is important in this exercise.

| | | |
|---------------|-----------|---|
| Band 7 | 22 | · demonstrates knowledge by integrating much well-selected reference to the text (AO1) |
| | 21 | · shows a clear critical understanding of the text (AO2) |
| | 20 | · responds sensitively and in detail to the way the writer achieves her/his effects (AO3) |
| | | · sustains a perceptive, convincing and relevant personal response (AO4) |

Question 4

WILLIAM SHAKESPEARE: *Romeo and Juliet*

How far does Shakespeare's writing make you admire Friar Lawrence?

Support your answer with details from the play.

Specimen answer

Shakespeare presents Friar Lawrence as a man of the church and a representative of God's will. He is a neutral character as he doesn't belong to either house and it is expected of a Friar to replace hate with love. He is a character to be admired as he wishes to put an end to the feud between the Capulets and Montagues, he acts as an advisor and helps the lovers marry. However, his plans are often ill conceived such as sending the letters to Mantua, drugging Juliet and abandoning Juliet in the tomb. As a character in the play Shakespeare uses him to give the audience false hope that all can end well for Romeo and Juliet.

At the start of the play, the audience admire Friar Lawrence for his wisdom when counselling Romeo after the banquet the previous night. Shakespeare uses him to represent the voice of the audience as Romeo's affections have moved from Rosaline to Juliet literally overnight. He tells Romeo 'So soon forsaken? Young men's love then lies/Not truly in their hearts, but in their eyes'. The rhetorical question and use of the verb 'forsaken' shows that Friar Lawrence is sceptical of Romeo's new love as Rosaline seems so easily forgotten. He uses the nouns 'hearts' and 'eyes' to suggest that young men like Romeo are too concerned with beauty rather than with true love.

However, once again the audience sees a quick change not from Romeo this time but from the Friar himself. He sees the opportunity to end the feud by marrying Romeo and Juliet, 'In one respect I'll thy assistant be; For this alliance may so happy prove, To turn your households' rancour to pure love'. The noun 'assistant' and the noun 'love' suggests the Friar sees this as an opportunity to stop the feud and to bring harmony to the families. This is an admirable quality as the feud has made 'civil hands unclean' as so much blood has been shed and many have died for an 'ancient grudge'. However, the audience may question rather than admire his decision as he seems to disregard his own wise counsel about being 'Wisely and slow; they stumble that run fast' and encourages Romeo to marry Juliet as soon as they can. The adverb 'wisely' and the adjective 'slow' suggest every action needs to be considered carefully before it is undertaken or there will be consequences. By encouraging this hasty marriage Friar Lawrence appears to be ignoring the potential consequences.

Question 4 Specimen answer, continued

As the play continues, however, his complicity in keeping the relationship secret becomes more disturbing and his elaborate plan to prevent Juliet marrying Paris open to criticism.

Although an audience may admire his ingenuity and resourcefulness it is clear that a plan which involves a 'death like sleep' will only end in tragedy. The audience is told 'No warmth, no breath, shall testify thou livest'. The use of the three part list shows the effect of the drugs the Friar wants to administer to Juliet. The audience can foresee the problems with his plan, although we may admire his plan we also question how such an elaborate scheme could work. Shakespeare uses the friar to create false hope for the audience – we are told at the start of the play that the lovers are doomed – a state like death which isn't dead gives the audience false hope that Romeo and Juliet may live after all.

The Friar maybe seen as admirable as the plan he creates prevents Juliet from committing bigotry and allows her not to become an adulterer, however, the execution of the plan makes the audience lose respect for the Friar rather than gain admiration. The audience is told of the problem in the lines 'unhappy fortune! by my brotherhood...the neglecting it/May do much danger'. By entrusting someone else to tell Romeo of the plan rather than doing it himself the Friar has opened the plan up to failure. The friar recognises the 'danger' it could cause if Romeo isn't made aware but still does nothing to ensure Romeo is told. When Romeo is informed by Balthasar that Juliet has died he leaves Mantua for Verona despite the fact he is banished and buys poison ready to kill himself as he believes Juliet is dead.

Friar Lawrence towards the end of the play panics in the tomb and leaves Juliet alone to commit suicide and he tells her 'I'll dispose of thee'. The verb 'dispose' to a modern audience in particular has connotations of being thrown away and left. Juliet has gone from having a husband and a suitor to having no one. The advice he gives her is far from admirable. He tries to persuade her to leave 'Come, go, good Juliet, [Noise again] I dare no longer stay'. The verbs 'come', 'go' and 'dare' suggest he tries to convince her to leave with him but once he hears the noise flees himself. This is far from admirable as he, a man of God, enables Juliet to kill herself which would have been considered an act of sin.

At the end of the play Shakespeare presents Friar Lawrence as an admirable character as he does confess all to the Prince and is willing to accept any punishment for his deeds. The feuding families are united by the deaths of the lovers so, indirectly, he achieves his aim. Unlike other characters he recognises in some way he is to blame as he tells the audience 'if aught in this/Miscarried by my fault, let my old life/Be sacrificed, some hour before his

Question 4 Specimen answer, continued

time, 'Unto the rigour of severest law'. The verbs 'fault' and 'sacrificed' suggest he is willing to give up his life to atone for his mistake.

Shakespeare presents Friar Lawrence as a holy man who is trusted and respected by the other characters. The Friar's role as the friend and advisor to Romeo and Juliet shows how both are unable to speak to their parents because of the feud between their families. Shakespeare presents him as admirable as the audience needs to trust him and believe him as through him we are given hope that the characters can be together in the end. Although he is admirable, Friar Lawrence almost becomes God-like as he tries to exert power over death – it is this action that ultimately leads to Romeo and Juliet's downfall. Perhaps Shakespeare is using him to show that religion and good intentions are no match for fate and destiny as ultimately Friar Lawrence is shown to be as fallible as any man.

