Cambridge Pre-U

Example Candidate Responses

Literature in English (9765)

Cambridge International Level 3
Pre-U Certificate in Literature in English (Principal)

Cambridge International Level 3 Pre-U Certificate

Literature in English

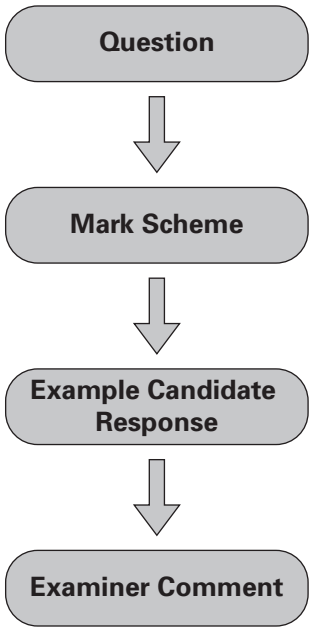
9765

Contents

Introduction

The main aim of this booklet is to exemplify standards for schools and teachers interested in Pre-U and show how different levels of candidates' performance relate to the subject's assessment objectives.

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



Each question is followed by an extract of the mark scheme used by Examiners. This, in turn, is followed by examples of candidate responses, each with an examiner comment on performance. Comments are given to indicate which level of the mark scheme was awarded, and why.

Teachers are reminded that a full syllabus and other teacher support materials are available on www.cie.org.uk. For past papers and Principal Examiner Reports please contact CIE on international@cie.co.uk

Components at a Glance

Component	Component Name	Duration	Weighting (%)	Type of Assessment
Paper 1	Poetry and Prose	2 hours	25	Written paper, externally set and marked
Paper 2	Drama	2 hours	25	Written paper, externally set and marked
Paper 3	Comment and Analysis (Unseen)	2 hours 15 minutes	25	Written paper, externally set and marked
Paper 4	Personal Investigation	–	25	Externally marked project

Paper 1 Poetry and Prose

Levels Descriptors for Poetry and Prose

Level 1 0–1 marks

Some response to the question

- some response to text/s with some limited textual support; an argument may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times;
- possibly a little evidence of understanding of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- occasional relation of part of text to whole where relevant; little or no evidence of connections made between different interpretations of texts;
- a little or no evidence of awareness of the significance of literary/social/cultural context.

Level 2 2–5 marks

A basic, mostly relevant response to the question

- advances an appropriate, if occasionally limited, response to text/s making reference to the text to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure;
- comments appropriately on elements of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- able to relate part of text to whole, occasional evidence of connections made between different interpretations of texts;
- some consideration of literary/social/cultural context which may be simplistic at times.

Level 3 6–10 marks

A competent, relevant response to the question

- advances an appropriate response to text/s making reference to the text to support key points; clear written expression employing some critical terminology, conveying ideas within a structured argument;
- critical discussion of the roles of form, structure and language in shaping meaning in works of poetry and prose;

- relates part of text to whole; appropriate reference made to connections between different interpretations of texts;
- some relevant consideration of literary/social/cultural context.

Level 4 11–15 marks

A proficient response to the question

- thoughtful, personal response to text/s with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation;
- confident critical discussion of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- relates part of text to whole, where relevant, in a coherent argument; critical comment, where appropriate, on different interpretations of texts;
- some apt consideration of literary/social/cultural context where appropriate.

Level 5 16–20 marks

A very good, focused response to the question

- thoughtful, personal response to text/s with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised;
- assured critical analysis of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- relates part of text to whole, where relevant, in fluid manner, and may make insightful connections between text; discussion, where appropriate, of different interpretations of texts;
- consideration of literary/social/cultural context integrated into the argument.

Level 6 21–25 marks

A sophisticated response to the question

- exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised;

- perceptive and subtle exploration of the roles of form, structure and language in shaping meaning in works of poetry and prose, elucidating debates with tightly analysed evidence;
- relates part to whole, where relevant, in a seamless manner and may make illuminating comparisons between texts where appropriate; sharply focused analysis and discussion of different interpretations of texts; relevant critical debate where appropriate;
- well-informed discussion of the significance of literary/social/cultural context where appropriate.

Question 1: Chaucer

1 (a) 'The Wife's delight in revealing her intimate thoughts and feeling to others does not necessarily mean she understand herself.'

Explore Chaucer's characterisation of the Wife in the *Prologue* and *Tale* in the light of this comment.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in exploring the characterisation of the Wife. The prompt quotation in the question should be referred to, as it offers a range of useful starting points: the Wife's confessional tone, her enjoyment in sharing her confidences, as well as her lack of self-knowledge; points which candidates may agree with or wish to argue. Candidates should also include comment on the Tale, since her choice of Tale and presentation of it adds to the reader's impression of her characterisation, but they may focus more on the Prologue than the Tale if they wish to do so, or vice versa. No one particular focus is required.

AO2 – comment upon the form and structure of the Prologue and Tale and their language, imagery and tone in relation to this topic. The Wife's handling of her narratives, both personal/anecdotal and the more formal story may usefully be analysed as evidence of Chaucer's characterisation. The imagery used and the tone with which the Wife reveals herself and her concerns may also be addressed. Different kinds of irony may be considered in relation to this topic.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns of characterisation in both the Prologue and Tale. Candidates may acknowledge different reader responses to the Wife of Bath here, resulting in opposing arguments. They may also refer briefly to other Canterbury Tales in which tellers of Tales are characterised by Chaucer in relation to the extent to which they reveal themselves and the Tales they tell. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the Canterbury Tales and this one in particular. Candidates may focus upon the confessional Prologues and Tales, the 'Marriage Debate' Tales and the central theme of 'maistrie'.

Example Candidate Response 1

In her Prologue and Tale, the Wife of Bath continually demonstrates inconsistency and apparent contradictions in the manner in which she describes herself and her actions. She appears to seek "maistrie" over her husbands above all else, and yet the sudden shift in emphasis from this to genuine love in the use of Jankyn may project a different goal, even if their marriage does ultimately conclude with her gaining "gouvernance of hous and land". Her aims in any case are never entirely clear, and we may either suppose that she is lying about them on occassion (which, given her self-confessed tendency towards lying, is perfectly possible) or that she does not fully understand herself, or what she is really seeking. Walter C. Curry has described her as a tragic "dual personality", emerging "by vertu of [her] constellacions"; while the notion of tragedy may be misplaced in the context of so buoyant and rhetorically ostentatious a context as this, the idea of two irreconcilable and mutually uncomprehending elements to her personality conflicting with each other is worth pursuing further.

Plunged into the marriage market at the age of 12, Alison certainly displays a determination to view herself and those around her in an entirely mercantile, reductive manner. "Winne whoso may, for al is for to selle", she proposes, projecting an amoral, narcissistic approach to marriage and relationships which is consistent at least with the way in which she treats her first three husbands. Here, she seems to approach marriage solely as a means of obtaining a mixture of sex and financial endowment. "Sith I hadde hem hooly in my hande/ And sith they hadde me yiven al hir land/ What sholde I taken kepe hem for to plese/ But it were for my profit and my ese?" she remarks. Aside from satiating her pathological urge for power, and satisfying her sexual cravings, these faceless types do appear to be entirely without value, and are devoid of characteristics in here eyes (save from being "goode and olde and riche"). The economic and sexual rewards she expects from marriage are clearly delineated at this stage.

And yet, her marriage to Jankyn reveals a latest, hitherto unacknowledged interest in something more lasting and meaningful. Indeed, as the prologue progresses she seems to reassess both her view of the purpose of marriage and of her own value in a manner intermittently suggesting former misunderstanding. For Jankyn is a marriage undertaken "for love, not richesse" – finally, in later life, her insistence on the exclusively utilitarian function of marriage is undermined as she falls for this squire who "so wel coude he glose/ whan thus he wolde have my belle chose." Her former professed aversion to the educated and clerical classes seems suddenly to rest on rocky ground, far from professing contempt for the men who "devyne and glosen, up and doun", she proceeds to marry one them, even being taken in by his "glossing" of her, as part of his seduction. A sudden, unexpected tenderness emerges that seems to have little to do with the virulently controlling fanaticism she had displayed at the start.

For despite professing a predominant concern with obtaining "soveryntee", repeatedly the Wife lets slip details which appear to undermine her apparent aim. "I trowe I loved him beste when that/ He was of his love daungerous to me", she says of Jankyn. And yet, if it is this "daungerous" element which is so thoroughly attractive to her, what appeal could the submissive Jankyn she claims to have 'created' by the end of the tale really have to her? Having become entirely preoccupied with the goal of female power, she has neglected to reconcile this with what she actually seeks to obtain from her husband in a real marital context. Perhaps Jankyn's death is inevitable, since the decline of the violently resistant element in him would instantly have rendered him undesirable to her. In the context of the tale, this disparity between her insistence on control and attraction to "daungerous" qualities can be reconciled, since anything can happen in a "fayerye" story. However, in doing so, she leads us to question further

her apparent determination to achieve control, since she promises to "obey him in evrye thinge/ that mighte doon him pleasance or lyking."

The mere fact that she still seeks a 6th husband, having been in her various ways dissatisfied with the first 5, suggests a nagging uncertainty as to what she is really aiming for. One might of course view her as a 'type' herself, a figure who derives her "perennial vitality" from the fact that she is a "stock absurdity", as David S. Reid has claimed. In a 14th century context, where understanding of 'character' and accordant consistency was formative, this might be appropriate; were we to accept this, the notion that she doesn't understand herself might appear to be unduly psychologically probing. And yet, quite apart from the implausibility that even a Medieval audience would have perceived this vividly realised creation as a mere conglomeration of ideas, Chaucer endows her with too many moments of pathos, amidst the monstrous tirades, for this to be wholly plausible. Her remarkably stoical acceptance of the transiency of youth, to which she cries "Lat go! Farewel! The devel go therwith" displays a noble acceptance of fate foreshadowing in tone the honourable "gentilesse" speech of the hag in the tale.

Moreover, Chaucer simultaneously turns her mercantile outlook into an almost tragic misunderstanding of herself. "The flour is goon, ther is namoore to telle/ The bren as beste I can now moste I selle", she muses, revealing her failure to imagine herself as anything other than a commodity, and an outdated commodity at that. If the sympathy engendered is not likely to be felt in many other portions of the tale, it is nonetheless real, and felt for a figure who, at the very least, masquerades exceedingly plausibly as a character, albeit a highly contradictory one, and one who fails to understand her own intent. The final images of the tale, of the hag who shall "to your be bothe" ("foul and old" and "young and fair", that is) reveal the Wife's underlying confusion. This woman, whose ability to understand the needs and whims of others enables her to undertake so thoroughgoing a manipulation of them, fails to get to grips with what she herself wants. In the fantastical wish fulfilment of her tale, heretical, worldly principles can be forced awkwardly to sit alongside Christian notions of chastity. In the real world, she must clarify her intentions rather more, and, as we have seen, her marriage to Jankyn was inevitably going to be undermined by her dual attraction to the "daungerous" -ness of men and to female "soveryntee". The failure to clarify this intent can otherwise lead only to an indefinite stream of further, inevitably unsatisfactory spouses, should they even prove available.

Examiner Comment

Level 6

Sophisticated, eloquent work. The introduction comes to the heart of the question immediately, even including an apt critical comment. The essay continues to develop the argument throughout, using analysis of the text skilfully to illustrate the Wife's ambiguities. Discussion of the Tale is drawn in seamlessly in the fourth and penultimate paragraphs. This is confident work, in which the thinking never stops; always subtle and probing. Contextual knowledge and appreciation underpin the whole essay.

Example Candidate Response 2

In The Wife of Bath's Prologue and Tale, Chaucer reveals many diverse traits of the Wife's character, particularly through her marriages and the intimate relationships she had with her husbands.

Almost immediately in the Prologue Chaucer explores the Wife of Bath's past and she tells her audience she will speak from 'experience' of the 'wo that is in marriage'. Chaucer's use of the word 'wo' indicates the Wife's attitude towards marriage and gives a negative connotation of it. 'Wo' suggests that it is an unpleasant experience. In light of the comment about The Wife of Bath's Prologue and Tale, Chaucer illustrates that the Wife does understand herself as she speaks from her own 'auctoritee'.

Similarly, The Wife of Bath uses many biblical references to support her argument in the Prologue. She speaks of 'Daun Saloman' and exclaims how 'God bad us for to wexe and multiplye'. Chaucer's initial representation of the Wife of Bath suggests she is a religious woman; by referring to God, the wife hopes to support herself further. Moreover, she talks of the myth of 'Midas' and marriage. However, in her argument the Wife often contradicts herself, suggesting that she does not 'understand herself'. As the Wife of Bath discusses her many marriages, there are instances where Chaucer presents the character as a women who does not understand herself. For example, the Wife's first three husbands were 'goode, and riche, and olde'. Another trait of the Wife's character is her dominance and authority over her husband, illustrated in her first three marriages. She boasts that she had 'power over his propre body, and nat he'. The effect of this quotation emphasizes to the readers how much influence the wife had; she admits to her audience 'how pitiously anyght I made hem swynke'.

In contrast, the Wife of Bath's relationship with her fifth, and most recent, husband could not be more different. Here, towards the end of the Prologue, Chaucer reveals a more sensitive side to the Wife as she suffers abuse from her husband.

> 'Even though he hadde bet me on every bon,
> he hadde won again my love anon."

Despite the Wife of Bath's more shallow reasons for marrying her previous husbands, Chaucer implies that she did love her fifth husband; she admits that although he beat her on 'every bon' she still loved him. The use of the word 'every' further emphasizes the extent to which the Wife of Bath suffered and the word 'again' implies that it was of a regular occurance.

It could be suggested that The Wife of Bath's Tale is an example of the Wife understanding herself and that this is due to it being impersonal and not her own 'experience'. Whereas, in the Prologue there are times when the character confuses herself as she becomes side-tracked and her many marriages illustrate that the Wife does not know what she wants in life, or love.

Examiner Comment

Level 3–
This essay begins with two short paragraphs which, taken together, combine to make a relevant introduction in which the ideas of self-revelation and self-knowledge are addressed. The essay continues to develop in paragraphs 3, 4 and 5, which illustrate appropriately, though they do not emphasise fully, the Wife's self-contradictions which are the key points of the candidate's theme. The Tale is incorporated in the final

paragraph. There are no critical or specific contextual references. The essay is in touch with some good ideas which are not fully developed.

Example Candidate Response 3

Throughout the Wife of Bath's Prologue and Tale, the audience is subjected to very blunt descriptions of sexual encounters, as well as a lot of controversy in the opinions expressed, which one would generally not reveal, and yet the Wife of Bath delights in it. While this could be considered a key aspect of a self-assured and confident woman who fully understands herself, many argue that over the course of the Prologue and Tale we are given the impression that the Wife of Bath does not fully understand herself, and support the views she is expressing. This perhaps supported by the fact that she says "myn entente nis bat for to pleye", implying that her Prologue and Tale are designed to entertain, rather than express strong opinions.

A key aspect of the Prologue and Tale that support the idea that the Wife doesn't understand herself is the presence of contradictions. In the first line of the Prologue, the Wife of Bath says "Experience, though noon auctoritie // were in this world is right ynogh for me", this clearly sets out her opinion that one should act based on personal experience, rather than according to authority. However, we see this contradicted by her appeals to biblical and divine authority in her arguments against the value of "virginitee", particularly in her saying that God meant for humans "to wexe and multiplye". The Wife of Bath is also contradictory when one considers the Prologue as a whole. Given that many modern critics have termed her 'the first feminist', and the fact that she consistently promotes the raising of the status of women in medieval society, the Wife of Bath displays much immorality in marriage by having an affair with Jankyn while her fourth husband was still alive, particularly given that she criticises him heavily for having a mistress. The contradictory nature of the Prologue and Tale, particularly concerning those issues about which she has 'intimate thoughts and feelings' suggests that she cannot be said to understand herself, because she doesn't support her own views in practice.

Given that the Tale is a fairytale set in Arthurian times, the Wife of Bath is given the ability to tell the Tale as she wishes it to be. This means that certain aspects of the Tale are key to the Wife of Bath's characterisation, as she often presents ideas which we know to be quite wishful, and which would make the Wife feel better about herself. The most explicit of these is the conclusion of the Tale, when the old hag becomes a beautiful young maiden. It is known that the Wife is worried by the concept of ageing and growing old and by her saying "But age, allas! That all wol envenyme // hath nyt me of my beautee and my pith". This is further supported by her characterisation in the General Prologue, in which she is said to be dressed in "full reed" and "scarlet", colours which, in medieval times, and to an extent in modern society, have connotations of lust and sexual appetite, she also says "welcome the sixte" when discussing her husbands in her Prologue, a deliberately provocative statement. Her provocative nature and fear of growing old, which are key aspects of the Wife of Bath's characterisation, imply a lack of self understanding, as she does not display any form of pride in herself, despite her willingness to discuss intimate details of her past to her audience.

Following on from this point, it could be argued that views and opinions expressed by the Wife of Bath in her characterisation are not wholly supported in her Tale, assuming that the Tale was written for her by Chaucer, and not for the Shipman, as some evidence suggests. The idea of loyalty is given much importance in the Tale, for example, as the knight is ultimately given the choice of a beautiful but unfaithful wife, or an ugly but faithful one, and is overjoyed when he given both. Given that she was

unfaithful towards her fourth husband, the Wife of Bath ought not portray loyalty as a key feature of women, if she is sure of and understands herself.

There is, however, evidence to suggest that the Wife of Bath does understand herself. She is very much consistent on certain opinions and themes which are part of her character, as shown by her constant support of female "maistrie" in marriage, particularly in the Tale, when it is agreed that "sovereigntee… over hir housbonde and hir love" is what women "desyren most". Given that Chaucer makes this the central aspect of the Wife of Bath's character, and she doesn't waver from this point, one could argue that she does understand herself to this degree.

Finally, self assurance and an understanding of oneself are necessary for a character who is as controversial as the Wife of Bath. We see much controversy not only in her support of women which contrasts to the view of most of the medieval society, but also in her interpretation of biblical passages. In medieval times, one would only be given an interpretation of the Bible by a clerk, who would be able to translate the original Latin, and put a catholic spin on his interpretation, so for the Wife of Bath to interpret it herself goes against societal traditions of the time. A literary critic called the Wife of Bath 'an honest woman in conflict with her society', if this is true, then one could argue that she must fully understand herself, given that she is so unique to society at the time.