Examiner comment

The candidate makes a very good start to a strong and well-constructed response. The words 'How far' are used to assemble a well-balanced and evaluative answer, beginning with an opening paragraph which looks at Friar Lawrence in context and presents the cases both for and against his interventions. The evidence provided is specific but rangers widely across the play. A good introduction should address the question without answering it. This paragraph presents the debate about Friar Lawrence and also forms a good introduction to the scenes presented in the essay. There are other scenes that are not mentioned: while we admire Friar Lawrence for dissuading Romeo as well as Juliet from suicide, is he only endangering both Romeo and Juliet further by helping the Nurse to get him back into the Capulets' house to consummate the marriage? However, the choice of scenes is a sensible one, and can be managed in the time provided. There is a further issue: while it is true that 'Shakespeare presents Friar Lawrence as a man of the church', from the Protestant perspective of Shakespeare's England, he also represents a discredited order. In literature of the time, friars are often busybodies, attaching themselves to the wealthy and to the lives of young people, and to some extent Friar Lawrence conforms to this stereotype.

The analysis of Act 2 Scene 3 is especially perceptive and sensitive. There is some detailed analysis of friar Lawrence's language towards Romeo and how it might not only project wisdom but also the concerns of the audience. Analysis is developed to show how his metaphors criticise Romeo's infatuations. The argument then takes an interesting critical turn, to point out that the Friar himself is acting rashly, in order 'to stop the feud and bring harmony to the families'. This successfully links the Friar's behaviour to his moral purpose, while rightly pointing out that 'he seems to disregard his own wise counsel' by adding to the play's precipitate haste. Well-selected quotation is neatly interwoven into this paragraph.

This is fluently linked to later developments, with a sophisticated reference to 'his complicity in keeping the relationship secret', and a good discursive style is maintained throughout, aware of the fluctuating emotions of the audience. There is also appreciation of how the Friar's actions unwittingly contribute to the play's tragedy. Analysis is not quite so strong here: the quotation does not demonstrate 'the use of the three part list' and the idea of 'false hope' while interesting, is asserted and repeated when more analysis of irony in the text would have been more effective. There are also a few errors of vocabulary, while it seems harsh to blame the Friar for not visiting Romeo in person, as his concern is to look after Juliet. It is a combination of fate and accident which prevents the message from getting to Romeo. It is not true that he 'does nothing to ensure Romeo is told'. This section of the essay is a little too reliant on narrative.

However, the analysis of Friar Lawrence's behaviour in the tomb and throughout 5.2 is very effective. His moment of panic is evaluated in detail, although again the judgement is harsh and depends on a modern reading of the word 'dispose' which underestimates his concern for Juliet. His abandonment of Juliet is contrasted effectively with his later confession, and the language is correctly analysed to show his willingness 'to atone for his mistake'. This thoughtful analysis is succeeded by a judicious final paragraph looking at his role in the play and impact on the audience, making the interesting and original suggestion that his attempt to be 'God-like' ironically proves to be the downfall of Romeo and Juliet, as it appears to challenge the force of tragic destiny which drives the drama.

Examiner comment, continued

Looking at the response as a whole, it is perceptive, convincing and relevant throughout, so AO4 is skilfully addressed. There is also a clear critical and evaluative approach, showing detailed awareness of the play's tragic form and structure (AO2 and AO3). Sensitive and detailed analysis of the writer's effects is especially evident in analysis of Friar Lawrence's first scene, but it is not so well-sustained later in the play. Cross-reference to his interventions in other parts of the play might have been more confident (AO1). A mid-Band 7 mark is the best fit for this answer.

This response can be improved by:

- more sustained analysis of Friar Lawrence's language and imagery
- more accuracy of context and reference to detail from later stages of the text
- more sustained sympathy with both ways of seeing Friar Lawrence throughout the play to show that he remains a deliberately ambiguous figure

| | | |
|---------------|-----------|---|
| Band 7 | 22 | · demonstrates knowledge by integrating much well-selected reference to the text (AO1) |
| | 21 | · shows a clear critical understanding of the text (AO2) |
| | 20 | · responds sensitively and in detail to the way the writer achieves her/his effects (AO3) |
| | | · sustains a perceptive, convincing and relevant personal response (AO4) |

SECTION B: Drama

Question 7

ARTHUR MILLER: *Death of a Salesman*

Read this extract [from Act 2], and then answer the question that follows it:

How does Miller's writing make this such a dramatic and significant moment in the play?

Support your answer with details from the extract and your wider knowledge of the play.

Specimen answer

One of the ways in which Miller makes this a dramatic moment is by showing that Biff's blind admiration for his Father dies during this scene. It is significant as from this moment in the play Biff and Willy's relationship changes forever. Prior to this, Biff needs his father's help as Biff has failed Maths as Bernard warned he would. He is worried that his father will be disappointed in him, saying 'Dad – I let you down'. The verb 'down' suggests that Biff believes he has failed his father. He is also naïve enough to believe that his father can fix the problem and get his teacher to change the mark 'if he saw the kind of man you are'. The phrase 'kind of man' shows that Biff believes his father is impressive and influential, a man others would listen to. He tries to impress his dad by telling the story of the time Biff mocked the teacher, 'they nearly died laughing.' He too wants to be seen as impressive and influential, he wants to be like his father.

Willy is clearly desperate to get rid of Biff which creates a sense of drama as we want to know why. He tells Biff to 'Hurry'. This verb tells the audience that he wants Biff to get away from the hotel room as quickly as he can. This suggests that something is wrong – Willy is trying to hide. At this point, the audience also feels sorry for Biff as he is incredibly naïve. The phrase 'somebody got into your bathroom' shows this as the phrase 'got into' suggests Biff thinks his father is being burgled. He clearly does not realise it is the other woman in Willy's life. It isn't until she appears that Biff becomes 'open mouthed and horrified' the stage directions, in particular the verb 'horrified', create drama as the audience sees a sudden change in Biff as he realises what his father has done. It shatters all of his illusions.