In conclusion, I would share the opinion that the Wife of Bath doesn't understand herself, and I believe that this was a trait that Geoffrey Chaucer wanted to give to the Wife of Bath in her characterisation, and hence it affected her greatly as a character. However, one could argue that her controversy which she reveals in her 'intimate thoughts and feelings' implies the opposite, and that Chaucer gave the Wife of Bath self-assurance in his characterisation of her as a result of this.

Examiner Comment

Level 4+
Proficient work which addresses the question from the outset and continues to consider it thoughtfully and personally. It is clearly expressed and the structure is well controlled. Arguments are supported by close textual reference. The Tale is used fully. Critical views are incorporated into the essay, and there is a strong grasp of the contextual relevantly employed.

Question 5: T. S. Eliot

5 (a) 'Although Eliot is often described as a poet of the city, he is equally a poet of the natural world.'

With close reference to at least *two* poems or sections of longer poems, consider how far you agree with this comment.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing how far they agree with the proposition. The question 'how far' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates may choose two poems or sections of longer poems, but they may wish to range more widely, using examples of natural and urban settings and images. No one particular focus is required.

AO2 – comment upon the form and structure of the Selected Poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate emphasis on the natural world – imagery of landscapes, water, the moon, animals, and so on, perhaps with reference to their symbolic function in the poems chosen. Candidates may refer to urban images to provide a counterpoint to their discussions.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the Selected Poems. Candidates may acknowledge a wide range of approaches to discussion of this topic and they may make relevant reference to other poems by Eliot (Four Quartets, for example). No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, perhaps relating Eliot's use of imagery and symbolism of the natural world to the general sense of despair and hopelessness following the First World War and to the intellectual and social milieu in which Eliot found himself.

Example Candidate Response 1

In Eliot's establishment of the 'Waste Land', both the natural world and the city are of equal importance. 'Unreal city under the brown fog of a winter dawn' 'Unreal city under the brown fog of a winter noon' Eliot uses this ironic progression to demonstrate that whilst the day is continuing, the city is immersed and strangled by this thick brown fog which casts a tainted shadow over the city.

Especially in the Waste Land, Eliot uses the desolation of the deserted Waste Land in stark contrast to the urban decrepitude of London, and other urban landscapes. 'Unreal city / Under the brown

fog of a winter dawn', the city is used by Eliot in the Waste Land to highlight the dehumanisation of people when they are grouped together 'a crowd flowed over London Bridge', and also to emphasise the monotony and the mechanistic nature of a mundane job in the city: The dull beat of the clock at 9, when city work in London traditionally began, shows the contempt felt by Eliot towards these people.

Although the cityscape is of great importance to Eliot in the Waste Land, amongst the urban landscape the river is an important source of natural life. 'Sweet Thames, run softly til I end my song' – in the Waste Land there is an absence of water, as to Eliot this clearly symbolises positive rebirth, an idea in direct opposition to the view inferred in the Waste Land. In the opening section of the whole poem, the lack of water, and the occurrence of negative rebirth is apparent. 'April is the cruellest month, breeding lilacs out of dead land,' the natural progression of life has been halted by the aridity and lifelessness of the dehydrated waste land, where emotion cannot survive.

In Burial of the Dead, the seasons are of great importance to Eliot. The fondness with which he reminisces about sledging down a slope, covered in snow with Marie hyperbolises his security with Winter. 'Covering earth with forgetful snow'. Comfort is soon eroded when the snow melts and winter turns to Spring, traditionally the season of positive rebirth, and the celebration of Easter and the resurrection of Christ. Therefore, in the 'Waste Land' Eliot is eager to stray away from this idea of resurrection, and by alluding to Chaucer 'April is the cruellest month breeding' yet turning it on its head, it is evident that above all Eliot is equally a poet of the natural world as he is a poet of the city.

'The Lovesong of J. Alfred Prufrock' also juxtaposes the natural world with the cityscape. 'When the evening is spread out against the sky' 'through certain half deserted streets'. As the city is typically viewed as the centre of activity, it allows Eliot to isolate the character, in this instance Prufrock, more effectively. In both this poem and 'Rhapsody on a Windy Night' Baudelaire's Paris is being alluded to as a hotbed of sordid activity and squalid environment. 'Paris in the spring' – again, Eliot felt uncomfortable presenting the view of the positive rebirth

The Waste Land, published in 1922, written after the climax of world war one, is a presentation of the chaotic and discordant state that Europe was in at the time. 'I am not Russian, I am Lithuanian, truly German.' This line, written in German accentuates the struggle for identity faced by many, as city boundaries, and county boundaries were withdrawn, with people waking up as citizens of a different state, and conforming to a different regime overnight.

Predominantly, the natural world is of greater importance in the Waste Land, than the urban landscape is. The extent to which humans are reduced to automatic machines, unable to portray any emotion is key to understanding the sheer strength of the Waste Land's negative power. In 'The Fire Sermon' Eliot alludes to Tiresius, an androgenic figure: 'I Tiresius, who have foresuffered all' since he is a universaliser of human emotion and is according to Eliot 'is yet the most important personage…writing all the rest'. Tiresius hailed from Thebes, a city which had a curse imposed by the Gods allowing parallels to be drawn between it and the vast sprawling deserted landscape of the Waste Land.

'Come under the shadow of this red rock' in the opening section, Eliot uses old testament imagery to allow biblical parallels to be made, and to emphasise the hopeless search for spirituality, which will not be found in the Waste Land. The epigraph, taken from Dante, about Sibyl, who tries to align herself with false prophets such as Ezekiel and 'a heap of broken images' also highlight how unnatural the Waste Land really is, and that nothing is able to survive: 'Dried tubers.'

Eliot can be described as a poet of the city, as he uses London as a picture of a decaying environment. The fall from grace of 'The Smyrna Merchant', with his pocket of currants shows the demise of the traditional trader, who relied on the activity of the city to make a living.

On the whole, I agree to a large extent that Eliot can be described as both a poet of the city and a poet of the natural world, with critics of the time Eliot was writing highlighting the importance of the city, at the time when the terror of war was fresh in peoples' minds, however later critics stipulated that the natural world was of equal importance to Eliot in his definition of the Waste Land.

Examiner Comment

Level 5
A very good focused response to the question, thoughtfully examining the question's proposition and coming to a personal conclusion. It is fluently expressed and well organised, analysing language consistently to support the argument throughout the essay as it develops. The essay moves fluently between part and whole, and cultural contexts are knowledgeably and relevantly discussed to develop the argument.

Example Candidate Response 2

The misanthropic and esoterical modernist, T. S. Eliot, was born in St Louis, Missourri in 1888. His works introduced a new era of poetry that included realism and surrealism. He cast off his citizenship of America to emigrate to England to follow the Anglo-Saxon culture. His sinical attitude towards the sterility of the western world caused this.

Through the inter-war era, he wrote the 'Prufrock' collection which was published in 1914. It is believed that the character 'J. Alfred Prufrock' is Eliot's alter ego in his earlier years 'like a patient etherised upon a table', the imagery here is a reference towards the sterility of the western worlds' culture. His ideas on culture were expressed through his poetry. After World War I, was when he decided to pursue poetry full time. The 'cultural Wasteland', of the society that was occurring was the reason for his notorious work, 'The Wasteland'. He was a cultural elitist and his hate for modern society is expressed through narrative mode, style, imagery and language.

It may be argued that he is 'a poet of the city', but his concern for communication, love and relationships conveys that the natural world is a questionable topic within his poetry. 'The yellow fog rubbed its back against the window panes / The yellow fog rubbed its muzzle against the window panes / and licked into corners of the evening', Eliot's feline motif is arguably a reference to women.

His first reference towards women introduces prostitution. 'The women come and go talking of Michelangelo'. His pessimistic attitude towards woman is believed to be due to his lack of relationships in his youth, and the fact that he was a virgin until his late twenties. His sexual frustration is a strong connection towards his portrayal of women. This emotional and more humanly topic is an argument for him being a poet of the natural world.

The yellow fog that is mentioned represents disease and infection and this was his view on modern society.

Prufrock's style of free verse represents fast thought and fast city life. C Day Lewis believed that

'the stream of consciousness reminds us of mental disfuncton', and because of the lack of consistent metre 'The love song' and many of his other poems such as 'The Fire Sermon' are written like this. The neurotic skitzophrenic character of 'Lil', perhaps in relation to Eliot's institutionalised wife Vivien, 'the epileptic on the bed', convey this. Sweeney erect is again, with its psychosexual language and theme, a representation of Eliot's frustration. Eliot also suffered a mental breakdown, during his writing of the 1920's poems.

Eliot's referencing to communication within society is also an aspect of the natural world. He speaks of the fall of man and the Tower of Babel. He believes noone can communicate anymore and that we are all 'Hollowmen'. We are all paralysed souls with heads filled with straw stuck limbo.

'April is the cruellest month', taken from Chaucer's Canterbury Tales, Eliot believed that renewal and rebirth was irrelevant and morbid as April is the month of this. Throughout 'The Wasteland' he describes desolation and metaphorically, a cultural wasteland of modern society. He mentions deserts and trees drying up. Trees are mentioned to reference to the regeneration of life. His despondent poetry also introduces ideas of the corrupt modern day, church. The seemingly innocent title 'The hippopotamus' is in fact his take on the catholic church, miasmic and blasphemous. 'The hippos' feeble steps / err its material ends', the language used portrays the church as being materialistic and not a true faith.

His ideas of the psychological natural world and his allusions within 'The Wasteland' including the Phoenician sailor and Tiresius, the blind hymaphrodite that ironically sees the future are all collectively images of his natural world.

I A Richards said "allusion is a technique of compression". Eliot wanted to compress his thoughts through characters and allusions. The theme of love within 'The Love Song' is an element of the natural world in the aspect of 'voice dying with a dying fall. A 'dying fall' is a reference to Duke Orsino's love sickness in Shakespeare's Twelfth Night. This perhaps is relation to Eliot himself. C S Lewis said 'Love anything and your heart will be wrung or possibly broken. If you want to make sure to keep it intact, love nothing. To love is to be vulnerable.'

In conclusion, the city is represented through imagery and language, 'the rats in the alleys', however the natural world is represented through religion, allusion, communication and structure. The argument is Eliot belongs to the category of the natural world rather than a poet of the city.

Examiner Comment

Level 2
This answer has relevant passages, conveyed within a discernible, if somewhat sporadic, structure. Contextual and biographical material are used inappropriately, without textual evidence or analysis. The first two paragraphs of the essay, for example, show no relation to the essay title. There is some apt quotation, though examples of 'the natural world' are often implicit and the final paragraph suggests that the natural world is not fully understood; 'the natural world is represented through religion, allusion, communication and structure.' Critical references are made, but do not relate clearly to the topic of the essay.

Question

5 (b) 'I will show you fear in a handful of dust.'

Discuss the importance of fear as both theme and image in the *Selected Poems*. You should refer in your answer to *two* or *three* poems or sections of longer poems.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the significance of fear as both an idea or theme and a source of imagery in Eliot's Selected Poems. The poems chosen for support should be appropriate for the argument presented. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, often using poems with direct reference to fear. Candidates may legitimately discuss the personae of the poems as fearful characters (as in Prufrock or Portrait of a Lady, for example).

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Fear as theme and image is pervasive in the Selected Poems, so multiple possibilities for discussion arise, with much depending on the poems chosen for close consideration. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, perhaps relating the topic of fear to the general sense of despair and hopelessness following the First World War and to the intellectual and social milieu in which Eliot found himself.

Example Candidate Response 3

The cited quotation exemplifies many of Eliot's concerns regarding fear in his selected poems. The "handful of dust" is in reference partly to the phrase "ashes to ashes, dust to dust", and so creates images of death which in turn relates to medical fears, time, the emptiness and mundanity of life and the after life, all of which Eliot alludes to fearfully in his poems. But apart from these grand and reasonable fears, common to the majority of his readers, Eliot writes poetry expressing more trivial fears, over which his protagonists agonise. Such fears include superstition, fear of worldly judgement and of exclusion, fear of not living up to expectations and not fitting in, and yet fear of changing the status quo or acting to leave one's mark. Eliot expresses these diverse and complex fears through a series of powerful images to which he returns throughout the collection. This use of rhyme and rhythm and other poetic techniques such as enjambement, end-stops and alliteration, help these images to sit in the mind, until reawakened by later variations on them. This has the effect of the reader

remaining constantly aware of the images, such that they return to him even when not called upon, hence instilling in the reader a similar sense of inescapability and fatefulness that Eliot's protagonists experience. In other words the images linger in the brain as the fears do, niggling away at the sub-conscious.

The poem that Eliot chose to open his selection with, "The Love Song of J. Alfred Prufrock" is a successful introduction to Eliot's key concerns and methods. Fear emerges dominant, but as outlined in the introduction, it is the vast array of different things which Eliot fears that makes it so, rather than that Eliot (or Prufrock) have a single dominant fear. That said, some fears are clearly more important to Eliot than others. Prufrock comes across as a character who feels trapped by the sheer mundanity of his daily life. He fears judgement should he try to escape it, and judgement should he accept it and still make social errors. He fears judgement for the simple human condition of ageing, and because of this judgement, and because he feels he is wasting his time on earth, he is obsessed with (and to a degree, fears) time.

The passage which reads –

"My morning coat mounting to the chin
My necktie rich and modest, but asserted by a simple pin
(They will say how his hair is growing thin!)"

exemplifies many of these fears. Eliot's attention to detail in describing Prufrock's dress suggests that each detail is prescribed and must be precisely perfect to escape judgement. Hence, the necktie is both "rich and modest", and so as not to overdo the effect, the modesty is "asserted by a simple pin." However despite his proper clothing, "they" still judge him. These nameless judges represent society as a whole, and Eliot's relentless use of the plural pronoun indicates that the whole of Prufrock's social acquaintance are unanimous in condemning him for his age. The fact that the criticism appears in parentheses symbolizes the underhand whispers in which such rude observations are spoken, and yet the exclamation mark insists that the reader stop and notice the comment, showing how it cannot be overlooked by Prufrock. Perhaps the punctuation also indicates "their" voices rising toward the end of the line, drawing Prufrock's attention and making him painfully aware of his inadequacy.

Prufrock later declares "I have known the eyes already, known them all // eyes that fix you with a formulated phrase, // And when I am pinned and wriggling on the wall // Then how shall I begin to spit out all the butt-ends of my days and ways." That Prufrock is "pinned" on the wall recalls the "simple pin" quoted above, and arguably his fragile, insectile limbs "wriggling" recalls an earlier line – "(They will say how his arms and legs are thin!)", hence linking the two passages about fear and creating the effect that the fear lingers from the first to the second. Aside from judgement, Prufrock fears not understanding his contemporaries, hence "formulated phrase" indicates something pre-conceived and complex, as if designed to catch him out. The later elaborates on this fear when discussing the nameless lady, called only "one", who –

"settling a pillow by her head should say
That is not what I meant at all.
That is not it at all."

This gives a possible answer the readers questions as to where he was going "through certain half-deserted streets". Perhaps, having failed to understand his own lover, he travels to "certain" streets to seek solace with a prostitute. The fear in this speculation of a woman feeling misunderstood by him is evident in the inclusion of the word "if" as in, "if one, settling a pillow…". This underlines the fact that the woman feeling misunderstood by Prufrock <u>is</u> a speculation, a mere fear.

Aside from judgement from ageing, Eliot's more general fear of time is flagged up in "The Love Song."

Prufrock even fears judgement from the "eternal footman" who "snickered" at him. He says quite plainly "And in short I was afraid". The footman could symbolize the lower classes' judgement of him, but the word "eternal" recalls the eternal boatman of the River Styx. Hence Eliot's fear of death is introduced. The poem ends with the words "We have lingered in chambers of the sea// Till human voices wake us// And we drown." , drawing attention to a more specific fear of death Eliot has – "death by water", as elucidated upon in the shortest section of "The Waste Land". The "human voices" also echo back to the illusive "they" who previously judged him for his elderly appearance.

Finally, in "Prufrock", Eliot alludes to

"The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its nuzzle on the window panes
Licked its tongue into the corners of the evening,"

This is of course, London smog which claimed hundreds of lives before the law of 1957 illegalised the combustion of coal in the inner city. With this passage, Eliot introduces medical fears, particularly those connected with modernisation. The animalistic personification of the smog is a powerful image that makes it seem predatory, wolf-like (Eliot repeats this reference to dogs and wolves later in "The Burial of the Dead"), and the manner in which its sickly yellow tongue reaches the "corners of the evening" gives the impression of it invading every nook and cranny – there is nowhere to hide. This image is particularly powerful considering the reputation of evening as cool and calm and quiet. Furthermore, the smog's yellow colour gives it a sulphuric element, adding to the medical threat. The smog entraps a house by curling once about it and staying there, having disrupted the "soft October night" and fallen asleep.

This medical fear for health is seen also in "A Game of Chess", where a noble lady says "My nerves are bad tonight". This kind of medical danger, a psychological one, is inextricably linked to fear, as fear renders us "nervous" and it is in turn linked back to the paranoia felt by Prufrock in "The Love Song". Lou, in "A Game of Chess" also talks of her fear of using abortion pills "to bring it off" having "had five already, and nearly died of young George." Lou says.

"The chemist said it would be alright
But I've never been the same."

Here we see again Eliot's fear of modernisation which brings with it new medicines which we don't fully understand.

"The Waste Land", like "Rhapsody on a Windy Night" also focuses on Eliot's fears of the supernatural. The creepy image of a corpse "sprouting" and "blooming" is alarming and clearly links to Eliot's fear of death and the afterlife. While "Rhapsody" talks of "nothing behind that child's eyes" and the whispered "lunar incantations", "Whispers of Immortality" describes a skull's "lipless grin". So these images of death and of the supernatural, we can see, run throughout Eliot's poetry.

Death and sickness are also present in "Gerontion" where the woman in the kitchen and the goat both cough. Meanwhile the old man is being read to by a boy, as if preparing himself for death. The old man, again nameless to make him generic, is was not "in the salt marshes" or "at the hot gates", and so, like Prufrock, it seems that he considers his days like "butt-ends" to be spat out – useless, wasted, perhaps even destructive.

Eliot's fears, both generic and particular to him, are clearly presented in his poem. His use of detailed and careful imagery of fear helps to clarify his general theme of fear of so much of what he writes about. Fear is arguably what drives many of his early poems up to "Ash-Wednesday", when, only towards the end, he finally begins to accept this fear, take stock of it, and learn to live with it, and, fol-

lowing the regeneration theme of "The Waste Land", he learns to create something from it: hope, as seen in Part VI of Ash-Wednesday.