Drama is also created as Willy tries to cover his tracks by making an excuse which the audience see as being far-fetched and ludicrous, he tells Biff that they are 'painting her room' and then changes tack to say 'she sees merchandise in her room'. This creates drama as Willy is blatantly lying to his son and the audience pity Biff as he breaks down. The formality changes as well as Willy refers to her as 'Miss Francis' to make the relationship seem as though it is a professional one rather than the personal one it is. The drama is created as we see that

Question 7 Specimen answer, continued

in his desperation Willy becomes more aggressive as indicated by the verbs 'pushing' and the phrase 'get outta here'. It is clear Willy is losing control of the situation. The stage directions show Biff's slow realisation about who his father is and what he has done. The sibilance in the phrase 'slowly sits down on his suitcase' represents how slowly it dawns on Biff as his legs give way and he sits down in shock.

The woman's repetition and focus on stockings is significant as they become a symbol of Willy's guilt when talking to Linda. The woman asks 'where's my stockings, you promised me stockings'. This suggests that the woman is coarse in her manner. The repetition of the noun 'stockings' shows their significance and reinforces their link to the beginning of the play. Willy 'angrily' takes Linda's stockings as she mends them telling her 'I won't have you mending stockings'. The modal verb 'won't' suggests that Willy is ordering Linda to stop. Given that he gets angry over something so small shows the guilt that he feels.

At this point in the play the audience see Willy desperately trying to take control. It becomes dramatic as Willy starts giving orders to Biff to try and recover the situation. He orders Biff to 'get my suits'. The stage directions tell us he is 'assuming command' and this is shown through the line 'I gave you an order'. Willy seems conflicted between beating his son and trying to comfort him 'putting his arm around Biff'. He tries to appease Biff by telling him 'I'll see Birnbaum'. Willy is caught between wanting to get angry with Biff and to appease him. He is conflicted about what to do.

This is a significant moment as the audience sees the change as Biff realises the truth about Willy. Biff tells Willy 'he wouldn't listen to you' and accuses him of being 'fake'. This is a sharp contrast to the relationship which was presented at the beginning of the scene when Biff believed his father was the only one who could help. The change to their relationship is reinforced when Linda says 'you were such pals'. She too is confused about what has happened between them. It also suggests that neither Biff nor Willy told Linda what had happened when Biff went to visit. This creates dramatic irony as the audience is aware of what has happened when Biff talks to Linda and refers to Willy, saying 'I know he's a fake'. Unlike Happy and Linda, Biff knows the truth about his father which is why the relationship between them is so strained.

Examiner comment

The question asks what is dramatic and significant about this moment in the play, and there is very clear understanding of its significance in this response. It is a moment when 'Biff and Willy's relationship changes forever' and its context and important in the narrative is presented with well-supported knowledge.

The dramatic element of the scene is addressed more successfully in the second paragraph. Analysis of language appears at first to be stuck on identifying parts of speech, not always correctly, but there is growing appreciation of the overlapping dialogue, the staging and the audience's response, even if the candidate's language is a little unsophisticated ('the audience also feels sorry for Biff as he is incredibly naïve') and there is well-supported understanding of what makes this a turning point for Biff, although there could be more analysis of how this is expressed.

The 'far-fetched' and 'ludicrous' nature of Willy's excuses is noted and so is their dramatic effect on the audience, and there is some detailed analysis of Willy's uncomfortable attempts to recover the situation through diction and body language. It's a little odd to comment on sibilance in a stage direction 'slowly sits down on his suitcase' – after all, the audience would not hear this – but there is appreciation that Miller's focus on these small details shows the symbolic nature of each action on the stage.

This is especially clear when the candidate shows knowledge of ways in which the 'stockings' have been a repeated motif in the play, and have been used to indicate Willy's subsequent guilt. It perhaps needs to be made clearer that this scene is replaying in Willy's own mind, as he recovers his memory of why Biff resents him so much. The focus of the answer is more on Biff, and his rejection of Willy's fatally compromised attempts to reassert authority 'through the line "I gave you an order"'. Ideas are well-supported throughout this answer to show that this is the moment when Biff 'realises the truth' and the audience 'sees the change'. There is, therefore, clear understanding of what the audience learns from this scene. This is given a broader context by reference to Linda comments and Biff's use of the word "fake" elsewhere in the play. There is also appreciation of ways in which the audience's knowledge created dramatic irony elsewhere in the play

Clarity of understanding and well-supported knowledge are the most successful strands in this response. However, it is stronger on the significance of this moment than its drama, as language, staging and audience response could all be analysed in greater detail, while the tragic consequences of Willy's exposure for Biff as well as his father could be evaluated in greater depth (AO3 and AO4). This is therefore a low Band 6 response: there is good focus on the extract and its place in the play, but Miller's choices of form and structure, the play's running motifs and unusual staging could have been explored in more detail. Biff's wordlessness and tears at the end of this scene are especially eloquent.

This response can be improved by:

- more focus on stagecraft through attention to how stage directions influence what the audience sees and hears
- a greater appreciation of how drama works through staging, form and structure
- more developed personal response to patterns of irony and miscommunication throughout the tragedy.

| | | |
|---------------|-----------|--|
| Band 6 | 19 | · demonstrates knowledge by supporting with careful and relevant reference to the text (AO1) |
| | 18 | · shows a clear understanding of the text and some of its deeper implications (AO2) |
| | 17 | · makes a developed response to the way the writer achieves her/his effects (AO3) |
| | | · makes a well-developed, detailed and relevant personal response (AO4) |

Question 9

R. C. SHERRIFF: *Journey's End*

Read this extract [from Act 3 Scene 2], and then answer the question that follows it:

How does Sheriff's writing make this moment in the play so shocking for you?

Support your answer with details from the extract and your wider knowledge of the play.

Specimen answer

Prior to this scene, Osborne has died. Although Sheriff foreshadows his death through the use of the wedding ring which he 'pulls off' prior to the mission. This action shows that Osborne is prepared for the fact he may not return, but it makes Osborne's death no less shocking to the audience. Osborne helped Raleigh to settle into life in the trenches and he guides him through the protocols. He offers advice such as 'I should take your pack off'. The modal verb 'should' suggests Osborne is giving Raleigh friendly advice. He also tries to prepare Raleigh for how Stanhope has changed, saying 'it tells on a man rather badly' the 'it' being war. Osborne is trying to gently explain to Raleigh that Stanhope may not be the same man that he knew back home. To Stanhope, on the other hand, Osborne is the one person he can trust and rely on as he faces the stress of being in the trenches. Both of these characters are greatly affected by Osborne's loss and the tension between them increases after he has died.

One of the ways Sheriff makes this scene so shocking is by contrasting Stanhope's behaviour at the start of this scene when he is talking to Trotter and Hibbert and later in the scene when he is speaking to Raleigh. At the beginning he is making jokes like 'you are a scream'. This figure of speech suggests Stanhope is being the life and soul of the party by cracking jokes. This may seem odd over Osborne's death but it shows his willingness to put on a brave face and carry on despite his loss.

However, the mood changes when Hibbert tells Stanhope that Raleigh prefers being with the men rather than the officers. He tells Stanhope that Raleigh 'liked being up there with the men' which enrages Stanhope. 'The men' refers to the soldiers of lower ranks, which Stanhope takes as a personal insult, completely changing the tone of the scene from jovial to angry. Raleigh cannot understand how the officers are celebrating given that Osborne has just died. He asks 'you're not having that are you?' This question shows Raleigh's shock, he cannot believe that they are still willing to eat the chicken and drink champagne after what has happened.

When Raleigh appears the audience are prepared for the conflict between him and Stanhope as it has been brewing throughout the play. However the fact that Stanhope comes close to

Question 9 Specimen answer, continued

losing all control is rather shocking. He begins with a rhetorical question 'I thought I told you to come down to dinner at eight o'clock?' This is passive-aggressive as Stanhope doesn't confront Raleigh directly although it seems to the audience that this is what he wants to do. Stanhope begins to become more confrontational as he criticises Raleigh's actions saying 'you eat the men's rations where there's barely enough for each man?' The adverb 'barely' creates the conflict as he is suggesting Raleigh has stolen food from the soldier's mouths by eating with them and not the officers. Raleigh explains himself by saying 'I'm sorry then – if I was wrong'. This apology should appease Stanhope but it just seems to infuriate him more until he 'suddenly shouts'. The use of the adverb 'suddenly' suggests it is unexpected and shows Stanhope can no longer keep control of his rage and anger.

Stanhope's behaviour towards Raleigh during this scene is particularly shocking as Raleigh is portrayed as a young man who is still having great difficulty in coming to terms with Osborne's death. He can't understand how Stanhope and the other officers can eat and drink as though nothing has happened 'when Osborne's lying out there'. The euphemism 'lying out' suggests Raleigh can barely mention Osborne's death – it is obviously still very raw for him. Stanhope's reaction may seem to the audience that he doesn't care but his outburst shocks the reader as we realise he has been dealing with his grief in a very different way. He says 'you think there's no limit to what a man can bear?' The noun 'limit' suggests to the audience that Stanhope is at his wits end and is close to breaking down. This is shocking to witness especially as Osborne is no longer there to be his voice of reason.

The implications of the situation are also a cause for tension as both men now need to get on without Osborne playing the part of an intermediary. Stanhope expects Raleigh to follow his orders and know how to behave as an officer, stating 'my officers work together I'll have no damn prigs'. The noun 'prig' suggests that Stanhope thinks that Raleigh is behaving in a self-righteous manner by implying through his actions that Osborne meant more to him than to anyone else. Raleigh is unsure how to react as this is the first time he has seen Stanhope in this state and all he can do is look at Stanhope 'fascinated and horrified'. The verbs 'fascinated' and 'horrified' suggest that Raleigh is scared by what he is seeing in Stanhope but at the same time cannot look away. He is mirroring the audience's own thoughts and feelings as they witness Stanhope's breakdown.

This is not the first time Stanhope's antagonism to Raleigh has been shown in a way that is designed to shock the audience. At the very beginning Stanhope is not only horrified to find Raleigh in his company but he is also terrified of what he might say to others. Stanhope

Question 9 Specimen answer, continued

becomes obsessed with censorship and is determined to read all of Raleigh's letters to find out exactly what he is saying. He is so paranoid that anyone from home should find out what war has made him. He tells Osborne 'you'll know he'll write and tell her I reek of whiskey all day'. The shock is that Raleigh writes nothing of the sort and instead shows a great deal of 'hero worship' for Stanhope. This in the short term breaks the tension but there is always an underlying current of it. The audience see it again when Stanhope snaps 'Don't Dennis me! Stanhope is my name!' The imperative verb 'don't' shows aggression and anger towards Raleigh which is unfounded. It is shocking as it shows the contrasts between Osborne's attitude towards him and Stanhope's. This animosity doesn't end until Raleigh's death at the end of the play.

Examiner comment

The candidate begins with a very lengthy introduction. This shows overall understanding of the importance of Osborne's death and shows knowledge of the play, but it dilutes attention to the shocking nature of the argument between Stanhope and Raleigh. It is not necessary to give a lengthy outline of the importance of a character who is not actually present in the extract to show understanding of how 'both of these characters are greatly affected by Osborne's loss and the tension between them increases after he has died'. It would be better to show that tension by exploring the language and staging of this very hostile exchange.