Examiner Comment

Level 6
This is an exceptional essay which wears its erudition lightly. From its focused and comprehensive introduction to its conclusion, summarising the argument yet looking forward to new ideas even in its last line, this is entirely relevant work. It is personal and full of insight, presented in an argument interwoven throughout with rich and wide-ranging textual support. Form, structure and language are tightly analysed, contributing to the argument so skilfully that it is hard to recall that this is a closed book exam. Part is related to whole in a seamless manner and there is a well-informed grasp of the significance of contexts.

Question 7: Sylvia Plath

7 (b) 'Love is a shadow.
How you lie and cry after it
Listen: these are its hooves: it has gone off, like a horse.'
(Elm)

In the light of this quotation, consider in what ways and with what effects love is explored in *Ariel*. You should refer to *two* or *three* poems in your answer.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways in which love is explored in the collection and what effects these have in the work as a whole. Although the prompt quotation may seem at first to apply to romantic love, love could refer to a range of feelings for others, including husband, mother, father and children, though the poems chosen for close discussion will inevitably affect the conduct of the argument here. No one particular focus is required.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate love as something longed for but insubstantial and transitory.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. May also relate the discussion briefly to other poems by Plath, acknowledging differences of opinion on the ways in which love is explored and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the nature of women's love, constrained by gender and social constructs. Appropriate reference to the poet's biography may be made.

Example Candidate Response 1

The concept of 'love' in 'Ariel' differs radically between many of the poems. While an absence of love is notable in much of Plath's poetry, love can be seen as both a destroyer and a redeemer of the self. The lack of love can create great pain for the speaker, whereas it can also lead to great joy and even salvation.

The absence of love is felt keenly in some of the poems. 'Elm' is particularly bleak, focussing on the sadness which results from a loss of love. 'Love is a shadow' is particularly moving, the metaphor creating the impression of a bleak world where love is merely an illusion. 'Shadow' suggests that it was once real but now has gone, leaving only a trace of what it once was. Love here is not tangible or present and this leads to huge despair. Indeed the absence of love here is far more moving than it is at the beginning of 'Fever 103°' and 'Nick and the Candlestick'. While in the other poems, love has not been present, in 'Elm' it clearly has, and the effort upon the speaker is palpable. The speaker questions 'one those the faces of love, those pale irretrievables?'. Here the question creates a sense of desperation while 'irretrievables' suggests the tragedy of a lost love unable to be recovered'. Indeed the absence of love in this poem leads to some striking images. 'I have suffered the atrocity of sunsets' is particularly interesting as one does not often associate sunsets with atrocities. Indeed, 'atrocity' in itself is a very powerful word, emphasising the acute pain felt by the speaker, and perhaps suggesting that in the absence of love any event becomes an atrocity. Love here is the destroyer, and the rest of the imagery within the poem is negative. 'It's snaky acidy hiss' uses sibilance to convey a sense of hearing the acids burning away at something, while 'it petrifies the will' suggests the huge damage that has been done by the missing love. The repetition of 'that kill' emphasises the metaphorical death the lack of love has brought upon the speaker. The finality of the end stop here seems to confirm this.

Similarly, repetition is used to create the impression of pain in 'Fever 103°'. 'The sin, the sin' conveys a sense of the torment of the speaker feels amidst 'the tongues of dull fat Cerberus' has connotations of death and hell itself, creating a sense of the dark and painful place occupied by the poet. 'Nick and the Candlestick' also uses imagery to create a sense of pain. The 'vice of knives' and 'cold homicides' creates a sense of incredible pain due to the blunt associations with violence and death. Alliteration is used in 'black bat airs' to create a sense of darkness and a heavy sounding line which may represent entrapment in 'the cave' which is her mind at this time. Black and bats link to death, 'I am a miner' as the structure leads the reader down quickly into the cave with the speaker. The use of run-on lines and the rapid movement between images creates a sense of rapid descent down into the depths of despair. The direction of the poem is downward, as is 'Fever 103°'. The tercell structure of 'Fever 103°' leads the reader through a procession of imagery, conveying the pain of the speaker. The images quickly pile up as the poet moves from hell to 'weak hothouse baby' and 'ghostly orchid'. Here the imagery conveys a sense of weakness and suffering. The beauty normally associated with orchids is described as ghostly, which may be used to suggest that the poet views everything as negative due to their mental state. 'Hiroshima ash' also suggests the speaker's pain due to the horror associated with the event.

However, while 'Elm' remains static in its lack of love and despair, the other poems do not. Love in 'Nick and the Candlestick' and 'Fever 103°' is the redeemer, be it literal love from a child or love of the self.

Both poems reach a turning point at which love causes the descent of the poems to be converted into a rapid upward ascension, particularly in 'Fever 103°'. The self-assuredness in 'I am too pure for you or anyone' is incredibly positive, emphasised by the end stop. From this point the sense of movement in the poem increases, the run-on lines creating a sense of reckless abandon and joy. Mere love of the self is hugely important, and lifts the speaker to a symbolic rebirth. The imagery brought about by this is hugely positive. 'My head a moon of Japanese paper, infinitely delicate and infinitely expensive' creates a wonderful sense of the speakers' pride and joy in her own self and beauty. Indeed while in 'Elm' the speaker seems to be destroyed by the lost love, in 'Fever 103°' the speaker seems to reject men and their love, prizing only one love that she has for herself 'not you, nor him'. The repetition of monosyllables here is very consistent, emphasising the certainty of the speaker in her own self. The speaker enjoys an ascension up 'to paradise', the end stop here emphasising her joy at the result of her love for herself. The speaker rejects the guises worn to please others 'my senses dissolving, old whore petticoats' and truly rejoices in the sense of love for herself.

'Nick and the Candlestick' also displays the redeeming qualities of love, but here this is not self-love, but love for a child. The poem turns with 'O love, how did you get here?' as the poet is lifted from the dark cave of their mind by their love for their child. The exclamation of 'O love' is particularly moving, yet simple, as the speaker conveys their delight in the child. Colour is used in an extremely positive way to describe the effect of the child 'the blood blooms clean in you, ruby'. Here the alliteration in 'blood blooms' creates a sense of life as the blood pumps round its body. 'Blooms' is also extremely positive creating a sense of growth and beauty. The love for the child is evident, it is precious like a ruby. The use of red here is indicative of life and positivity as it is in 'Fever 103°'. She is 'attended by roses', the colour red here conveying a sense of life and beauty as she ascends to paradise. In contrast, the use of red in 'Elm' is indicative of pain as 'my red filaments burn'. Here the imagery is that of roots being burned, perhaps suggesting how love has destroyed the very core of her being. There is also an absence of colour here, 'This is the light of the mind, cold and planetary'. The light here holds no comfort, and love is 'pale', whereas in the other poems is red and vibrant.

Love in 'Elm' leads to the isolation of the poet, as love passes above her in the clouds, out of reach. Similarly, the poet is isolated in 'Fever 103°', but in a passive and voluntary way. The speaker rejects others as she harnesses the beauty of the self, 'I am a pure acetylene Virgin'. This is immensely positive as the speaker rejoices in the love she has for her own person, rejecting the need for others. However in 'Nick and the Candlestick' the speaker is with the child, who lifts her from torment. The 'cave' is 'hung with roses' as the mother tries to help herself and the child. Very moving is the acknowledgement that 'the pain you wake to is not yours'. The mother endeavours to decorate the cave for the child. Love here then is a redeemer as the mother is lifted from sorrow by the child. However the dependence here could be considered worrying 'you are the one solid the spaces lean on', which suggests the mother may fall apart if the child is not there. 'Solid spaces' conveys a sense of the weight resting on the child in the mother's mind. 'You are the baby in the barn' demonstrates how love of the child has been the mother's saviour. The connotations of Christianity again emphasise the value of the child in love.
Love then in Plath is as varied as one would expect in human experience. It can be the redeemer or the destroyer and is present in many forms. Love has many faces in Plath, some negative and others hugely positive. In the case of 'Fever 103°', it can represent empowerment of women in a time before female liberation, the love of a child or the desperation love can bring.

Examiner Comment

Level 6
This is sophisticated work, which evinces exceptional textual detail in support of its argument. It presents a personal point of view with insight, perceptively analysing form and language, with significant passages of well focused and sensitive close reading. Textual familiarity is very impressive. It moves seamlessly between part and whole to present its well-developed argument. Contextual consideration – mostly biographical and cultural – is integrated throughout.

Example Candidate Response 2

In Plath's Ariel, her exploration of love is varied and powerful. It is clear that her own experiences of the emotion (if it can be described as so) are utilised through the strong sense of anger, hurt, betrayal and, rather surprisingly, affection, that is transferred to us through her poetry. It is a complex theme, certainly, and is made no less so than the knowledge we have of Plath as the woman; psychologically vulnerable and remarkably sensitive, we are naturally attuned to the finer details that she employs when considering love.

Perhaps it would be fitting to begin with the most simple example of love: "Morning Song". Written about a newborn baby, Plath is delicate and proud about her subject, suggesting to the reader that this baby is perhaps one of her own, and thus the warmth that is prompted is one of personal achievement. "Love set you going like a fat gold watch" could only conjure up positivity, allowing us to tentatively suggest that in this particular poem love is viewed in a positive light by the poet. The effect of this poem, and the metaphors and similes that Plath employs (a noticeable feature of almost all her poetry) are light and sensitive: "Your clear vowels rise like balloons". For this reason Plath surely recognises the quality and positive aspects of love and this collection Ariel is littered with examples of this.

In "You're", a child is again used as the inspiration, one that is "jumpy as a Mexican bean" and "right as a well-done sum". It is significant that it is in the poems where the stimulus is motherhood or a child that love is portrayed in a positive light. If we take Plath to be citing her own experiences, and the pre-conceived knowledge that Ariel was dedicated to "Frieda and Nicholas", it is perhaps unsurprising that the love she feels for her children is pure and full of joy. They certainly seem to be the main source of happiness in her unhappy life.

In stark comparison, the poems "Daddy" and "Medusa" explore love as a very different kind of emotion. Once again, we are assuming that Plath is the speaker in these works, and certainly from the circumstances in her life they would seem related. Naturally the poem "Daddy" explores the father through the eyes of his daughter, and it is a bitter, dark exclamation of the negativity that love, and more specifically the act of loving someone, can bring. The poem is made more unnerving by the child-like, nursery rhyme quality: "You do not do, you do not do, anymore, black shoe", referencing not only the simplicity of childhood but also, as the line continues "in which I have lived for thirty years, barely daring to breathe or Achoo," the suffocation.

Certainly the reaction towards love in this poem is of a different vein to that evoked in "Morning Song" and "You're", and it is interesting at this point to compare the stimuli that lie at the heart of each. "Daddy" is the opposite of the other poems, instead voicing the thoughts of a daughter towards the

parent. It could also be suggested that, if this poem is indeed Plath venting her emotion towards her father Otto, she is also using the outlet to express anger towards another male figure in her life; the "man in black shirt with a Meinkampf look". The reader might assume this to be her ex-husband Ted Hughes, and in the likelihood of this we know that in terms of love, Plath's feelings towards these two men were of great intensity and grief.

Similarly, within the poem "Medusa", Plath writes very emotively and to provoke great shock. Indeed, she is known for use of controversial referencing (for example, in the aforementioned "Daddy", she makes continual association to the Holocaust, describing herself as a "bit of a Jew" being "chuffed off to Dachau, Auschwitz, Belsen.") "Medusa" also explores a relationship between parent and child, although this time it is the mother who is at the heart. The speaker is continually making angry remarks: "Off, off eely tentacle" and "there is nothing between us". This latter phrase in particular is poignant due to its impact – cold and unforgiving, it is the final line of the poem and on a separate line to the previous stanzas.

If both "Daddy" and "Medusa" are part confessional autobiographical poems, then we can link our knowledge of Plath's antipathy towards her parents with the angry remorseless tone of the poems. Describing her father as a Nazi, a devil and a vampire "a cleft in your chin, but no less the devil for that", and her mother as akin to Medusa, with her "lens of mercies" who "steamed to [them] over the sea", it is alarmingly apparent that Plath felt very strong emotions towards the people who conceived her.

It is without doubt that Ariel explores love with all its trials and tribulations, noting that it is a complex theme that cannot be simplified nor qualified with ease. Indeed it could be suggested that the manner in which Plath depicts love is rather similar to the way she herself dealt with it: a chaotic assortment of positive and negative feelings that cannot be explained with great clarity. There is perhaps a suggestion throughout Ariel that Plath was a person who loved too much, and thus suffered greatly at the hands of it.

Examiner Comment

Level 4
A proficient, well organised essay with some textual response, clearly expressed and quite appreciative of its topic. The roles of form, structure and language are discussed with confidence, though further textual examples would have been helpful in developing the ideas further. The fourth paragraph of the essay offers biographically based rather than literary analysis, a common pitfall in essays on this poet. Nonetheless, there is a closer use of the text in the penultimate paragraph, as there has been in other parts of the essay. There is some apt contextual comment, mostly of a biographical nature, but it does not overshadow the coherence of the argument here.

Example Candidate Response 3

Throughout Ariel, Plath shows a deep exploration of love in a variety of different ways. By showing these emotions in poems such as "Daddy" and "Tulips", Plath opens up readers to the conflicting effects which love may bestow upon us. "Daddy" is a brilliant example of the statement, as Plath's views about her own life are challenged her perceptions of her father.

The poem "Daddy" is focused around Plath's thoughts and visions of her father. The opening line "You do not do, you do not do" is both repetitive and childlike, echoing the very title of the poem and informing the reader that the poem has possible taken Plath right back to her own childhood. Her continued use of childlike language aptly reflected this view. Throughout the poem, the imagery, language and form constantly attacks and insults the father figure comparing him to both Hitler and the Devil ("the cleft chin"). These two references are among the most evil characters thinkable and yet Plath portrays their characteristics within her own father. She also contrasts differences in language to emphasise her feelings "Ich ich ich ich" use of the German makes the reader imagine a harsh, gutteral sound. This obviously connects to the Nazi references along with visions of "swastikas" and the "Luftwaffe". These are clearly not signs of love and affection, but they are relevant, as suddenly Plath, in basic terms, claims to wish to marry a man who reminds her of her father. This insane contradiction makes the reader puzzle; this embodiment of evil, and she wants to marry it? However this explores a level of ourselves which we subconsciously know. Even if someone is awful, and tremendous, and betrays, shocks and harms you, if you love them it will make no difference you will love them regardless. This is, I think, what Plath is trying to convey within this poem; much as she detests her father, there is still an element of love which cannot be shaken. This is reflected in her choice of childish language such as "Achoo" and the repetition throughout reminding us of her "innocence" in this case, as her father was awful when she was merely a child. Whether that was a factor in her blowing her own face off in an oven, I guess we will never know, but these distinctly hateful feelings clearly had a great impact on her life.

"Tulips" also shows contrasting views and effects on love, specifically through the reversal of typical behaviour. Instead of viewing the entrance of the flowers as having a positive effect on a hospital ward, Plath's narrator sees them as being too bright, reflecting not only Plath's constant use of irritatingly depressing images, but also the contradiction of colour bringing happiness. By showing this through the contrasting colours, Plath clearly shows the lack of love for the flowers in this case. Although this is a different way of looking for love than in "Daddy", it shows another exploration of the theme throughout the poetry. This shows how Plath clearly views the flowers and the entrance of their bright, generally happy colours as a destructive factor as if they do more harm than good. This apathetic and strange view on life mirrors her resentment but unconditional love for her father in many ways that I can't understand by you know what I'm getting at. In this way, Plath's emotions and senses of love are presented, not in the usual happy, joyous way of love, but as a curse.

Examiner Comment

Level 2

There is some relevance here, quite clearly, if loosely, expressed within a kind of structure; but the choice of poems makes it difficult for the essay to pursue relevant discussion of the essay topic. Employing a lengthy discussion of Daddy with 'these distinctly hateful feelings' and 'these are clearly not signs of love and affection' together with Tulips ('Plath clearly shows the lack of love') does suggest a limited resource of material from which to draw to answer the set question on love. There is a little appropriate comment on form, structure and language, some relationship of part to whole, and some simple consideration of biographical context.

Question 10: Jane Austen

10 (a) 'She could do little more than listen patiently, soften every grievance, and excuse each to the other; give them all hints of the forbearance necessary between such near neighbours...'

Consider Austen's treatment of patience and self-restraint in the novel.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the treatment of patience and self-restraint in the novel. These will probably include a focus upon particular characters, with, perhaps, a consideration of those who lack these qualities and are used to point a contrast. Patience and self-restraint as virtuous qualities may also be considered within the framework of the novel. No one particular focus is required and candidates should choose evidence to support their arguments as appropriate.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate patience and self-restraint. Close analysis of irony – of situation and of individual characterisation – may be employed in answers here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate Persuasion to other Austen novels where patience and self-restraint are themes. Candidates may acknowledge that different approaches to this topic are likely: no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating the topic to the situation of the young unmarried woman of rank and wealthy background who is at the mercy of social forces that dictate the rules of respectable life.

Example Candidate Response 1

Anne Elliot, the protagonist of 'Persuasion', is shown to possess both patience and self-restraint. Both are values that would have been esteemed in Austen's era, yet they do not always serve Anne well.

Anne's sweet nature and agreeability render her confidant for all during her stay with her sister, Mary Musgrove. She has to "listen patiently" to everyone's complaining – without complaining herself. However, it is not like Anne has the opportunity to off-load her grievances, as she has no one to confide in until she visits Mrs Smith in Bath. Whilst all around her can talk to her about their issues, Anne is isolated. Her family, in spite of her superior character, dismiss her as, "only Anne". Meanwhile, Anne's closest friend, Lady Russell, prefers to focus on her own opinions. This is evident in the way that she is "disposed to think that [Bath] must suit them all", whilst Anne in fact "disliked Bath" (just

like Austen herself). Thus, Anne does not get much of a look in. Nevertheless her patience dictates that she must endure this marginalisation.