The second paragraph also lacks focus on the extract, although it does show knowledge of how shock effects are produced by contrast, and it is useful to introduce exactly what Hibbert has told Stanhope to account for his fury with Raleigh. However, it would have been better had this arisen from a closer look at the details of the passage. The lengthy stage direction could have been an opportunity to explore ways in which food, drink and other luxuries are used by the officers to divert their minds from the reality of death and their own moral disintegration. Similarly, the point about Hibbert could usefully have illustrated the tension between Stanhope and Raleigh around line 50. Examined more closely, it could have revealed why Stanhope is so angry – or guilty – and why Raleigh is in fact evasive rather than innocent. Raleigh's own relationship with Stanhope and his gradual realisation of what the war has done to his hero is what is actually shocking about this moment, but the drama of this revelation is weakened by the candidate taking three paragraphs to address it.

Nevertheless, analysis of the extract, when it comes, is informed by overall understanding of the relationships between the two men and how the audience have seen it unfold earlier in the play. The 'passive-aggressive' nature of Stanhope's expression of anger is understood and analysed through his language, and stage directions are used to focus on shocking moments. However, it is always better to look at tension and language in the words the characters actually exchange rather than stage directions.

The way Stanhope 'has been dealing with his grief in a very different way' is understood, as is the significance of Osborne's death as he was 'his voice of reason'. A more developed response would have looked more carefully at the evidence of Stanhope's breakdown, and of his dependency on alcohol, and why the revelation of this is so shocking to Raleigh. This is the moment when Raleigh realises the cost of war for Stanhope, but he is too shocked and intimidated to be able to say anything. The comment on "no limit to what a man can bear" does show some understanding of the point Stanhope has reached.

The wider implications of the exchange are better understood by this candidate than its nuances and details. Hence there are developed comments on the ways in which Stanhope and Osborne clash now that they no longer have 'an intermediary', and some appreciation of the implications of Stanhope's insults and anger. Analysis of Raleigh's response again focuses on stage directions rather than his language, but the comment that 'he is mirroring the audience's own thoughts and feeling' is intelligent and sensitive to Raleigh's role in

Examiner comment, continued

the play, although the audience are less naïve than he is, as they have had more access to Stanhope's private despair.

The last paragraph shows increasing drift away from what should be the focus of an extract-based question. The references to other moments of tension between Stanhope and Raleigh show supported textual knowledge, which is impressive in a closed-text exam, but is in danger of drifting into narrative and character sketch, when the focus should be on the shocking emotional rawness of this moment. References to other parts of the play should be tethered to language and action in the passage, and used to illuminate them, showing deeper understanding of the dramatic effectiveness of this private exchange between Stanhope and Raleigh, witnessed only by the audience.

Taken as a whole, this script shows enough knowledge of the text as a whole and supporting thoroughness of supporting evidence (AO1) for a Band 5 mark, but this is very much a borderline mark, as although there is overall understanding of some deeper implications of the text (AO2), this is not applied with precision to this scene and its drama (AO3) and the response, while reasonably developed, is not always relevant and there is drift into narrative (AO4) rather than analysis and evaluation.

This response can be improved by:

- much greater focus on the words of the extract and their effect on the audience
- analysis of tone and action, rather than stage directions
- avoiding a narrative and character-sketch approach in order to evaluate an audience's response to a particular moment in the play

| | | |
|---------------|-----------|--|
| Band 5 | 16 | · demonstrates knowledge by showing some thoroughness in the use of supporting evidence from the text (AO1) |
| | 15 | · shows understanding of the text and some of its deeper implications (AO2) |
| | 14 | · makes some response to the way the writer uses language (AO3) · makes a reasonably developed relevant personal response (AO4) |

Paper 3 Unseen Comparison

Answer **one** question, **either** Question 1 **or** Question 2.

Question 1

Read carefully poem A and poem B about women.

Compare the ways in which the poets strikingly portray the women and their lives in these two poems.

In your answer you should comment closely on the effects of language, style and form and how contexts are suggested by the writing.

To help you answer this question, you might consider:

- the images of the tigers and of the breakfast table
- the ways in which the poets present the two women
- how the poets convey to you the differences between the lives of the two women.

Specimen answer

Poems A and B portray the women and their lives in vivid detail but to very different effect. Both poets use an extended metaphor to portray Aunt Jennings and the Heiress. The tigers represent Aunt Jennifer and the strength she has to overcome the 'ordeals' in her life. By contrast the breakfast table represents the heiress' hope for her future.

The imagery in Aunt Jennifer's Tigers demonstrates that the tigers are confident and well-practised at surviving the hunting attacks as they 'pace in sleek chivalric certainty'. This alliterative phrase suggests there is a nobility and perhaps an arrogance to these animals. They could also be a reflection on Aunt Jennifer's ability to cope with the struggles of life which is described as 'ringed with ordeals.' The verb 'ringed' could suggest marriage or like the rings on the trees the rings on her hands are the signs of the life she has lived. The reader is told the Tigers 'will go on 'prancing, proud and unafraid.' This three part list suggests the Tigers on the tapestry will go on after Aunt Jennifer has died but will always reflect her spirited nature. This contrasts to the 'young heiress' described in poem B as her life is just beginning. The metaphor 'unopened future' suggests that the heiress' life is only just beginning not ending like in poem A. The alliteration 'delicate desires' reinforces her naivety and fragility as she has no idea how harsh life can be.

Question 1 Specimen answer, continued

The poet presents Aunt Jennifer as an older lady whereas the lady in poem B seems to be in the first flush of womanhood. The woman in Poem B is richer and better cared for as while she was out on her walk someone had laid out breakfast and a 'bowl of crimson roses' suggesting she has servants to tend to her needs. The noun 'roses' suggests luxury and opulence and the fact that the garden wood is also described as her own again suggests a woman of wealth.

Aunt Jennifer's fingers are described using the verb 'fluttering'. This word connotes the idea of weakness and fragility, like a butterfly's wings. The idea is reinforced by how the needle is 'hard to pull' again suggesting that Aunt Jennifer is struggling to make her beautiful tapestries. Her wedding ring is also described as such a 'massive weight' suggesting it perhaps it too is a burden she no longer has the strength to carry as even the thinnest band of metal causes her 'fluttering' fingers to struggle. One of the most striking images is that of Aunt Jennifer's 'terrified hands.' The verb 'terrified' is an interesting one – is it the fact she may not be able to work on her precious tapestries or the fact she is perhaps close to death which causes Aunt Jennifer such terror? This image is in stark contrast to poem B where instead of an aura of fear there is innocence and purity. The lady from 'Still-Life' is waiting for a 'sweet surprise' the soft sibilance sound and the adjective 'sweet' suggests that life is still something which holds many joys for the woman in the poem. She is excited by life and all it has to offer.

Aunt Jennifer's Tigers is written in an AB formation but 'Still-Life' is a sonnet, a poet form used traditionally to express sentiments of love. This is evidenced by the lexical field created through the poet's choice of words such as 'Crimson Roses', 'warm', 'delicate' and 'sweet'. These word choices have deliberate connotations of love and the emotions you associate with this. This is in contrast to Poem A which due to its style and layout does not flow as freely. It is more regulated and controlled by rhyme and iambic pentameter. The choice of words in this poem creates the impression of the unknown and unhappiness by use of the phrases 'when Aunt is dead', 'terrified', 'heavily' and 'fear'. However, some hope is given at the end of the poem as although the poet presents us with the life of a disempowered woman, at the end we are offered a vision of her future immortality through her art.

Question 1 Specimen answer, continued

The mood and the situation in which these women are living are clearly different. The Tigers in poem A suggest that despite the perceived difficulties she has faced through life, Aunt Jennifer is like the tigers 'proud and unafraid' as she journeys towards the end of her. This is unlike the woman in poem B who, like the breakfast table, is mostly untouched by life suggesting her journey through it is just beginning.

Examiner comment

This response begins with an attempt to compare the poets' techniques. There are also assertions about the overall subject of each poem but these are not very detailed or developed and an overview of both texts, based on observations made during the additional reading time allocated to this paper, only emerges later in the response. The idea that 'the tigers represent Aunt Jennifer and the strength she has' is implausible given the description of her in the second stanza of Poem A, and shows the dangers of generalising without clear understanding of the whole poem

The two poems are explored separated rather than through direct comparison, although observations about each are alternated and contrasted. There is a little attempt at analysis of language although 'sleek chivalric certainty' is not an example of an 'alliterative phrase'. Some understanding of the contrast between the pacing tigers and Aunt Jennifer's life, subdued by the weight of her marriage, does begin to emerge, but understanding is limited by looking at individual words in isolation or attempting to spot linguistic features without considering the meaning of the sentence in which they occur. Aunt Jennifer does not seem to have a 'spirited nature', so the poem is not really understood. There is a little comparison between the heiress whose life is 'beginning not ending' with Aunt Jennifer, but this is not related directly to the context of references to marriage and courtship, or the lives of women, in ways which would have shown the deeper implications of implicit context (AO2).

There is some attempt to explore the context of each poem and to contrast them, although the picture of the young heiress as fragile is not really supported by the evidence of the text. There is some appreciation of ways in which description in Poem B suggests 'luxury and opulence' but this is not followed up by appreciation of the freedoms that the young heiress consequently can enjoy.

The strongest analysis in this response comes in paragraph 4. This shows much better understanding of Aunt Jennifer's weaknesses and her struggle with the burden of the 'massive weight' of her wedding ring. This shows developing understanding but is inconsistent with the assertions earlier in the response. 'Terrified' is identified as a verb, when it is an adjective here. The connection to an oppressive marriage and "ordeals she was mastered by" is never clearly made. Although there is a general contrast with the "sweet surprise" which awaits the young woman in 'Still-Life' to show understanding that for her 'life is still something which holds many joys', this is not applied to details of language and form in the poem.

The form and structure of both texts is not addressed until paragraph 5, when it is really a distraction from developing some critical and evaluative comparisons which might have emerged from reflection on the observations of the previous paragraph. There is knowledge of the sonnet form and its frequent use in love poetry, but form is not related to content, while the observation that the structure of Poem A is 'regulated and controlled' would have been a very good starting point, had it introduced a closer look at the poem's images and their implicit meaning. This paragraph would have been better placed near the beginning of the response. Listing a 'lexical field' is usually a sign of desperation. This is another form of analysis which can be useful in initiating an enquiry into tone, mood, meaning and effect, but is not successful as developed interpretation. The mood of Poem A does begin to emerge, and this poem is indeed a little better understood than Poem B, with some appreciation that Aunt Jennifer is a 'disempowered woman' but without understanding of how this is shown, while the vision of 'her future immortality through her art', while suggestive, needs more development through a closer look at the tigers and what they represent.

Examiner comment, continued

Poem A is not fully understood as the tigers are taken as being like Aunt Jennifer rather than a contrast to her, while the broad idea of the woman in Poem B as ‘untouched by life’ is interesting but has not been shown through analysis of detail. A little appreciation of the lexis of each poem has led to some understanding of the overall mood and possible implications, but this lacks textual support or explicit comparison.

This is a reasonably high-Band 4 response, as it attempts to compare and contrast the poems, with supporting reference. There is some understanding, despite some misreadings of Poem A and a very general reading of Poem B. There is also a little relevant but undeveloped reference to social and cultural context and an attempt to make comment on the language and form of the texts, although these are not very successfully compared. AO5 is separately assessed in this paper, and performance in this response is at the lower end of ‘intermediate performance’. Marks of 16 and 4 would give a total mark of 20 out of 40.