However, patience is also shown to be a good virtue to have. Anne's patience during her eight years of suffering, from when she was persuaded to reject Wentworth's proposal to their reunion, is ultimately rewarded. Not only is Anne able to regain the love of Wentworth, a man that she was prepared to marry when he was a lieutenant and had "nothing but himself to recommend him", but Wentworth has become a captain with a fortune of £25,000. In this sense, it appears that Austen is abandoning a period of suffering. Indeed Mrs Smith has become a more worldly person, as a consequence of her illness and poverty; whilst Louisa's fall on the Cobb made her less superficial, which is evident in her engagement to Captain Berwick, "a quiet, intelligent man". Anne's personal suffering has rendered her less naïve and capable of "persuading herself" and the implication is, she is the better for it.

Self-restraint is another attribute that Anne possesses. It is her self-restraint that allows her to remain calm in a crisis, which is demonstrated both during the incident at the Cobb, when Wentworth "shows deference for her judgement" and also on an earlier occasion of little Charles Musgrove's accident, where "Anne had everything to do". Anne's self-restraint makes her a dependable person and also shows her to be "an ideal wife and mother" (Bradbury). Perhaps it is evidence of Anne's self-restraint that gives Wentworth further impetus to reunite with her, given that he is looking to get married to a woman that, above all, is "firm".

On the other hand, Anne's self-restraint can be seen as impeding her reunion with Wentworth. P. W. Harding identifies that Anne is inhibited by social restraints, in so far that she is incapable of revealing feelings for Wentworth directly. Contemporary decorum dictated that a woman could not propose, which would be the implication of Anne confessing that she still wanted to marry Wentworth, to a man. Certainly, self-restraint prevents her from resolving matters so readily.

When Wentworth misinterprets Anne's actions at the concert and jealously storms off, "For a moment, gratification [is] exquisite". Anne revels in the reconfirmation of Wentworth's feelings for her but then realisation dawns – "But how was such jealousy to be quieted? How was the truth to reach him?" Anne's panic at her lack of control on events is tantamount in the anxious questions; yet, her self-restraint hinders the situation.

If Anne's self-restraint had not slipped ever so slightly, she may not have reunited with Wentworth at all. It is only when she inhibitedly declares her enduring feelings within earshot of Wentworth that he is spurred into action. Although not a conscious flouting of self-restraint, this "spontaneous overflow of powerfully felt emotion" (from the introduction to a volume of Wordsworth and Coleridge's poetry) is the catalyst for the reunion.

Self-restraint is undermined in 'Persuasion'. As well as being shown to prolong Anne and Wentworth's reconciliation, self-restraint is implicitly criticised for being outdated. For example, "the gaiety of the room" is ended, "hushed into cold composure, ... to meet the heartless elegance of [Sir Walter and Elizabeth]." The open, relaxed atmosphere is at odds with the controlled air of Sir Walter and Elizabeth. This reflects the manner in which the values of the 18th Century were conflicting with those of the 19th Century. Indeed, Austen was writing on the cusp of two literary eras and the balanced poise of 18th century neo-Classicism was giving way to 19th Century Romanticism. Thus, "cold composure" – the harshness of which is emphasised in the dipped consonance – and self-restraint were no longer valued as highly as openness.

It is the naval officers portrayed in the novel who embody the values that the 19th Century sought to uphold; "brotherliness", "openness", "uprightness", "warmth". Whilst the Elliots, excepting Anne, are "rational", "discreet" and "poised". It is made clear in 'Persuasion' that these values, which exist side-by-side with those of self-restraint and patience, did not fit with the progressive world that Austen observed. Thus Sir Walter and Elizabeth are shown to be outdated, whilst Anne, who does not cling rigidly to self-restraint and patience, is able to ally herself to the new values, as represented by Captain Wentworth.

Examiner Comment

Level 6
A sharply focused, insightful argument, often eloquently expressed and seamlessly interwoven with textual support. Perceptive and subtle explorations abound in this balanced, thoughtful account. Critical comments are used skilfully to support the developing argument. The discussion of the significance of historical, social and cultural contexts is exemplary, with the final paragraphs particularly telling in this respect.

Example Candidate Response 2

'Persuasion' is a story of how a few central characters interact within society, navigating the rules and structures that govern their lives.

The themes of patience and self-restraint have weighty significance in 'Persuasion' as they are qualities very much present in Austen's heroine, Anne Elliot. In a Patriarchal society (where the female mind would have been totally oppressed), a woman's behaviour was dictated by the conduct books of the period. Dr John Gregory, in a 'Father's Legacy to his Daughter', stated that the "chief beauties in a female character is a gentle modest resign and retiring patience". As a female writer, writing about a female heroine, for a female audience, Austen would have treated the qualities of patience and self-restraint with significant importance, as herself, her readers, would be familiar with this behaviour, which they were forced to practise.

Anne Elliot is said to have an "elegance of mind and sweetness of character" and through Austen's omniscient, third person narrator, we are allowed access to Anne's direct thought process. Through Anne's superior mind we are able to laugh at, mock and judge characters that are so embroiled in the fictional society. Austen adopts her vocabulary so that it is clear that the reader's sympathys should lie with Anne rather than others in her social circle. Because of this, it is clear that Anne's qualities of self-restraint and patience are values that we should admire, as she is a character with whom we associate positive description.

Anne's constant self-control and patience provides comedy for the readers. Her father, Sir Walter Eliot, is best summed up by his twin obsessions: social rank and physical beauty. The narrator tersely sums him up: "Vanity was at the beginning and the end of Sir Walter's character", vanity of person and of situation. As the patriarchal head of the family, Sir Walter hoped his children would mirror his ideals. As Mary Wolstonecraft commented: "from infancy, children are broken in". It appears that two of his daughters have been "broken in" by his ideals. His favourite, Elizabeth, is "handsome and very much like himself'. And Mary has "acquired a little artificial importance in becoming Mrs Charles Musgrove". Anne, however, carries no real weight with her father – "she was only Anne". Despite this Anne looks after her (rather ridiculous) family and accepts her situation; "it is our fate...we sit at

home, quiet, confined and our feelings prey on us". Anne's self-restraint towards her family places her high in our understanding of the characters

Austen's manipulation of plot in order to heighten dramatic tension pushes Anne's patience and self-restraint to its limit. Anne is constantly thrown into situations with Wentworth, most notably the carriage on the journey back ot Kellynch, where she has heard his apparent engagement to Louisa Musgrove – yet Anne cannot say a word.

Although every character in Anne's selfish social circle is utterly unaware of Anne's plight, Austen makes it abundantly clear to us as readers that Anne needs consilation from another. She is not granted this til the second half of the book, however, when she goes to see Mrs Smith. Anne is undergoing emotional turmoil with the return of Wentworth, and has to keep a sense of self-restraint throughout the first half. This is met with our sympathies for Anne as she is completely marginalised throughout and has no one to express her thoughts to.

Not only is the quality of self-restraint seen in Anne, but also in Wentworth, another of the virtuous characters presented by Austen. Throughout the novel he resists his feelings towards Anne Eliot with a great sense of self control.

Austen treats patience and self-restraint as positive qualities and this resigns them to the likable characters in the novel. There is particular emphasis on these qualities without as Austen could rely on Augustan values in support of self-restraint and careful composure. Patience and self-restraint are left behind at the end of 'Persuasion' as Anne and Wentworth act of the dictates of their heart and own independence of mind. This certainly would have been an empowering ending for women in the patriarchal society of the early 19th century, who were pressed to sustain "refining patience" and self-restraint throughout their lives.

Examiner Comment

Level 4
A thoughtful, personal response showing an appreciation of both the text and the question. This is clearly expressed and organised proficient work. There is some critical analysis of literary technique, particularly of structure and narrative method, though further close examples from the text could have been used. Contemporary references and awareness of social context are both in evidence, giving appropriate background to the argument.

Example Candidate Response 3

Anne Eliot, being the heroine, practises many different virtues, not least those of patience and self-restraint. Being so very different to her remaining family, Anne is constantly in disagreement with her father and sister but due to the lack of respect and time they give her she is forced to keep her opinions to herself. Being just as intelligent as her relatives, she knows when she is right and they are wrong, so in order to keep their relationship stable and free of controversy she must exercise a lot of patience and self-restraint. This is in total contrast to her spendthrift father who practises no self-restraint and very little patience.

When Captain Wentworth is reintroduced into her life and appears not to have any emotional

attachment to her she must call on all her powers of patience and self-restraint in order to let people who make their own mind up and not put herself and her own happiness before other peoples. The idea is somewhat alien to Mary who will make all kinds of excuses, exaggerations in order to get what she wants. Mary is seen as a somewhat comical character for her extreme lack of patience, self-restraint and general consideration for others, including her children.

Austen highlights Anne's superior character through these virtues. For the entire novel she waits and waits to see if Wentworth will chose someone else or come to the realisation that Anne still loves him and he still loves her. In the end these qualities are rewarded and are portrayed as fundamental elements to a person's character, without them one is shallow and inferior.

Examiner Comment

Level 2
This is clearly a short answer but with some relevant response to the question. There is an argument, but it is slight and undeveloped. Ideas are structured and expressed clearly. There is a little evidence of the role of form, structure and language (for example the use of contrast), and equally some slight evidence of cultural contexts underpinning the whole.

Question 13: Edith Wharton

13 (b) 'The young man felt that his fate was sealed: for the rest of his life he would go up every evening between the cast iron railings of that greenish-yellow doorstep…'

How important is a sense of inevitability in the presentation of Newland Archer's development through the novel?

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the importance of inevitability in the presentation of Newland Archer's development. The question 'how important' invites a full range of possible responses, allowing complete acknowledgement of its importance as well as partial, qualified agreement or disagreement, recognising perhaps the importance of other elements, such as for example the influence of the two women in his life and the social pressure of the time. Responses may include some discussion of the characterisation of Newland Archer and how it develops in the novel; candidates may consider how far they consider what happens to him to be 'inevitable' and why, or why not; and whether perhaps it constitutes a tragic inevitability. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the close characterisation of Newland, as well as that of the two main female protagonists and their effect on his thoughts and feelings. They may also point to authorial comment, and structural contrasts

within chapters and sections of the novel that illuminate a sense of inevitability or otherwise.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Wharton novels where similar themes are explored. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in the 1870s but written in the 1920s after the shock of the First World War. Some appreciation of the fastidious society rules of the upper class New York society of the time and of attitudes to men and women and what is acceptable or not in their attitudes and behaviour may be relevant. Some candidates may employ their understanding of tragic inevitability as a literary concept here.

Example Candidate Response 1

This quote shows Archer's feeling of being trapped in his future, and is echoed throughout the novel with sentiments such as: 'he felt the weight of his future pressing down on him like a gravestone', and his vision of himself as a 'dwindling figure of a man to whom nothing was ever to happen.' To some extent, the events are inevitable as Archer is shown to be fundamentally conservative despite his pretensions to rebellion, and society is presented as a powerful controlling force. However, his development is perhaps not inevitable, as it is sparked by Ellen.

Gloria C. Erlich describes Newland Archer as 'the ultimate anti-Faust, a veritable Prufrock', suggesting that he is utterly incapable of action. This is supported in the novel in several places, most strikingly at the end when he does not go up to see Ellen, despite being a free man, thinking to himself instead: 'it's real to me if I stay here'. This inactivity is an echo of the first chapter where he is described as 'at heart a dilettante' because 'thinking over a pleasure to come often gave him a subtler satisfaction than its realisation'. His fundamental conservatism can also be seen in his reaction to Ellen deciding to stay in New York (meaning he does not have to run away to Japan): 'he had fancied himself nerved to the plunge, even eager to take it, yet his first reaction on hearing the course of events was changed had been one of relief'. The word 'plunge' here recalls Erlich's description of Archer as a 'veritable Prufrock' because it implies sexuality and sensuality, which Archer is shying from, mirroring Eliot's famous line 'Do I dare eat a peach?'. Ellen, by contrast, is realistic and understands Archer's nature, saying even before his marriage that 'in reality it's too late to do anything but what we have both decided on', leading Edmund Wilson to see the novel as Edith Wharton's 'complaint against the timid American male who let the lady down'.

Archer's inability to act is because 'conformity to the discipline of a small society had become almost his second nature', and society shows itself in the novel to be extremely constrictive and controlling. In this sense, the events of the novel are inevitable because society always acts to combat non-conformity. It is variously described as a 'powerful machine', 'tribe', 'clan' and 'tight little citadel', all of which emphasise the force which it exerts on its members. Archer is 'bound by convention', similarly using physical imagery of constriction to show that it is inescapable. Mrs Archer, who could be seen as a representative voice of society, urges Mr and Mrs Van der Luyden to prevent 'new people' gaining a footing when she tells them: 'you and dear Henry, Louisa, must stand in the breach', showing society's fear of change and hostility to newcomers. Two examples of society's ruthlessness can be seen in the treatment of Ellen. She is first rejected for being 'outlandish' when invitations to meet her

are rejected (Archer reflects 'how nearly it had crushed her'), and at the end expelled for becoming 'simply Bohemian'. Archer sees the people at May's dinner as 'a band of dumb conspirators', showing their cunning and determination to be rid of her. Archer perceives that talk of Beaufort's disgrace is harming to himself and is therefore unable to act to break free form conventions, making his future as a 'good citizen' yet 'mere grey speck of a man' inevitable.

However, Archer's development in the novel is visibly sparked by Ellen, and therefore not at all inevitable. She makes him question his established views, for example about women: he begins the novel by feeling 'satisfied vanity' when he looks at May, and contemplating 'the abysmal distinction between women one loved and respected, and those one enjoyed', yet defending Ellen leads him to shock Mr Sillerton Jackson with the words: 'women should be free – as free as we are'. He tells Ellen that 'it is you who are telling me; opening my eyes', and it is true that as the novel progresses and his relationship with her grows closer, he does begin to see society in a new light, for example perceiving Mr Letterblair as 'the Pharisaic voice of a society wholly absorbed in barricading itself against the unpleasant'. This disdain for those who refuse to accept the unpleasant is a great comfort to his initial view, when 'nothing about his betrothed pleased him more than her resolute determination to carry to its utmost limit that ritual of ignoring the unpleasant in which they had both been brought up'.

However, this view of Newland's development depends of course on what is perceived to be development. Cynthia Griffin Wolff, for example, who sees the novel in terms of 'Newland's being and becoming…his struggle to mature and become, in some authentic way, himself', argues that the real development is when Newland realises that his relationship with Madame Olenska can never happened in reality, and when he comes to accept New York society. In this case, his development can be summarised in his memories of his life: 'he had been what was called a faithful husband', and 'he had been what people were beginning to call a "good citizen".' In this case, development is not inevitable as it relies entirely on an internal process, and a series of realisations that Archer must come to – namely the fact that 'marriage is a dull duty', while his idea of a relationship with Madame Olenska is based entirely in fantasy: 'she had become the composite image of all he had missed'.

In conclusion, inevitability plays a large role in the plot as it could be argued that Newland's fundamental conservatism combined with the determination of society not to let its members rebel ensure that he will never break free from convention to pursue his relationship with Ellen. However, it is Ellen that sparks his development during the novel by changing his opinions of things, and it is he himself who develops far enough to realise that his relationship with Ellen can never take place. Moreover, it is not society or his own inability to act that finally keeps him in New York (though they may contribute) – it is the manipulative cunning of his supposedly pure and unaware wife May, who tells Ellen that she is pregnant before she is to sure to ensure Ellen's swift departure to Europe and Newland's total surrender to convention.

Examiner Comment

Level 6
An exceptionally insightful essay which presents a subtle argument with force and eloquence. From the first paragraph it is seamlessly interwoven with a wealth of apt textual support, continuing to surprise the reader with felicitous references and acute observations right to the end. (The final paragraph is a delight). A keen understanding of the novel's form and structure is apparent throughout. Part and whole are related coherently and perceptively, with critical views used in exemplary fashion to develop the argument. The cross-references to Eliot are extremely skilful (from a candidate whose other text on the paper was actually Chaucer). Strong contextual appreciation underpins the whole essay.

Question

13 (a) How far do you agree that the novel's main concern is to 'explore the conflict between public and private life'?

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing how far they agree with the proposition. The question 'how far' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Responses may include discussion of the different private lives explored in the novel and the demands of public life which conflict with them, referring perhaps to the rules and conventions of behaviour expected in polite society. However there are other possible main concerns in the novel and these may be referred to. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the nature of public life, and ways in which it affects personal, private thoughts, feelings and behaviour. There may be close analysis of the language relating to the three major characters and their relationships, as well as to the society depicted in the novel.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Wharton novels where similar themes are explored. Different emphases may be acknowledged, with further major concerns suggested, though this one must be given due discussion. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in the 1870s but written in the 1920s after the shock of the First World War, and with the benefit of hindsight. Some appreciation of the fastidious society rules of the upper class New York society of the time and of attitudes to women and what is acceptable or not in their behaviour may be relevant.

Example Candidate Response 2

Evaluating this statement, I believe that Wharton's 'Age of Innocence' had many concerns, and I believe there is a definite relivance in this statement. I feel that the conflict between public and private life is subject to interpretation of the values of Old New York Society. I feel the conflict is caused by this hieroglyphic world where the real thing was never said, or done, or even thought. With the Van der Luydens at the top of the social ladder, it is clear that either staying in this social circle, or being accepted into it, is something that many envy.

When looking at private life, the relationships in this novel are the subject and at the heart of the relationships is the clandestine love affair (although it is only emotional) that Newland and Ellen share. The conflict that public life has here is that due to society, and this false facard, Newland cannot turn his feelings into actions as he is the product of Old New York Society. A critique of the novel, Jennifer Rae Greeson, wrote an article titled 'Wharton's Manuscript Observed'. Here she states that Newland is in the end as he is in the beginning "a dwindled man, of whom will go nowhere." We get this image that it is public life, and the conflict it has had with Newland and Ellen's private life that mean he will not go anywhere. Greeson also talks about how the novel is about social power, not psychological, (yet I will discuss this later), Newland and Ellen have a chance to be together at the end of the novel, yet Newland chooses not to as "he honoured his past, and mourned for it". This again shows public society stopping Newland from doing what he wants to do, thus presenting conflict to his private life.

Characterisation (and not just the protagonist) also has the same relevance to the discussion at hand. May Welland (Newland's fiancé/wife) is very conventional, orthodox and perhaps even robotic. Although she is perceived as naïve, we find out at the end of the novel that this is not the case. The conflict between public and private life has of course affected her a great deal as she is viewed by Archer as a clone of Old New York Society. Perhaps the fact that she has no depth (due to public society) is one of the reasons Ellen is viewed as so vibrant and exciting in comparison to her. Ellen is of course a key discussion point on this topic and the conflict between public and private life drove her back to Europe to live with Medora (her aunt). Katherine Mansfield wrote an article on the Age of Innocence describing Ellen as this European that "did not ruffle any feathers of dignity when she left" (in chapter 33). Ellen was not accepted by society, and was very curtiously thrown out. It is at this point that Newland realises he has lost, and his affair was of course public, yet obviously not spoken about. This shows how the conflict of public and private life influences characters to even be driven away.