This response can be improved by:

- beginning with an overall comparison of structure, subject matter and the tone of both poems
- moving on to more detailed contrasts of imagery, language and figurative detail
- concluding by contrasting the social situations of the two women and their opportunities in life.

| | | |
|---------------|----|---|
| Band 4 | 17 | <ul style="list-style-type: none"> • some understanding with some supporting reference to the texts (AO1 and AO2) |
| | 16 | <ul style="list-style-type: none"> • makes a little relevant reference to the literary/social/cultural context (AO2) |
| | 15 | <ul style="list-style-type: none"> • makes a little relevant reference to the language/structure/form of the texts (AO3) |
| | 14 | <ul style="list-style-type: none"> • begins to develop a relevant personal response to the task (AO4) |

Question 2

Read carefully prose extract A and prose extract B describing events in school life.

Compare the ways in which both writers vividly portray school life in these two extracts.

In your answer you should comment closely on the effects of language, style and form and how contexts are suggested by the writing.

To help you answer this question, you might consider:

- how both writers introduce characters to you
- the ways in which the writers present these school events
- the impressions the writers create of Mr D'Mello and Mr Plumb.

Specimen answer

The two extracts portray different school events. extract A focuses on an assistant head speaking to his students whereas in text B Mr Plumb is addressing two mothers during a parent's evening. The tone in both extracts is very different: extract A is quite dark in tone as the narrative voice speaks to the boys of dying for your country whereas text B is much more light-hearted as we are encouraged to laugh at Mr Plumb's embarrassing attempts to flirt with the mothers. The reader gets a sense from both extracts that the writers want to distance themselves from the speakers in the texts so that in text A we have limited sympathy and question what the boys are told and in extract B we can see the Mr Plumb's comic behaviour.

The writers of both extracts use the setting to vividly portray school life. Extract A begins with the noun 'staffroom' and the only detail given about the room is that it has a sandal wood table. The flag which is to be used as part of the ceremony is described using personification as the 'guest of honour' which contrasts with the use of the verbs 'limp and crumpled, entirely uninterested'. These could potentially represent the disinterested views of either the nation towards the encouragement of the young boys to give their lives or Mr D'Mello himself who is going through the motions of the ceremony more than truly believing what is being said. The image of neglect and bitterness contrasts with the comic humour at the start of extract B in which the mothers are discussing the 'dreadful Shakespearean thing' which ironically isn't Shakespeare at all but Ben Jonson's 'The Alchemist'. The writer is poking gentle fun at the characters as despite how dreadful the performance was the mother still kept the programme. This is despite the fact her son played a 'mute' suggesting his

Question 2 Specimen answer, continued

part was insignificant. This description helps to establish the comic tone used throughout the extract.

Text B is trying to highlight the mother's misguided sense of pride whereas it is clear the boys in text A are 'brimming with pride' as they hear about national heroes 'Bhagat Singh' and 'Indira Gandhi' both of whom stood up for their country in the same way the boys are being asked to do. This makes the argument in extract B about 'football v rugby' seem trivial in comparison. It also suggests the students in extract B have a much more jovial relationship with their teachers as it would be hard to imagine a student challenging Mr D'Mello.

The fact that Mr D'Mello is described as being the last to leave the staffroom suggests he perhaps doesn't feel the same urgency as his colleagues. Perhaps this routine holds little value for him as he certainly doesn't seem in a rush. He is introduced to us as folding his paper 'noisily as a pelican's wings' the simile suggesting a sense of frustration as he puts the paper down as though he is trying to draw as much attention as he can to his activities to show his annoyance at the interruption. The use of the word 'paunch' also suggests that character has stopped caring and has let himself go. It all seems to point to the fact he has given up caring about himself and his job. This is supported by the fact that he calls the act of remembrance 'humbug' the connotations of which being that he sees the event as a waste of time. We very much get the impression that Mr D'Mello as a jaded character as we are told 'no secret of human nature' suggesting he has seen it all before over his time as a teacher and the job holds no wonder or excitement for him anymore.

Mr D'Mello contrasts with the multi-coloured and seemingly flamboyant Mr Plumb described in extract B. The use of the adjectives 'bottle green' and 'vermillion' suggest that Mr Plumb is dressed to stand out and be noticed. He is described by the metaphor 'electrified ferret' suggesting he was 'weasley' in nature but also had a look of shock on his face. This is a particularly comic description that contrasts with his view of himself as a man who is attractive to ladies. The reader is told he focused 'exclusively on the boy's Mothers' the adverb 'exclusively' suggesting that they were his sole focus despite the ironic fact that at parent's evening the focus is supposed to be

Question 2 Specimen answer, continued

on the student. Mr Plumb is using it as a chance to seduce the mothers. The simile, however, used to describe his moustache as looking as if it were 'wine stained' suggests that he is far from attractive as the verb 'stained' suggests someone who takes little care of their appearance.

One striking difference between these two characters is the use of the onomatopoeic 'booming' to describe the voice of Mr D'Mello suggesting he was a man of authority who had the respect of, or perhaps intimidated the boys and other teachers into following his instructions. This is compared to the 'reedy high' and 'effeminate' voice of Mr Plumb which suggests he sounded more like a squeaky instrument than a man in a position of authority. This once more reinforces how unattractive he is and so reinforces the comic effect.