Although I do believe that the novel's main concern is to explore the conflict of public and private life, I do feel there are some other key areas that also need to be explored. Irony in the title is rather interesting as society is far from innocent. Old New York in fact destroys relationships and people for that matter. Ellen even says "I did not know a place like that existed. Have you been there?" Here she is fulfilling of a place where people are not judged so quickly, which is of course the case of Old New York.

Satire is another theme that Katherine Perry draws reference to in her criticism "were the seventies sinks". Here she talks of an overpowering society, yet made humorous by Wharton, but without losing effect. Satire can be found throughout the novel through Wharton's genius. Another theme that can in fact be tied in with the initial conflict is the fall of Newland Archer. A man who could never have the one thing he wanted most is an obvious message to take from the novel. Perhaps due to circumstance, yet I feel society must be at the head of it.

A final point of discussion I feel that the novel aimed to explore is the title itself "The Age of Innocence"; perhaps an era? I believe that as the novel draws to an end, we end the era and find ourselves in a completely different New York. Social elitism is present, but diluted.

The one thing that remains "old fashioned" is the protagonist himself, "tell her I'm old fashioned."

Exploring the conflict between public and private life is of course a main theme in this novel. Through relationships, characterisation, and society as the puppet master, we see characters being moulded into the next generation of Old New York. However there are of course many other themes that are

present, including the fall of the protagonist, which Wharton also used in "Ethan Frome". This social facard produces a theme of not just elitism, but also of satire, lust and heartbreak. Society controls everything, and even when given the opportunity by May to express his love for Ellen, Newland cannot. Wharton creates a novel that many themes can be drawn from, in particular conflict between public and private life.

Examiner Comment

Level 3
This is a competent, mostly relevant response to the question, considering the terms of the essay title and making some key points on it, with mostly general reference in support. It becomes perhaps too much the all-purpose comment on the novel towards the end, before returning to the topic of the essay. A critical discussion of the novel's structure and characterisation is apparent; some useful critical comment and wider reference are employed to enhance, if not advance, the argument, and there is some relevant consideration of the novel's context.

Question 16: Virginia Woolf

16 (b) 'A novel which portrays time as inescapable and oppressive…'

How far to you agree with this view of the novel?

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing to what extent they agree with this proposition. The question 'how far' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Points made will probably include a strong focus upon the inevitable passage of time and whether or not it is only portrayed as 'oppressive.' Some may point to more optimistic notes. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the presentation of passage of time in the novel: a stream of consciousness portrayal of a day, but with frequent references to the past within that day. Comparisons and contrasts may be drawn between Clarissa and Septimus and the ways in which time affects them. Much will depend upon responses to the tone of different sections of the narrative, and these may be analysed closely.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is room for a range of approaches to the view expressed in the question; candidates may wish to consider different attitudes to what constitutes the 'oppressive' nature of time. They may also relate this novel to other Woolf novels or to other stream of consciousness works where comparable effects are created. No particular line is

required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating to the significance of the First World War and its far-reaching effects on individuals and the institutions of society as a whole. The contrast between social classes and their preoccupations may also be referred to.

Example Candidate Response 1

The presence of time in the novel is a constant and often oppressive force. It is both a reminder to individuals of their inability to recapture more youthful and vital days, and a reminder to the governing classes that pervade the novel of their inevitable decline and replacement by a Labour government. Lady Bruton even declares to Richard Dalloway that she has all the papers he needs for his biography of her family at Aldmixton, for when the time comes – "the Labour government, she meant." And come it did – only 7 months after this day in June 1923. And yet while this prospect represses the predominantly wealthy characters of the novel, it also signals the potential for a new, less progressive way of thinking, less constricted by elitist social impulses. And while Woolf signals time's unstoppable march forward with the motif of Big Ben ("first the warning, musical; the hour, irrevocable") there are also hints that it may not be nearly so linear and oppressive as the characters suppose.

The onset of time certainly serves as a cruel reminder to Clarissa and Peter of their inability to return to their days of youth, to the nobler aspirations envinced by both whilst at Bourton. The effects of aging on Peter are depicted with painful force as Woolf depicts him trying to "keep up" with soldiers marching down Whitehall. Time has deprived him not only of his youthful energy, and the physical ability to keep up, but also of the youthful principles which would have rendered the whole gesture of imperialism abhorrent to his younger self. Having once defined himself by his socialism, by his "love of abstract principles" and contempt for the establishment, Woolf depicts how the onset of time brings him falling into society's lap. To Lady Bruton and her ilk, it is "vaguely flattering"; to the reader, it may well suggest the gradual deterioration of ideals with one ageing process, as, having been send down from Oxford for his outspokenness, he now expresses plans to return there and "poke about in the Bodleian".

Woolf depicts the effects wreaked by time on all of those who, like Clarissa, "had once stood on the terrace at Bourton". Sally, who as Lady Rosseter, has by no means established "a society to abolish private property", as she and Clarissa had once intended. The intervening years are shown to have introduced both conformity and decay – conformity insofar as she has, contrary to all expectations, married a rich man and gone to live in "a large house near Manchester"; decay in the loss of beauty and vigour that accompanies ideological betrayal, with her voice "wrung of its ravishing richness." For Clarissa, the sacrifice time has incurred has been if anything more intense, as Peter observes; whereas at Bourton she had read Huxley and Tyndale, and sat at a room at the top of the house exultant about Sally's presence, by 1923 she is reduced to the more conservative Baron Marbot. The attic room, to which she retreats like a "nun withdrawing", now seems more like a prison than a place of exultation.

Certainly the effects of time have been 'oppressive' – but it seems less fair to describe it as 'inescapable'. For constantly, Woolf show memories of the past becoming something akin to present reality. Indeed, in the case of Septimus the past becomes indistinguishable from present reality, as he mistakes Peter Walsh for his dead officer, Evans, with absolute conviction. The power of recollection

to well up in such a way as to become real in itself is felt no less strongly by Clarissa. In this sense, she is differentiated from Septimus only by her ability to recognise the gulf between present and past reality. Nonetheless, the experiences resulting are no less meaningful; the recollection of her kiss with Sally, "the most exquisite moment of her own life", becomes so intense as to momentarily become real. When they are interrupted, "it was like running one's face against a granite wall in the darkness", with no less immediacy than it had had all those years ago. When she uses "Oh this horror", Woolf creates a deliberate ambiguity as to whether this is the present self reflecting on her past or a recollection of our thoughts of her past self – indeed, it seems to be both concurrently.

The multidirectional nature of time is evident from the first page; when she cries "What a lark! What a plunge!", we assume that she is in the present moment, only to discover that her mind is recalling experience at Bourton. Much of the idealism and emotional integrity of this time has been necessarily compromised over time, since Clarissa's implicitly lesbian attraction to Sally is so incompatible with the society she is set on becoming a part of. Yet as the characters are reunited during the book, and most especially at her party, they become able to return to their past selves, even as they are constrained by their present ones. When Peter reminds Clarissa of the lake at Bourton she becomes simultaneously "a child, throwing bread to the ducks", and "a grown woman coming to her parents who stood by the lake." The two states are perfectly capable of co-existing alongside each other. Through the quasi-cinematic stream of consciousness technique, Woolf constantly blurs the boundaries of time, especially since the present and past of the characters is expressed through an all-encompassing narrative past tense.

Time, therefore, is not quite inescapable, for all that it may often be oppressive. This is ultimately affirmed at Clarissa's party, where her empathetic experience of the death of Septimus serves to bring his demise shockingly into the present, even down to the heavy monosyllables of the "thud, thud, thud" through his brain. And, through a shared consciousness, elements of him manage to live on in Clarissa; his hatred of William Bradshaw; his need for privacy and autonomous emotional expression. For as Woolf says in "Modern Fiction", "Life is not a series of gig lamps symmetrically arranged", but rather "a luminous halo". Time, in this context, is not inescapable, but flexible, as through the collective consciousness represented by the omniscient narrator, we fulfil Clarissa's expectations and "become part of people we have never met", even in death.

Examiner Comment

Level 6

Sophisticated in its argument and eloquent in its style, this essay explores the topic with insight and originality. The distinctions made between 'oppressive' and 'inescapable' are subtle. The form, structure and language of the novel are explored with unfailing perception, part and whole related in a seamless manner, with full, apt textual support. Contextual fluency underlies the whole essay.

Question

16 (a) 'Connections between Septimus and Clarissa proliferate as the novel unfolds.'

Discuss the novelist's handling of the two characters in the light of this comment.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Woolf's handling of the two main characters. These will probably include some consideration of the effects of stream of consciousness writing on the presentation of inward, private experience, juxtaposition of events and points of view, and the ironies that attend the connections between the two characters. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to this topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the connections between Septimus and Clarissa. The vivid effects of Woolf's stream of consciousness presentation of the two characters may be discussed, as well as the structural development of the novel with its proliferating connections. Close detail will be an advantage here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and where relevant, of other works by Woolf; perhaps also referring to Joyce and Ulysses. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating to the significance of the First World War and its far-reaching effects on individuals and society as a whole. Show understanding of 'stream of consciousness' as a literary concept, as appropriate.

Example Candidate Response 2

Both Clarissa and Septimus both seem to have stark similarities that develop throughout the novel. For instance both Clarissa and Septimus seem to be living within marriage they are not wholly content with. Septimus admits he had married Rezia "without loving her, lied to her, seduced her" and now was condemning her to an unhappy life as he becomes more introverted due to his illness. Clarissa often thinks what her life would have been like had she married Peter, although she does not outwardly admit that she is unhappy with Richard, Peter Walsh can see that "with twice his wits, she had to see things through his eyes" and this, like with Septimus, shows she is living within a compromised marriage. Patriarchal society has left Clarissa feeling trapped in her marriage, as like Lady Bradshaw who "went under fourteen years ago. There has been no scene; no snap, just the slow descent of her will into his". Clarissa too has become subsumed by her husband. While Clarissa feels trapped in her marriage, it is Rezia who feels trapped in her marriage. She feels unable to "tell anyone, not even her mother" about Septimus' illness, showing how both Septimus and Clarissa's marriages cause feelings of isolation.

Not only do Septimus cause feelings of isolation, they too both feel isolated and although they experience moments of delight they are soon reminded of impending morality and their under-lying aloneness and solipsism. For example, Clarissa feels joy and says "moments like these are buds on the tree of life, flowers of darkness, she thought (as if some lovely rose had blossomed for her eyes only)". However, on learning Lady Bruton has not invited her to lunch she "shivered, as a plant on the river bed feels the shock of an oar and shivers: so she rocked; so she shivered." This conveys how fragile moments of joy are to Clarissa, and she later says there is an "emptiness" to the heart of life, an attic room" which conveys her sense of solipsism and ultimate aloneness. Septimus too shares these feelings of solipsism when he says "it might be possible that the world itself is without meaning" in which he too is conveying how he feels the world to be unattached from himself and without real cause.

Both characters share a feeling that through their circumstances they have lost a part of themselves. For example, Clarissa says she is "Mrs Dalloway, not even Clarissa any more". This shows how she feels she lost all sense of her individuality; she is no longer her own being but has become "Mrs Richard Dalloway", losing all her own identity as "Clarissa". Septimus enlisted to fight in the War, which he describes as a "shindy with school-boys and gunpowder", with romanticised, patriotic idess, yet when he returns he questions the England he had fought for. He has lost his sanity to the war and he feels slighted, even Kezia can see "he was not Septimus any more", showing the connection of loss of identity Clarissa and Septimus share.

Both Clarissa and Septimus feel connected with nature and the natural world. Clarissa is said to "hear twigs cracking, feel hooves planted down to the depths of that leaf encumbered forest, the soul", in which her soul is being described as a life-giving forest, her spirit clearly belongs to nature while she is being manipulated into being the materialistic "perfect hostess" which society expects of her. Septimus sees himself as being connected with the trees of the park and expresses how "felling" a tree was like committing a murder – showing how strongly he feels about the natural world, he wishes it not to be harmed.

When Clarissa is walking through the park and when Septimus in the park, they both think of death, which seems ironic as they are in a place surrounded by life-giving elements such as trees. However, this could show that they are both aware of their morality; Septimus from fighting in the war and being surrounded by death and faced with the death of his dear friend, Evans, and Clarissa from having witnessed the death of her sister Sylvia whom she saw get crushed by a falling tree at a young age.

Both Clarissa and Septimus have thoughts about elderly people they see. Clarissa observes the old woman who lives opposite her and thinks of her life as a triumph, while Septimus sees an elderly man descending the staircase just before he commits suicide and feels it is to people like him he should give his life too as he says "here, I'll give it to you" before falling.

Septimus and Clarissa are brought together by Septimus' death and Clarissa feels a connection with him despite having not ever meeting him. She says "she felt glad he had done it, thrown it away while they carried on living" and seems to be in awe of the bravery of his act, while the other people refute it. Both characters have actively taken control of their lives, Septimus killed himself to escape a world he detested so greatly due to how society had become "medicalised" (Miller) with doctors, who are meant to be the healers of society, causing suffering for the ill, or people who lack "proportion" in the words of Sir William Bradshaw. Clarissa, meanwhile, has actively taken control of her life by having the intention to give a party and following through with that intention.

It may be said that the characters of Clarissa and Septimus are connected right from the first page of the novel, when Woolf writes "what a lark! What a plunge!". In this she refers to both Clarissa and Septimus as Clarissa is the life-giving lark, who successfully gives her party, while the "plunge" refers to how Septimus will later "plunge" to his death. It is connections like this that show how Clarissa and Septimus "proliferate as the novel unfolds"

Examiner Comment

Level 5

This is a good, well-focused essay, always supported from the text and carefully structured, though it does not have an introduction but plunges straight into a central example of the links between Septimus and Clarissa. The analysis of structure and characterisation is assured, and the relation between part and whole is fluid throughout the essay. Appreciation of cultural and social contexts is evident.

Paper 2 Drama

Levels Descriptors for Drama

Level 1 0–1 marks

Some response to the question

- some response to text/s with some limited textual support; argument may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times;
- little or no evidence of understanding of the roles of form, structure and language in shaping meaning in works of drama;
- occasional relation of part to whole in passage questions; little or no evidence of connections made between different interpretations of texts;
- a little or no evidence of awareness of the significance of literary/social/cultural context.

Level 2 2–5 marks

A basic, mostly relevant response to the question

- advances an appropriate, if occasionally limited, response to text/s making reference to the text to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure;
- comments appropriately on elements of the roles of form, structure and language in shaping meaning in works of drama;
- able to relate part of text to whole in passage questions; occasional evidence of connections made between different interpretations of texts;
- some consideration of literary/social/cultural context which may be simplistic at times.

Level 3 6–10 marks

A competent, relevant response to the question

- advances an appropriate response to text/s making reference to the text to support key points; clear written expression employing some critical terminology, conveying ideas within a structured argument;
- critical discussion of the roles of form, structure and language in shaping meaning in works of drama;

- relates part of text to whole in passage questions; appropriate reference made to connections between different interpretations of texts;
- some relevant consideration of literary/social/cultural context.

Level 4 11–15 marks

A proficient response to the question

- thoughtful, personal response to text/s with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation;
- confident critical discussion of the roles of form, structure and language in shaping meaning in works of drama;
- relates part of text to whole in passage questions in a coherent argument; critical comment, where appropriate, on different interpretations of texts;
- some apt consideration of literary/social/cultural context where appropriate.

Level 5 16–20 marks

A very good, focused response to the question

- thoughtful, personal response to text/s with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised;
- assured critical analysis of the roles of form, structure and language in shaping meaning in works of drama;
- relates part of text to whole in passage questions in fluid manner, and may make insightful connections between texts; discussion, where appropriate, of different interpretations of texts;
- consideration of literary/social/cultural context integrated into the argument.

Level 6 21–25 marks

A sophisticated response to the question

- exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised;

- perceptive and subtle exploration of the roles of form, structure and language in shaping meaning in works of drama, elucidating debates with tightly analysed evidence;
- relates part to whole in a seamless manner in passage questions, and may make illuminating comparisons between texts; sharply focused analysis and discussion of different interpretations of texts/ relevant critical debate where appropriate;
- well-informed discussion of the significance of literary/social/cultural context where appropriate.

Question 3: William Shakespeare, *King Lear*

3 (a) 'I see it feelingly.' (Gloucester)

Discuss the dramatic significance of different types of blindness in *King Lear*.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation. As the issue infuses all aspects of the play, both as something that is graphically seen and as something that is constantly talked about, candidates will need to be prepared to focus their answers on quite specific detail. The question's 'dramatic significance' should give some hint about how they might select material.

AO2 – show detailed understanding of how form, structure and language are all significant in shaping an audience's response to the issue. No particular line is required, but candidates might choose to look at the physical blinding of Gloucester, at the various discussions of moral blindness, or at the way that the play's plot and action demonstrate the consequences of rash or unexamined decisions. Candidates may also want to talk about the lead quotation, about the connection between head and heart, intellect and visceral understanding, which Gloucester refers to here.

AO3a – relate part to whole in linking particular examples to the movement and general patterns of the play. There may be reference to ideas about blindness – in the sense of a blind spot – being a requirement for a tragic hero, and this in turn might lead to pithy comparison of Lear with other Shakespearean tragedies.

AO4 – show an informed appreciation, where relevant, of the different literary, social and cultural contexts of the presentation of this issue in the play, perhaps by thinking through issues of deception or self-deception. There may be discussions about political power as a cause of Lear's blindness towards what is going on around him in the early stages of the play.

Example Candidate Response 1

One of the key dramatic effects in the play, which Shakespeare utilises through his use of physical blindness, is irony. Goneril's demand regarding Gloucester – to "pluck out his eyes" shows the brutality of character held by Goneril, but also opens the door to the start of Gloucester's understanding of the world. The tension between sight in the physical sense and insight in the spiritual sense is shown by quotes such as "I see it feelingly" by Gloucester, which has a thought-provoking effect on the audience. The physical blindness of Gloucester also has an enlightening almost epiphanal effect on King Lear – who says "A man may see how this world goes with no eyes." The ironic concept that not until a character is literally blind can he 'truly open his eyes' is one which is dramatic and effective for the audience – Gloucester says "I stumbled when I saw," showing his new found clarity.

Furthermore, the physical blindness of Gloucester does not only enable a clearer understanding of "how the world goes," but also lends to a revealing of the characters' emotional empathy. For example we see a connection between Lear and Gloucester on the beach – productions often dramatise the scene so that Lear and Gloucester sit on the same level; showing an equality between the two characters. The phrase "I see it feelingly" also suggests a more emotional outlook and perception of the world – the term "feelingly" stretching past the literal, sensual meaning of 'feel'; and extending to a more empathetic sense of the world.

The idea of 'emotional understanding' attained from the physical blindness of Gloucester is also demonstrated in the ironic and dramatic scene between Gloucester and Mad Tom, also Edgar his son. Gloucester says "If I could see you in my touch, I'd say I had eyes again." Shakespeare utilises Gloucester's physical blindness for an emotional effect on the audience, as well as for a huge amount of dramatic irony. The audience sees here that Gloucester's physical blindness is not as personally significant to him as his separation from his son Edgar. Critics hugely debate the reasons why Shakespeare did not portray a reunion between blind Gloucester and Edgar. Some critics, often accused of being cynical and to an extent undermining of Shakespeare, suggest that the reason for this talk of reunion is simply to extend and maintain the dramatic and ironic effect he has achieved by Glouceter's blindness.

However, while the physical blindness of Gloucester has strong dramatic effects, Shakespeare's play also contains more subtle forms of 'Blindness'.

A primary example is the idea that people in the play are blind to the truth. The play features disguise – for example Edgar poses as Mad Tom, and Kent disguises himself in order to remain a royal subject. All of these disguises distort the other character's view of reality, while the audience can still enjoy the dramatic irony the situation brings.

Shakespeare also comments on the blindness of society; how society's riches and high classes blind people to the truth of people's character. In one of Lear's most insightful moments, he speaks in support of this idea – saying that "through tattered clothes great vices do appear" and "robes and furred gowns hide all." In a play filled with royalty and distractions like furred gowns, this statement seems particularly poignant, and would have a dramatic effect on the audience.

In terms of historical context, the Jacobean society in which the play relates to were highly preoccupied and concerned with royalty, which played a much more central part in society than they do in the present day. This means that the dramatic effect of this comment on the 'blinding' nature of

society, and how it hides 'vices' would have had a profound effect on the audience.

Shakespeare also presents King Lear's personal afflictions as a kind of blindfold to the truth – his tempestuous spells and fiery temper stand in the way of his relationship with his daughter Cordelia and blind him to her honesty. "Let they truth be thy dower" he snaps at Cordelia – Shakespeare shows Lear is blinded by rage, and is too angry to see Cordelia's truthful simplicity – something the audience can appreciate. This could be argued to have a frustrating dramatic effect on the audience – they see Lear's blindness to truth and personal afflictions get the better of his family relationship – only until it is too late and Cordelia is killed does Lear truly see his love for his daughter. We can see that Lear can finally see this because of lines of desperation – "How can a horse, a dog, a rat have life, and then no breath at all," and "Never, never, never, never, never." This simplistic, repetitive line of blank verse reflects the feelings of despair from Lear; he loses a love he was blind to throughout the whole play.

While the characters seem to experience moments of understanding, clarity and insight through the darkness of both physical and metaphorical blindness, the tragic ending to Shakespeare's play could be argued to serve as a warning to the audience. It could be said that these insightful moments came too late, and that the blindness of humanity can have profound and tragic effects; a message which would deliver intense dramatic significance to the play's audience.

Examiner Comment

Level 5
A good, well focused answer, with an unconventional approach. It begins with arguably the most dramatic moment in the play – the blinding of Gloucester – and discusses the effects on the audience of the Gloucester plot. Only then does it integrate comment on the Lear plot. There is much thoughtful, personal response, supported from the text; analysis of form and theme are assured; and there is a fluid relationship throughout between the part and the whole. Critical and contextual reference is made appropriately.

Example Candidate Response 2

The theme of blindness is key throughout Shakespeare's tragedy 'King Lear', underpinning both the main plot concerning Lear and the sub-plot surrounding Gloucester. Blindness can be found in its literal sense during the play but is also a large component in a metaphorical sense, and is explored by Shakespeare through the madness of some characters and the arrogance and ignorance of others.

The most poignant example the audience experiences of blindness is through Gloucester's torture, where Cornwall pluck out the Duke's eyes due to his traitorous behaviour, 'Out, vile jelly!' this episode is not only dramatically significant through its exposition of the 'hideous rashness' and corruption of the court, but is also a means through which Shakespeare appeals to the senses of the audience.

With the themes of eyesight and 'seeing' being so key in the play, Shakespeare introduces a great irony through the blinding of Gloucester. This is to say that when he had eyes, he was blind to the evil 'bastard' Edmund and to the innocence and loyalty of Edgar, yet once his eyes are 'put out', he is essentially able to see the truth: 'I have no way and therefore want no eyes;/I stumbled when I saw.' This irony is further enhanced through the idea that, once blinded, Gloucester is led to find Edgar (who has been dressed as the Bedlam beggar Poor Tom) and indeed spend the remainder of his life with him, whereas when he had his eyes, he looked only as far as a letter. Shakespeare does, however,

allude to the concept of blindness in connection with this letter in Act 1 Scene ll, where there is a suggestion that Gloucester's eyesight is already slightly impaired: 'If it be nothing then I shall not need my spectacles.'

In a similar way to Gloucester, it is Lear's 'blindness' to the evil of his children which leads to the tragedy itself. His blindness however is the result of his vanity and arrogance and, to an extent, his ignorance. In fact, one could say that his metaphorical blindness is his tragic flaw or harmatia. The dramatic significance of Lear's blindness through this is that through rewarding the words of 'love', he receives no love at all and banishes his 'joy' Cordelia who loves him most yet cannot 'heave [her] heart into [her] mouth' and quantify it to receive reward.

Like Gloucester, it is Lear's ignorance and rash actions which cause the expulsion of love from around him, even when those dearest to him entreat him to think more carefully and 'See better, Lear'. It is through this expulsion that Shakespeare is able to expose Lear's vulnerability, and the concept that without the guidance of those who do have his best interests at heart, he is nothing but a 'foolish, fond old man.'

Lear's 'blindness' in terms of his ignorance also heightens the importance of the presence of the Fool, as the audience begins to interpret the words of the Fool to be the truth and, up to his disappearance from the stage, the Fool almost acts as Lear's eyes, or perhaps, external conscience, trying to make him 'see' the mistakes he has made and the error of his ways: ' thou hadst little wit in thy bald crown when thou gav'st thy golden one away.' Through this the Fool could be explaining the handing over of power through the division of the kingdom or, perhaps, the stupidity of Lear in his expulsion of Cordelia or even Kent, both of whom are made to seem 'golden' in terms of their loyalty and love for the king.

Shakespeare further explores the concept of 'blindness' in 'King Lear' in the presentation of madness of characters such as Lear himself, the Fool and Edgar.
In Lear's insanity, Shakespeare begins to instil the idea of peripeteia, or the reversal of Fortune, in that through his madness, Lear's ability to 'see' the truths he has previously been so blind to increases, something which mirrors the literal blindness of Gloucester. Lear's eyes essentially become open to all of the qualities which would have made him a great king, such as sensibility and kindness which has dramatic significance in the irony that, while Lear still had the power to act as king, he allowed his arrogance and vanity to control him, whereas once without his power, he sees clearly a world outside of the court.

The madness feigned by Edgar is also dramatically significant in terms of the theme of blindness as he, in a sense, heightens Lear's true madness, but furthermore shows his own father, Gloucester, the value of seeing beyond eyesight. He shows him kindness and love, even when Gloucester is ignorant of the fact that he is his son and it is through Edgar's presence that Gloucester achieves catharsis to an extent, despite his blindness.

The madness of the Fool also appeals to the concept of blindness, as it is his truths which both encourage Lear's madness but help him to see his faults.

The dramatic significance of the different types of blindness in 'King Lear' is that they expose the irrationality in humanity and expose the idea that seeing truth and love does not depend on the eyesight, but rather to be able to feel it, as is evident in Gloucester and Lear by the end of the play.

Examiner Comment

Level 5
Another very good, well focused essay, with perhaps a more conventional approach to the introduction, and a greater focus on the Lear plot than the previous essay. It is fluent, well organised and expressed, with some apt quotations on the theme of sight. Again there is strong relation of part to whole. Contextually, there is a fluent familiarity with the terminology and effects of classical tragedy.

Example Candidate Response 3

Throughout King Lear Blindness is something that is used to physical and metaphorical effect. Shakespeare does this for reasons that I will discuss in the essay and ultimately the dramatic significance of the 'blindness'.

The scene where Gloucester is blinded by Regan is a very dramatic scene in itself and to the audience we are shocked and sympathetic towards him when he is left to wander the countryside with his impairment. But, what I have gained from the play and Shakespeares writing is that without vision he is not blind, It is when he is unknowingly being led by his son Edgar that he really sees his son for who he is – and not what Edmund has told him.

In relation to the rest of the play, blindness is used to a different effect – metaphorically. For example Lear is someone that is not liked greatly by other characters at the beginning of the play and in fact his daughters Regan and Goneril have to lie to him to declare their love to him. But Lear is blind to the fact that they are lying and in turn Cordelia receives no land from her father because she replies 'Nothing my lord'. Shakespeare distinguishes the morally good from the morally bad in the play by using this metaphorical blindness ie Cordelia is morally good because she speaks the truth and Edmund is morally bad because of his deceit and backstabbing that makes him a large protagonist throughout the play.

The quote 'I see it feelingly' is important because it relates to the famous phrase 'don't judge a book by its cover' because a recurring theme in Jacobean literature is the moral myst that adds to the drama of the plays and this theme of blindness. As part of the audience we don't physically see this moral myst but it is more felt by the characters, and in terms of the significance of the drama this is a good thing because in the end an audience wants to be entertained and Shakespeare masters the puppetry of these characters in order to entertain us.

Another type of blindness is present certain characters in King Lear when a character has a soliloquy. For example when we see Edgar in disguise and he drops in and out of soliloquy so that 'we' the audience can see something that the other characters can't, as if we have been told a secret and this adds to the dramatic effect of certain parts of the dialogue ie Flamineo in the White Devil has a lot of soliloquies whilst he schemes and protagonises in order for the audience to have the privilege to get inside the minds of the characters which obviously the other characters can't do (which consequently is another blindness)

Disguises are typical of Jacobean literature as well so therefore we have another blindness or should I say the characters have another blindness. These disguises add to the idea that no one is as they seem, and that you should trust no one. This relates back to my point about how the soliloquy can

be used to create dramatic tension, and as the audience it is easy to tell who is disguised because Shakespeare intentionally lets us know as it is an important factor towards the dramatic tension.

The cliff scene in King Lear is when Shakespeare drops the bombshell and makes us realise that the blindness Gloucester undergoes is merely physical and it helps him realise that Edgar is truelly his real son and he sees him for who he really is, and not someone that wants to kill him – therefore the audience learns from the moral and dramatic values of the play.

In conclusion, King Lear is a play that holds presence to many different types of blindness; Physical, metaphorical, moral etc. There is no doubt that they contribute to making this play more dramatic as a whole because we see the protagonising that the others can't see, as the audience, but we also see the character of Gloucester dramatically change (Like Lear himself) throughout the play from start to finish but he has to go through his 'blinding' to realise who his sons are. Lear undergoes the same change but he does not have to be blinded physically, but morally to realise his ways. Shakespeare runs these two plots side by side in order for us to see that in the end blindness is not just physical.

Examiner Comment

Level 2
This is a basic, mostly relevant answer to the question, generally clearly written and conveying ideas within some structure. The ideas are limited, however, and there is frequent 'padding' and some repetition, as well as textual insecurity. Only one quotation is used: 'Nothing my lord'. There is some relevant reference to other drama.

Question

3 (b) With close reference to the language and dramatic action of this scene, discuss its significance to the play as a whole.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points. No particular focus is required, but candidates will almost certainly want to focus on the significance of the relationship between Lear and Cordelia at this crucial moment.

AO2 – show detailed understanding of how the form, structure and language of this scene contribute towards creation of sympathy and understanding towards these characters as Lear's mental storm recedes. Consideration of the tone and register of what is said ('How does my royal lord?') may be significant, and there will certainly be discussion of Lear's new self-awareness ('I am old and foolish').

AO3a – relate part to whole in seeing how this particular scene stands briefly as one of the few moments of hope in the play. Although a particular line is not required, candidates will wish to explore different possible interpretations of Cordelia and Lear's newly found understanding of each other. There may also be discussions about Lear's movement from certainty about things towards the tentativeness of 'I am mainly ignorant … I think this lady to be my child Cordelia.'

AO4 – show an informed appreciation of the different literary, social and cultural contexts of ideas of tempest, storm and mental disorder, possibly also talking about hierarchies and the ambiguity that must necessarily exist between a king and his daughter, when both have both public and private selves.

Example Candidate Response 4

In this passage, Shakespeare depicts the culmination of Lear's journey towards spiritual clear-sightedness, alongside the temporary restitution of the natural world order. Prince Henry in Henry IV parts 1 and 2 travels from being a man to being a kind, with his final repudiation of Falstaff. In this passage, by contrast, we see Lear finally attaining his humanity having once been a king. When Kent informs him that he is in his "own kingdom", this is no reference merely to a physical realm but rather to the authority he now exercises over his own mind. For how far this man is from the king that "hath ever but slenderly known himself" the empty figure of authority we meet at the start of the play. "I am a very foolish fond old man," he says, no longer hiding beneath an empty title and its hollow grandeur, but finally one with his own humanity. Through necessary suffering, through being "bound upon a wheel of fire" emerges a very Christian image of redemption.

In both a personal and political sense, the interaction between Lear and Cordelia creates the sense of the natural world order that was so central to Elizabethan understanding of the world. Throughout the central part of the play, we have seen a fulfilment of the prophesy made by Ulysses in Troilus and Cressida: "take but degree away, infuse that string and hark what follows." Moreover this has emanated from "the glorious planet" himself; Lear, the very figure that should maintain the order has brought about its disunity, precipitating a chain of events in which children turn against their parent, the mad lead the blind and narcissism is substituted for love. Here we see this righted; "O look upon me, sir, / And hold your hands in benediction o'er me", Cordelia asks of Lear, finally restoring the essential respect between parent and child. There is a sense of religious righteousness in the Christian imagery, of the "benediction", of a spiritual stability altogether lacking the calculated 'reason' employed by her two sisters.

And yet, in a sense, the natural order is altered nonetheless, for it is not the child who kneels to the parent, but the other way round. "No, sir, you must not kneel" Cordelia insists; and yet in one sense, he must. For it is she who has the parental role in this scene, with her careful concern ("How does my royal lord? How fares your majesty?) and her role in nursing him back to health. Lear, through his understanding, acquires by contrast a near child-like simplicity which is nonetheless suffused with wisdom. The simple monosyllables of his first utterance – "you do me wrong to take me out of the grave" – have a stark directness immeasurably removed from the ornate verbal flourishes he had been prone to in his prime. "Thou shouldst not have been old till thou hadst been wise", the Fool had earlier remarked; and yet, in depicting Cordelia as a restorative force and showing his simple childishness, shows that age in the way we most probably perceive it may not be that remote from wisdom. Just as Shakespeare's depiction of the Fool revealed him to be paradoxically wise, so his depiction of true old

age accompanying wisdom shows it to be paradoxically youthful.

Thus Lear's speech is littered with clear, simple phrases: "I fear I am not in my perfect mind." None of the earlier gestures of possessive authority are to be found here, none of the earlier pleading ("O let me not be mad") or endless streams of commands and imperatives. Rather there is a thoroughly Schopenhauserian sense of reunification of the will. No longer does he require any aspect of his life to be in his own hands – "If you have poison for me I will drink it." In a sense, this is the appreciation of the value of "nothing" that the fool has been trying to get him to understand from the very start, as stripped of power and possessions he appreciates the value of unadulterated human interaction. "For, as I am a man, I think this lady / To be my child Cordelia" – not "As I am king", one might note, but only as he is a man. The great quest for clarity of identity that had driven him through the storm scene is here at an end. Having seen clearly the hollowness of social roles, the similarity of the "the justice" to "the thief", he has lost them altogether.

In this light it is entirely fitting that, having been absent from the very first scene, Cordelia should re-enter the action at this point. Having been unable to be of any comfort to him in his former state of calculating nonsensical reason that had let him reduce love to a commodity, she can now help him establish a different kind of kingship. Constantly, her language makes reference to his royal position – "Will it please your highness walk?" she asks, conferring on him the dignity of kingship that is inherently his without the wealth of power. In the "name and addition of a king", there has shown to be nothing but empty social values. In this mark of reference and respect, there comes the ability to "walk", make progress and travel forward. No longer is he "ignorant what this plan is", or "doubtful" as to who Kent and Cordelia actually are. "Pray you now, forget and forgive", he asks of her, demonstrating not only that he knows who she is but that for the first time he understands fully how he has betrayed her and the values she represents.

Yet viewed retrospectively, this scene may seem to offer a promise of false hope. The violent image of Lear "bound / Upon a wheel of fire, that mine own tears / Do scald like molten lead" may resurface in our minds in the concluding scene of the play. The apparent triumph in this scene of Christian values over Edmund's amoral philosophy of the self is negated by Cordelia's demise. The rightful restitution of love and natural order viciously undermined by the workings of mere chance, as the messenger arrives to save them only just too late. The "fair daylight" Lear had miraculously and rightfully emerged into in this scene is transfigured into unendurable spiritual right; the clear sight Lear displays as he recognises "this lady / to my child Cordelia" is contrasted with a descent back into delusion as he tries desperately to convince himself that his daughter's breath "doth stain this looking-glass." For this scene alone, Shakespeare gives us a glimpse of seemingly divine justice, "benediction", only to later show it dissipate. If the scene is in itself a tender and moving restoration of natural order, it turns out to be more – a glimpse of something that is simply too good to be true.

Examiner Comment

Level 6
This is outstanding work: sophisticated, insightful and individual, with complex ideas succinctly organised and expressed. Close analysis of the passage is seamlessly related to the whole play, and indeed to other Shakespeare plays. There is perceptive, subtle analysis of language, action and structure throughout. Social, cultural and metaphysical contexts underlie the whole answer with precise relevance.