It isn't just these two teachers who differ, there seems to be a difference in the way the school events were organised. In extract A the event is conducted with military precision suggested by the fact the boys knew exactly how to organise themselves into a 'geometric pattern'. The fact that Mr D'Mello shouts 'A-ten-shunn' again reinforces the organisation as this is a word we would associate more with being in the army than in a school. This semantic field of the school being like the military continues as the Head gives a speech on 'the glories of dying young for your country'. The reader, who may know poems such as 'Dulce Et Decorum Est', would likely be disturbed by the thought of such a notion being promoted in a school. Again the metaphor 'little patriots' reinforces this as it suggests the boys not only love their country but are being brainwashed by the school into thinking that death in war is glorious. This creates a dark and sinister tone. By contrast, in extract B, it is suggested that there is an informality between Mr Plumb and the mothers. The use of the parenthesis '- the most unexpected pleasure-' suggests that Mr Plumb doesn't feel the word 'pleasure' conveys the strength of his feelings. The verb 'unexpected' and the repetition of 'pleasure' show that he has happened upon the two women by chance and he finds their company desirable. The fact both women 'giggled' suggests the line had its desired effect. However, the reader may find Mr Plumb's behaviour surprising given he is in a school and not at a social event.

Examiner comment

This response immediately focuses on the task and shows understanding of the very different school events portrayed. A difference in tone is immediately noticed, although the more satirical elements of Extract A are not yet fully understood. There is appreciation that we are meant to laugh at 'Mr Plumb's embarrassing attempts to flirt with the mothers' even if they are not wholly unsuccessful at the time, and the comment that 'the writers want to distance themselves from the speakers in the texts' captures the degree of irony in both extracts.

The analysis of Extract A in the paragraph 2 shows attention to detail and to the use of language, contrasting the personification of the flag with the 'uninterested' boys and the cynicism of Mr D'Mello. The contrast of 'neglect and bitterness with 'comic humour' is effective, and supported by some developed appreciation of the details which mock absurdities of school life in Extract B. The comment that these descriptions 'establish comic tone' shows insight.

Context is addressed by exploring the 'misguided sense of pride' in both extracts, with a comic contrast between national pride and the more trivial arguments of the grammar school parents. Different cultural contexts are addressed by contrasting the different relationships between pupils and teachers in the two texts.

The next paragraph shows more developed understanding of Mr D'Mello's characterisation, with some insight into the ways in which he is disillusioned, at odds with his colleagues and the values of his school. This is achieved through sensitive analysis of the simile showing him folding the newspaper as "'noisily as a pelican's wings'". Other small textual details develop a critical appreciation of ways in which Mr D'Mello is shown to be 'jaded' and disillusioned, having 'seen it all before'.

The next paragraph makes a similarly detailed and developed analysis of the way Mr Plumb is portrayed, as a contrasting but equally incongruous character. Language is explored to show that he is 'flamboyant' but also 'weasley' [sic] – although he thinks himself 'attractive to ladies'. Details bring out the ironies and comedy of this portrayal. Brief and well-integrated textual reference shows that he is not perhaps as attractive as he thinks.

There are moments when reading could be more careful. In common with others who have attempted this task, the candidate slightly confuses Mr D'Mello and Father Mendoza, leading to the presumption that it is D'Mello, and not Mendoza, who is speaking into the 'booming' mike. The contrast between D'Mello's sighing exertion of authority and the 'squeaky instrument' of Mr Plumb's voice does bring out some further ironies and cultural reflections.

That contrast is then extended into comparison of the two schools, and implicitly the communities they educate. The candidate has original ideas about Extract A and its possible satirical context, and begins to show some perception of the ways in which Mr D'Mello too despises the 'little patriots' and views the scene with ironic detachment. The informality of Mr Plumb's approach to the mothers, their giggling, and the way in which he reiterates his pleasure to meet him are all understood and contribute to the slightly disturbing, as well as surprising, tone of this encounter, so an appreciation of deeper implications and a more critical tone start to emerge.

On balance, this is a well-sustained and observed response showing insight and critical understanding. There is perceptive appreciation of ways in which the two contexts differ, but an ironic distance from school life and its absurdities is evident in both. Both teachers are viewed as slightly out-of-place in their respective school formats, so that their writers' satirical viewpoints begin to emerge.

Examiner comment, continued

This is a notably successful approach to a difficult comparison, with nuanced appreciation of tone and textual detail. It is well-sustained, even if it lacks a clear evaluative conclusion as it stops instead of taking the contrast further. However, there is sensitive attention to language and to the structure and ironies of each passage, and successful comparisons are developed. Both tonal similarities and contextual differences are explored. Quotation is apt, and well-integrated to demonstrate clear knowledge and understanding. Insight comes from the evaluation of context and genre, with some deeper appreciation of tone through exploring the implications of similes and descriptions and what they hint about underlying ideas and attitudes. Personal and evaluative engagement is certainly evident.

In the essay as a whole there is plenty of evidence of Band 8, despite a few slips, or assertions which needed more elaboration and support, especially from Passage A. For the highest marks, engagement with the subject material and specific comparisons which help to answer the question need to be allied to sustained critical understanding. This is quite successfully achieved, so a low Band 8 mark is justified, allied to a 'high' level of performance in response to AO5, as connectives are carefully used to connect complex paragraphing and sentence structures. 30+6 gives a total mark of 36 out of 40.

This response can be improved by:

- more developed attention to the implications of cultural context
- more developed understanding of ways in which both teachers are rebels
- more concluding evaluation of differences in tone and satirical purpose (in Extract B the satire is attached more to the characters than the school itself, for example.)

| | | |
|---------------|----------------------|---|
| Band 8 | 33 32 31 30 | <ul style="list-style-type: none"> • sustains an insightful, critical understanding supported by apt and well integrated reference to the texts (AO1 and AO2) • explores the implications of relevant literary/social/cultural context integrated into critical analysis (AO2) • sustains a sensitive and detailed appreciation of the ways the writers use language/structure/form (AO3) • sustains personal and evaluative engagement with the task (AO4) |
|---------------|----------------------|---|

Cambridge International Examinations
1 Hills Road, Cambridge, CB1 2EU, United Kingdom
tel: +44 1223 553554 fax: +44 1223 553558
email: info@cie.org.uk www.cie.org.uk



® IGCSE is the registered trademark of Cambridge International Examinations.
© Cambridge International Examinations 2016
Version 1.0