Example Candidate Response 5

This passage is one of the most important in the play, as it depicts the reunion of Lear and Cordelia. It occurs at the end of the play, and leads the audience to presume that the play will end on a positive note. It does, however, come just before the turning point in which the forces of good are once again attached by those of evil, as Edmund orders the death of Lear and Cordelia, who are captured as the forces of Goneril and Regan defeat those of France – Gloucester also dies as do ultimately Lear and Cordelia. This passage is therefore instrumental in the raising of the audience's hopes, of reconciliation of family and kingdom, before they are circled in the last scene.

This extract brings into light many of the main themes prevalent in the play. The first of these is the idea of a 'wheel of fortune' that spins throughout the play and at its conclusion 'has come full circle' (Edgar). Lear invokes this imagery immediately upon waking: "I am bound / Upon a wheel of fire." In this case he uses the imagery to suggest that he is in purgatory, atoning for his sins, as he believes that he has died. Lear has indeed come full circle in several respects. At the start of the play he is king, then loses all, keeping the company of madmen (Edgar in his act) and a fool. He even loses his sanity, which in this passage is not fully returned. The Doctor highlights this to Cordelia, warning her against 'mak[ing] him even o'er the time he has lost', although 'The great rage…is killed in him' .This is referring to when Lear fully lost his mind and danced around, head covered in flowers, avoiding the doctors who sought to catch him just earlier. During the point at which he has now lost all and is theoretically 'at the bottom of the wheel', the imagery is stylised to reflect that the world is turned upside down: a madman and a fool play justice to a mock trial of the rulers of the country: Goneril and Regan; the natural King is in a hovel, promises to 'go to supper in th' morning". The wheel appears however to have turned full circle by this passage, as Lear somewhat regains his sanity, although he admits that he is 'not in [his] perfect mind'. Furthermore, he is restored as king in the eyes of those present and is called "Your Highness,", "Your Majesty" and told that he is in his "own kingdom, sir". Therefore he is restored to his rightful place, and the previous unnatural situation played out through the play has been rectified.

This scene also reveals the completion of Lear's journey from hubris, through suffering, to understanding and wisdom: again including the image of a wheel. Through the play he has slowly come to terms with the fact that he has wronged his daughter Cordelia;

"I know you do not love me…
"You have some good cause"

And his acknowledgement that he has also wronged in his actions, most noticeably the division of the kingdom, is represented in his intitial belief that he is in hell; 'bound upon a wheel of fire'. Earlier in the play Lear claimed that he as 'A man more sinned against than sinning' and although he mentions that he has indeed been sinned against: 'your sisters have done wrong', he also acknowledges that he is also to blame: 'You have some cause'. Furthermore, the evidence of his hubris being fully destroyed is present in his request to Cordelia:

'Pray you now, forget and forgive; I am old and foolish'.

This requests for forgiveness coupled with his acknowledgement that he is weak and the implication of his lack of impotence reveals the completed state of his journey to self-knowledge. Earlier in the play, when Kent attempted to change his mind about banishing Cordelia, Lear cried 'Come not between the

dragon and his wrath'. Furthermore, throughout the play he assumes cosmic significance, referring to personal contact with the gods, and directing the storm: 'Blow wind and crack your cheeks!'. Regan also remarks that Lear has 'ever but slenderly known himself'. This extract therefore, with his repeated self-descriptions as 'foolish' and 'old' reveal his humility and self-knowledge.

Another theme highlighted in this passage is that of the elevating of Cordelia to a religious status. Upon seeing her Lear proclaims, 'You are a spirit, I know' and says 'Thou art a soul in bliss'. This is due to the fact that he sees Cordelia as his salvation, something that will cruelly backfire in later scenes as she dies, causing his to cry 'Prithee heart, I beg thee break', and subsequently die. Throughout the play, Lear relies heavily on Cordelia and her absence from the majority of it is part of the cause of his despair. He does indeed give up the kingdom in the expectation that he could live with her, relying on her 'kind nursery'. When she does not fulfil his high expectations and he rejects her as his 'sometime daughter', she leaves and this drastically affects him. Therefore, when she returns she is granted a religiously orientated status. In describing her to Kent, the first gentleman initiates this, describing her tears as

"holy water from heavenly eyes…
Like pearls from diamonds dropped'.

She, upon finding Lear, invokes nature in helping her tears to heal Lear

"All your good virtues of the earth
Spring with dry tears"

This theme is continued in the passage, with Lear calling her a 'spirit' and elevating her to a religious level. This is part of his undoing as his dependence on her causes his heart to break.

The language in this scene is notable in the fact that Lear speaks in unrefined prose, reflecting the breakdown of his mental state. The lines are uneven and disjointed and very dissimilar o his previous monologues such as when he states: 'reason not the need'. His speech to this extent is far less refined and more disjointed:

'Be your tears wet? Yes, faith, I pray weep not.'

What is interesting to note is that Cordelia's speech is also less controlled and calculated. She repeats herself frequently. 'alack, alack', 'I am I am', 'No cause, no cause' and this is a far cry from her earlier rhetoric in their previous encounter: 'You have begot me, bred me, loved me'. The extent to which their language has deteriorated can be demonstrated in two passages: the first is their arguments:

'Lear: So young and so untender
Cordelia: So young my lord and true'

This rhetoric and controlled speech is a cry from the heart in this passage

'Cordelia: Will't please your highness walk?
Lear: You must bear with me'

This passage is very important in its depiction of the reunion of Cordelia and Lear. It serves to

demonstrate the extent to which they have changed, most noticeably Lear in his demonstration of compassion, 'I should e'en die with pity / To see another thus' and his acknowledgement of his misdeeds and age. This scene is most notable in the context of the play as a whole for raising the audience's hopes of an uplifting ending, before they are dashed by the deaths of Lear and Cordelia.

Examiner Comment

Level 4
A very proficient essay, thoughtful and personal, which shows considerable knowledge and understanding of the play as a whole. It is clearly expressed and illustrated and effectively organised. This scene is related to the whole securely, but there is more confident critical discussion of the play as a whole than the scene in detail, some of the language discussion being a little less secure. Apt consideration of the social and historical contexts is evident.

Example Candidate Response 6

The language and dramatic action of Act 4, Scene 7 is of great significance to the play as a whole. In this scene we have the reunion of Cordelia and King Lear, which is a pivotal moment in the play. For Lear disinherited Cordelia when she replied to his queston "which of you shall we say doth love us most" with "I love your majesty according to my bond, no more, no less." Due the previous action in the play when Cordelia realises her father is waking she says to the doctor "He wakes, speak to him", she does not wish to speak to him first, for fear of what he shall say to her. The opening of this scene is Cordelia saying "Alack, alack", this shows she has genuine feelings for her father and confirms that she is virtuous.

Once Lear has finally woken up we learn of the terrible pain he is in. Lear feels that he is bound / upon a wheel of fire" this torment that he feels is due to all the suffering he has undergone previously. Lear goes on to say that his "own tears / do scald like molten lead". He is in much pain, not even comforted by the reunion with Cordelia, for he believes that she is a spirit and asks "where did you die". The deep regret he feels prohibits him from truelly realising that Cordelia has come back. He knows he has treated her terribly because through his madness he came to realise his grave error in trusting Goneril and Regan who are likened to "monsters of the deep". Lear says that "[He] should e'en die with pity / to see another thus", he never believed he would see Cordelia again. This particular moment in the scene is of great importance to the play as a whole. As though Lear is "mad as the vex'd sea", he is now seeing clearly. The language and dramatic action of this scene is of great significance to the play as a whole. Lear goes to kneel for Cordelia. Cordelia says "sir, you must not kneel", this moment shows Lear leaving his royalty behind him, becoming almost human again. He leaves his titles behind him.

In this scene Lear makes up for much of the wrong and foolish choices he has made for he says "I am a very foolish fond old man", Lear knows the mistakes he has made and wishes to be able to make up for it. He goes on to criticise himself saying "for I am mainly ignorant". He no longer feels any superiority only sorrow and sincerity towards Cordelia as "my child Cordelia". The love he feels for her is shown when he describes her as his "best object". The action of this scene from Lear is very sincere and humble. He is overjoyed that he has been reunited with Cordelia. However, he feels he does not deserve it. As he says "If you have poison for me I will drink it / I know you do not love me". This humble attitude of Lear shows how very sorry he truelly is. He knows he has given Cordelia "no cause, no cause", she loves her father deeply and is willing to do whatever she can for him, she holds nothing

against him even though he has given her much "cause" to resent him.
Kathleen Mcluskie argued that the presentation of women one at the centre of corruption in King Lear. However the virtuous character traits we view in this scene of Cordelia proves Kathleen Mcluskies comment to be of little validity as though Goneril and Regan may well be "tiger's not daughters" Cordelia's nature certainly isn't corrupt.
The language and dramatic action of this scene is of great importance to the play as a whole. What happens in this scene perhaps leads the audience to believe there may be a happy ending after all, with Lear being reunited with Cordelia. However due to the very nature of a tragedy we quickly come to realise that this will not be the case. However the events that follow have lead many critics to argue that the ending was an unnecessary murder of the virtuous Cordelia. After Lear has told Cordelia that he is "old and foolish" at the end of Act 4, Scene 7 we believed for a fleeting moment that all would be well. The death of Cordelia comes as quite a shock, most of all to Lear he proclaims "my poor fool is hanged". Again we feel such sorrow for Lear as he has been through so much and finally it all becomes too much and he dies. The typical ending of a tragedy.

The reunion of Cordelia is of particular importance also as many critics have argued that due to Cordelia's reappearance the fool, Lear's court jesture who provides Lear with moral measuring, disappears many beliefve that this is because the fool is no longer needed when Lear has regained sanity. Which coincides with his reunion with Cordelia.

Act 4, Scene 7 is of great significance to the play as a whole. For it shows Cordelia's reunion with Lear. This is something Lear would never have believed was possible. Perhaps the most significant section of this scene was Lear attempting to kneel for Cordelia. This showed the audience and reader that Lear was human and truely humble for the wrong he had commuted. This scene shows Lear redeeming much of the wrong he had done. Which is why it is vitally important to the play as a whole.

Examiner Comment

Level 3
This is competent work, with a relevant and appropriate response to the text, clearly written in a mostly structured argument. The play as a whole is clearly known and appreciated and there is considerable personal response to the situations described. Discussion and explanation of form, structure and language in the scene are evident, but there is little close analysis. Critical comment is cited (and rejected) relevantly and contexts considered sensibly.

Question 4: William Shakespeare, *The Tempest*

4 (a) To what extent do you see the island itself as having a dramatic role in the action of *The Tempest*?

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support the points they make. Candidates will make it clear that they know they are writing about a drama text that works through both words and actions.

AO2 – demonstrate that the island has a series of different functions in the play and that its significance to different characters is not always the same. For Prospero it is a haven, a retreat, perhaps; for others it contributes to their growing self-awareness. For some candidates the island may be seen as a blank canvas, an empty stage, but others may choose to see it as already having a distinctive character of its own before it is taken over by Prospero. Descriptions of the island, ranging from Gonzalo's discussion of it with Antonio and Sebastian, to Caliban's lament for its natural qualities, may prove significant focuses for answers.

AO3a – pull together various aspects of the island's presentation in order to show that there can be a range of responses to the apparent neutrality of the island, in part dependent on an interpretation of the characters and their various motivations.

AO4 – show informed awareness of the literary, social and cultural contexts in which the play was written or can currently be received, particularly in terms of some of the political discussions that are being dramatised here about power, social structures and responsibility.

Example Candidate Response 1

The island is very central to everything that happens in the play, it is a very good setting for this type of play because it can be easily manipulated to fit the needs of the plot and the characters.

From Prospero's view it works very well as there are immeasurable opportunities to practise his magic. Given that it is a mysterious place that nobody knows anything about, Prospero can work his magic without anyone being sceptical of the validity of the strange occurances such as the strange music and noises.

From a dramatical point of view, the island has a strong resemblance to an actual theatre. With this symbol in mind, one can also see Prospero as the director of the play. It is he who creates the tempest and controls the actions of everyone who is stranded on the island, much like a director would direct the actors on the stage.

The fact that Prospero does have so much control brings into question some of the themes and

messages of the play. For example, the theme of justice is a little one-sided, Prospero is unjustly usurped by Alonso and exiled, however, when he is given the power to do what he likes, he has no qualms about enslaving Caliban and Arial. The fact that there is no higher power to supersede Prospero enables him to get his own way all the time and this is not seen in a positive light by the audience. But if we see Prospero as a surrogate for Shakespeare himself, then the portrayal of justice and the balance of power looks more sympathetic.

If we look at it as Shakespeare having control of the stage, and the island is just a metaphor for the drama of the stage and Prospero's magic a symbol for the thrills and delights of the theatre, then the play is less morally ambiguous.

Examiner Comment

Level 1
There is some undeveloped response to the question here, with some limited and very general textual support. There is one relevant idea, which is that the island resembles a theatre and Prospero the director. However this becomes a digression on the role of Prospero and the island is all but forgotten. It is clearly written, and the terms 'metaphor', 'symbol' and 'surrogate' are used and understood. The essay is too brief for critical reference or contextual consideration aside from the theatrical metaphor idea.

Question

4 (b) With close reference to the text, discuss the dramatic significance of this scene to an audience.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points made in discussing how this scene sets up both drama and theme in the play.

AO2 – attend closely to the language and dramatic action of the scene, particularly in terms of the courtiers' assertions and the rather more pragmatic views of the sailors. Candidates may want to talk about how this scene is significant because it opens the play in chaos which is both dramatically exciting and thematically significant.

AO3a – relate part to whole in linking further examples to this particular scene. Candidates may want to show awareness of how characters who feature here behave entirely typically in relation to what we learn about them subsequently. On the other hand, there could be considerable focus on the language of the extract ('What cares these roarers for the name of king?') as a means of preparing an audience for what is to come in terms of theme. Although there is no required focus, it is likely that many candidates will want to talk about the play's movement from chaos to order. Issues may also be raised about whether there is such a thing as authority which is separate from competence to do a specific job.

AO4 – show understanding of different literary, social and cultural contexts of the presentation of the scene, particularly in terms of storm indicating social upheaval. Candidates will probably also raise issues of social order, class and about 'natural power' and authority, something that is central to everyone's survival in the play.

Example Candidate Response 2

This, the opening of The Tempest, acts a striking pre-emptor to many strands of the play. It is a scene of great dramatic spectacle, and we must remember that the play is believed to have been written the years 1610-11, at a time when the facilities in theatres to produce the demanding dramatic effects Shakespeare requires were smaller. Shakespeare, therefore, wants this opening scene with its 'tempestuous noise of thunder and lightning', to have a resounding impact. As a scene it is full of frantic emotion and activity. The Boatswain issues orders such as 'take in the topsail' and wishes 'a plague upon your howling'. The scene ends as Gonzalo proclaims 'we split, we split'.

Such drama carries immense significance for an audience. The Tempest is full of spectacle. 'Thunder and lightning' is heard when Ariel proclaims to Sebastian, Antonio and Alonso 'You are three men of sin'; 'thunder and lightning' open sup the play. The scene, with its 'tempestuous noise', looks forward to the equally important role of music in The Tempest. 'Strange and solemn' music is heard throughout the play, providing a kind of oral spectacle. Spectacle and sound, therefore, are two of the play's central elements, and are prevalent in this dramatic opening scene.

What the spectacle of this opening scene and the rest of the play does is expand upon the supernatural thread which runs through it. The Tempest is play filled with magical elements: Prospero, with the help of his 'magic garment' and 'secret studies' is a magician who can conjure spirits. Ariel, his 'airy spirit', is clearly a magical character also. In his opening scene, Shakespeare quietly hints at the supernatural forces which are behind the storm; the Boatswain tells Antonio 'You do assist the storm', suggesting an acknowledgement, certainly sub-conscious, that human elements have shaped such dramatic events. He then remarks, somewhat ironically, 'what cares these roarers / for the name of the king?' To the Boatswain, the idea that 'roarers' could have any reaction in the presence of the king on board the ship is contrived. Shakespeare alludes to the forces of the supernatural in this opening scene, and the vehicle by which he is able to do that is the dramatic presence of the tempest. These allusions carry special significance for an audience considering them in the light of the whole play. Equally, it might remind them of the importance and interest in magic Shakespeare displays across his plays. The Faeries in A Midsummer Night's Dream and the Witches in Macbeth indicate Shakespeare's fascination with the supernatural which is evident in the opening scene of The Tempest.

Further importance of the supernatural can be found when looking at this scene in the light of the play's protagonist, Prospero. If we assume that from the exchange between the Boatswain, Antonio and Gonzalo, that a magical force is present, then we must also respond to the question of whether this force's magic is benevolent. Desperate and dramatic lines such as 'All lost to prayers, to prayers! All lost!' and 'Farewell, my wife and children' depict the misery and suffering the forces behind this tempest have created. As is commented by the Boatswain, Prospero's 'roarers' care little for the King. Through the drama of the scene, Shakespeare presents one of the greatest and complex themes to the play: the motives of Prospero. When, in Scene 2, it is discovered that Prospero is behind this terrible storm, the audience cannot help but question the danger of his apparently limitless power. It pre-empts other aspects of his character: his abuse of the 'abhorrid and lame' Caliban, for example,

and his persistent refusal to free Ariel. The evil we witness in this early stage of the play is also important because of Prospero's eventual transformation; ultimately he chooses virtue over vice and forgives the 'foul conspirators' who ousted him from his Milanese dukedom. The sympathy Shakespeare encourages his audience to have for the characters in this opening scene is important in implicating Prospero as a character.

The drama of the scene also promises an opportunity for Shakespeare to explore motives of other characters, and the themes of temperance. Alonso and Sebastian, two of the play's most evil characters, bombard the Boatswain with abuse in the extract. Sebastian brands him a 'bawling, blasphemous,/ incharitable dog', and Antonio terms him 'whoreson'. The sense of panic created by Shakespeare in the scene means he is able to show up the weaknesses and strengths of his character. In times of crisis, Antonio and Sebastian resort to abuse and rudeness. King Alonso and his son, who ultimately are two characters of good will and intentions, are said to be 'at prayers'. Gonzalo, a generous and noble gentleman who helped Prospero and Miranda flee Milan, praises the Boatswain saying 'I have great comfort in this fellow' and fears genuinely for the life and well-being of the king. The dramatic nature of Shakespeare's opening scene allows him to reveal and hint such details of the merits of his characters, and that is partly why it carries such great significance to an audience. He is able also to explore temperance, an attribute Alonso and Ferdinand have and Antonio and Sebastian do not.

The scene is ultimately an extremely important use in determining for the audience the nature of the play and its characters. The 'authority' the Boatswain tests Gonzalo to use refers to the greater authority of Prospero and his magic. 'Authority' is also a central feature of the play's meaning and message. Ultimately Prospero abandons his authority and 'books' when he leaves the island. He sacrifices his power, perhaps in the hope the 'Brave new world' Miranda naively refers to will become reality. Spectacle, the supernatural, character motivation and authority – all are prominent throughout this and many other of Shakespeare's plays, and all are, significantly, suggested in the scene's drama.

Examiner Comment

Level 6–
Very good work which becomes sophisticated. This is thoughtful, confident, wide-ranging work, eloquently expressed, and well focused on dramatic effects too. Although a clear grasp of the extract is evident, the answer can move out of focus on it at times, albeit authoritatively and appreciatively. Nonetheless there is also very assured close analysis of the form, structure and language of the extract itself. Contextual considerations are integrated into the argument, with apt references to other Shakespeare plays.

Example Candidate Response 3

The opening scene of The Tempest is notable for its stark dramatic qualities. It shows the storm that gives the play its name and sets off the chain of events that unfold on the island. While storms and shipwrecks feature prominently in many of Shakespeare's plays, such as Twelfth Night and Pericles, only The Tempest shows the storm taking place in the first scene. The violence of the opening, which is shown by the use of effects such as "a tempestuous noise of thunder and lightning", provides the audience with a dramatic first look at the play. Shakespeare's inspiration for the shipwreck and for the vividity of the portrayal is thought to have been Strachey's account of the wrecking of his ship on the way to John Smith's Virginia colony. The emphasis on sound and other dramatic effects, which are used

more in this play than in any of Shakespeare's others, increase the dramatic impact of the scene on an audience.

During the first scene Shakespeare focuses entirely on the current events rather than delving into the characters' pasts as he does later in the play. This allows the audience to become acquainted with the personalities of the characters out of the context of specifics of their social standings. Alonso's first words are "Good boatswain" (line 10) which shows that he is not rude or arrogant of the Boatswain's social inferiority. When he tells the Boatswain to "take care" he also shows a penchant for the compassion that is shown to be central to Miranda's character in the next scene. The Boatswain's response to Alonso ("I pray now, keep below") reveals through its polite tone, which is in stark contrast to elsewhere in the scene such as when he shouts "silence", informs us that Alonso is the most important passenger on the ship. However in line 18 he says "What cares these roarers for the name of the king?", which pre-empts one of the themes of the play: the futility of human power in the face of nature's might.

Gonzalo's character is gradually shown to the audience during the scene. He appears as the optimistic voice of reason, telling the Boatswain to "be patient". He tries to calm himself and the other passengers by saying that the Boatswain looks like the kind of person who would die by hanging and so they can't drown today. While this is a slightly morbid argument, Gonzalo's faith still appears prominently when he says "Stand fast good fate". This looks forward to the holy language that he speaks in throughout the plays and shows his ability to appreciate the good and beautiful unlike Sebastian and Alonso.

It is Antonio who makes the strongest impression on the audience during this scene. He and Sebastian appear as a sort of double act of cursing, rude noblemen. Shakespeare's portrayal of them as antagonists is unmitigated and gives the audience a sense of their role in the plays action. While Sebastian unleashes the first stream of insults such as "incharitable dog" he then seems secondary to Antonio for the rest of the scene, only saying a couple of half lines. This sets up the dynamic between the two characters that continues to its climax when Antonio convinces the cowardly Sebastian to kill Alonso. The characters' preference for violent language allows them to be grouped with Caliban after his appearance and this is echoed in the play's final scene, where all three are left out of the conflict's resolution.

The violent, chaotic and noisy first scene only achieves its full power the audience when combined with the next scene. Shakespeare uses the juxtaposition of the two scenes which are entirely different in tone to express one of the play's central tensions: the conflict between order and disorder. The dys-functional relationships between the flawed characters of the first scene are emphasised by the idyllic relationship between Prospero and Miranda, Miranda's compassion gives the rudeness of Antonio and Sebastian greater emphasis; the calm contrasts with the eponymous tempest.

Examiner Comment

Level 4
A proficient essay, with thoughtful response to dramatic effects and clear expression, effectively organised. There is confident discussion of characterisation and some themes, supported by textual reference. Considering the length of the answer there is perhaps a little too much on the play as a whole, although it is clearly well known. Apt contextual references are made.

Question 5: John Webster, *The White Devil*

5 (b) With close reference to the language and action of this extract, discuss Webster's depiction of the relationship between Vittoria and Brachiano, both here and elsewhere in the play.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples and using direct and indirect quotation to support the points made. Candidates will certainly want to show that they are aware of the dramatic context of this particular extract.

AO2 – attend closely to the language and dramatic action of the scene, particularly in terms of Brachiano's irony and sarcasm here, mostly conveyed through the vividness of his imagery ('the devil in crystal') that is mingled with his strong feelings about Vittoria's allure ('I was bewitched').

AO3a – refer part to whole in linking further examples to this particular moment in the play. Candidates may want to do this by talking about the imagery of either speaker, either in terms of corruption or disease. Though no particular focus is required, candidates may show awareness of how there can be differences of opinion about where an audience's sympathy (if any) may lie.

AO4 – show understanding of the different literary, social and cultural contexts of the play, where relevant. No particular focus is required but there may be discussion of issues of power and exploitation between men and women.

Example Candidate Response 1

First and foremost, Webster portrays Vittoria and Brachiano's relationship as lustful, and there are myriad negative connotations linked with this "violent lust" which develop throughout the play. Before this extract, when Flamineo first sets up their relationship, the strength and eventually vigour of the lust is emphasised, especially in comparision to the comparatively weak emotion of love. Webster portrays that relationship negatively from the outset using his favourite dramatic device of filling the stage with the court, before immediately diffusing it so that we are left with the plotting of Flamineo with Brachiano. The former's "courteousness" is a self-professed character trait, and the audience witnesses the ease with which he pays false compliments aloud in the court, such as "A gentleman so well descended as Camillo", before breaking off and adding an aside to the audience, "a lousy slave", as he effortlessly machinates the assembly of Vittoria and Brachiano. Webster further emphasises his plotting by shifting his speech from verse to prose. Thus, before Brachiano and Vittoria have even met on stage, the inappropriacy of their affair is emphasised by Webster through the negative connotations generated by the nature in which Flamineo orchestrates it.

Furthermore, once Brachiano and Vittoria have been brought together, Webster continues to emphasise that this is a sullied affair by stressing the overwhelming power of lust in comparison to love in this play. Their relationship is fuelled by sexual innuendo, such as when Brachiano suggestively tells Vittoria "Nay you shall wear my jewel lower". This inappropriate attraction of the lust is

emphasised, and is enhanced later by Webster's depiction of Monticelso seemingly entranced by the "heat" of their "lascivious" affair, despite being at the forefront of the scornfully misogynistic culture which persistently sides against Vittoria, labelling her as a "strumpet" and a "whore". Moreover the inappropriacy of their relationship is further emphasised in its opening stages by the omnipresent Flamineo, orchestrating and commenting on the illicit action gleefully such as when he rejoices "Excellent devil!" in response to another sexual innuendo proposed in conversation between the lovers.

Brachiano and Vittoria's relationship is anything but stable, as emphatically displayed in the passage here. In response to his discovery of Francisco's deceitful letter, Brachiano reverts to social stereotype and angrily labels Vittoria "A stately and advanced whore". Then, however, Webster emphasises our admiration for Vittoria's character by granting her the two, composed syllables to complete the line, "Say sir?". This development in Brachiano's and Vittoria's relationship is significant as once again Vittoria feels the brunt of injustice in this innately misogynistic society. Webster has already depicted the gross injustice of the law court during Vittoria's arraignment, as Monticelso attacks here with frequent personal assaults ("You are cunning") in his speech which is far more rhetorically than judicially fuelled as he goes about establishing "What are whores…". Yet, in response, Webster grants Vittoria an admirably defiant role as she continually attempts to bring proceedings back to formal legal issues with public declarations such as "What is my just defence by him that is my judge called impudence?" She importantly says "him" with reference to Monticelso, in contrast to his pointed attacks in the second person.

Thus, it is important that Webster depicts their relationship in such a society as it allows for further sympathy to be ended in the audience for Vittoria and the injustice of her suffering. The main way he achieves this is by granting Vittoria the eloquence of language which allows her to be admirably defiant. However, one must remember the great ambiguity which Webster creates as it left unresolved as to whether we have merely been deceived by Vittoria's "changeable" manipulative character, or whether she is indeed virtuous in this masculine world. She valiantly exclaims that "[She will] make that world recant and change her speeches" and then justifiably turns on the unsupportive prejudice of Brachiano by questioning "What have I gained by thee, but infamy?" We truly feel sympathy for Vittoria as following the "rape" of the trial, one would expect Brachiano to be more supportive, yet once again Webster lucidly displays the fragility of their relationship founded on lust. However, considering this, especially with regard to Vittoria's speech in this extract, we cannot know for sure whether we are beholding the "devil in crystal", and whether Vittoria has managed to turn on the rhetoric and manipulate us as she did in the arraignment. Webster strengthens her speech with powerful rhetoric, such as the incessant rhetorical questioning and scornful sibilance in lines such as "Ill-scenting foxes bout them, one still shunned / By thoses choicer nostrils". The effect is extremely powerful, as we do sympathise with Vittoria in the relationship; however we are often guilty of our own prejudice as we never totally trust Vittoria, and this is intentionally ensured by Webster's effective technique of never allowing one his main characters a soliloquy as a platform to raise their true feelings with the audience. Rather, we are always receiving our emotions through the prison of another character, most prominently Flamineo, as Webster cleverly never leaves Brachiano and Vittoria alone on stage together.

Such a lack of privacy is a prominent aspect of Brachiano and Vittoria's relationship, and there is evidence of it again here in the extract as Flamineo's perpetual presence provides a running commentary on events yet again. When Brachiano's temper rises he interjects with the advice, "Ware hawk, my lord" and also introduces Vittoria's scathing speech with "Now for the whirlwinds". Such small interjections have a huge effect on the action as we are continually influenced by Flamineo's own

opinions, which are hardly condoned by the play and is not particularly what one would like to influence one's moral assessment of character, especially a woman as he frequently shows such shocking misogyny even when talking about his own sister such as when he calls her "sullied and tows'd".

At the end of this extract we see Brachiano's remarkable recovery of "love" for Vittoria, and in typical fickle nature the couple continue to "love" each other as the play develops. However, there is a crucial distinction between "love" and "lust" in this play, the latter having been touched upon earlier, and always bears negative connotations ("violent lust", "black lust"). The question Webster raises with regard to their relationship is as to whether their initial "lust" ever truly develops into "love". They superficially appear to love each other, as Webster shows here by portraying such a swift return to "love" following this seemingly destructive argument, with Brachiano now about to die, his last inclination is to shout "Vittoria! Vittoria!" and "must I leave thee?". Vittoria appears similarly in love as she calls Brachiano her "loved lord", but then Webster makes her crucially ambiguous as she says "I am lost forever!" suggesting that she was always far more concerned with herself than Brachiano.

Whether the two truly love each other is debatable case the end of the play, but what Webster certainly emphasises is the significant act of love elsewhere in the play, and this is epitomised by Lodovico's confession that he did "love" Brachiano's duchess or rather he "pursued her her with hot lust". There is also the added image of maternal love, with Isabella's breast feeding proving enough to persuade Giovanni that she "loved" him, regardless of this the pervading message seems to be both love and lust are painful in this play, as Cornelia shows her pain at the "curse of the children".

Examiner Comment

Level 6
A lively, exceptionally perceptive reading of the scene here, informed by excellent appreciation of the play as a whole. This candidate's writing is eloquent and persuasive, even including some felicitous coinages of his own (such as 'machinates'). The ideas are complex – due weight is given to alternative readings and possibilities and the close critical analysis throughout is impressive. Language is explored subtly, with tightly analysed evidence, sometimes in parenthesis, giving the impression of ideas and examples bursting forth. Part is related seamlessly to whole, and contexts are discussed in a well-informed manner.

Example Candidate Response 2

The relationship between the characters of Vittoria and Brachiano, both witnessed in the extract from the play, and from our encounters of their relationship throughout the play, follow a similar theme. A theme of battling titans, each striving to retain the upper hand over the other, yet the truth being that Vittoria always maintaining the upper hand.

Firstly, when studying the language witnessed in the extract, the scene itself is venomous. Brachiano has intercepted the false love letter from Francisco to Vittoria, who, due to her relations with Brachiano, is living imprisoned in a monastery of nuns. Brachiano is angered by the apparent deceit of Vittoria and uses cruel and harsh words when accusing her. He refers to Vittoria as a 'whore' and 'the devil in crystal'. The ironic aspect about this accusation however is that, firstly, the accusation of being adulterous is prominent, as he was the man she first carried out an adulterous affair with, yet ironically the only man she has done so with.
The situation is a first for Vittoria, for most of her defence rings true. She has indeed not had relations with Francisco, yet the love she declares she had for Brachiano can be disputed. Vittoria

responds to the venomous accusations with equal viggor and ever more cunning. She declares that Brachiano has "stained the spotless honour of [her] / house," which untrue for Vittoria's house's honour was stained already by her acts of adultery with Brachiano and her involvement with a number of murderers, even though only by suggestion. Vittoria furthers her own accusations toward Brachiano as she accuses him for being the soul reason for her imprisonment, which rings partly true, and accusing him of having "undone" her. She declares that she "had a limb corrupted by an ulcer, but [she has now] cut it off," she declares that she was dependant on Brachiano's love and now that is gone she is no longer in need of his protection. By doing so, Vittoria manages Brachiano to feel as though he has betrayed her in trust by leading her to this imprisonment and by even suggesting the affair is true. Through the use of her tongue Vittoria manages to manipulate Brachiano and ends up with him grovelling for her apology and forgiveness, while using a completely new range of vocabulary, including the line "my dearest happiness" and "my love". These terms are a far cry from the accusations of "Whore" and "devil" witnessed just a few lines before.

As mentioned, this extract is not the only example of the relationship between Brachiano and Vittoria. A relationship that, witnessed the paragraph just before, is entirely based on Brachiano's false belief that he controls Vittoria, and Vittoria's ability to manipulate Brachiano. The relationship is based around one fundamental theme that is witnessed through the entirety of the play, and that is that Vittoria may be labelled as the "White Devil".

The juxtaposition of a title such as the White Devil is due to two opposing images. One, white, is associated with purity, the other with darkness and evil. This applies perfectly to the character of Vittoria. She is a beautiful, strong, charactered woman, presenting an extremely attractive image. Yet this is extremely dangerous when coupled with her deceitful nature and dark ambitions. Many critics, such as R. W. Worrall, have described Vittoria as being a "Cobra". We fully understand the danger and venom yet cannot look away from the beautiful image of dance that we witness. The critic M. Ronald states that, "the White Devil is worse than the black". At least in an obviously evill entity we can watch out for and avoid contact, yet with a "devil in crystal" one cannot help but be tempted to touch or to be around. This connection of Vittoria being beautiful as a deadly cobra is true and can be witnessed in her relationship with Brachiano. The reader fully understands Brachiano's interest in Vittoria. As portrayed in the Chocolate Factory 2009 production of The White Devil, Vittoria is presented in a stunning red dress, and as a magnificent beauty. Yet she uses this to her advantage. Her main interest in Brachiano is that he can elevate her position and power within society. Vittoria set's a trap for Brachiano. While he is in obvious lust for her, shown through his words when he has presented her with a necklace, "no, you shall wear my pendant lover…", suggesting high sexual tension behind his words. Vittoria plays on this and suggests the idea of Brachiano hitting his wife Isabella, and her husband Camillo, by pretending to recall such a dream. "Your duchess and my husban, one of them / pick-axe, the other a / rusty spade", she suggests that they meant to do her harm but, "both were struck dead by that sacred yew". Hence she has suggested that Brachiano kill these two people through an apparent recollection of a dream. Quite rightly, when her brother hears her recollecting her "dream", Flamineo calls his sister "excellent devil". An accurate description of Vittoria masterfully presents a way of ridding Brachiano of his problems, allowing him to attain the desire of his lusts while portraying the pretense of innocence.

The fact is that, the relationship between Brachiano and Vittoria, is not one of real individuality. The reason for this is that Vittoria plays Brachiano as she portrays all the others, allowing them the pretense of power and control all the while manipulating them to her own ambitions and desires. Brachiano treats Vittoria as he would other, he believes he has absolute power over her yet does not

realise he is a puppet in one huge power struggle.

When a relationship like this is compared to that of Brachiano's late duchess Isabella to her husband, F. L. Lucas's statement can well be understood. "There is more than mere disgust in Webster. Mere disgust in human littleness, indeed, would not produce tragedy, without a sense of human greatness as well." Although this quote can be applied to many themes within The White Devil, this connects well to the relationship between Brachiano and Vittoria for, if we had no real understanding of the possible greed within the world, for example the extent to which one can love another, that being Isabella's love for her husband, then we would never have been able to understand the deception, lies and evil intentions which are the basis of Brachiano's and Vittoria's relationship.

Examiner Comment

Level 5
This is very good, focused work, thoughtful, personal and well expressed. There is an easy confidence in the writing which suggests familiarity with the issues. There is often good critical attention to form, structure and language, though occasionally close analysis of an image, such as 'the devil in crystal' or the 'limb corrupted by an ulcer' could have been developed further. Useful, appropriate critical comments are employed and contextual considerations are integrated into the argument.

Example Candidate Response 3

If Vittoria is considered to be the protagonist of the play, which she quite often is, and Brachiano's relationship with her the cause of much of the drama to follow, then it is perhaps surprising how little the two appear together.

The first time which the couple are seen together, act one scene two, Webster establishes the couple as having a highly sexually motivated relationship, displayed particularly well with the charade involving the exchange of rings, something which should reflect a marriage ceremony, but is dirtied with Brachiano's demand that she "wears his jewel lower" at the back of her bodice. It is interesting then that this extract of the play is also mostly centred on sex.

Firstly Vittoria is in a house of convertities, a house for "penitent whores". Secondly, the reason for the argument between the couple, is because Francisco has sent Vittoria a letter to set her up and make her seem as if she has been sleeping with him. Webster portrays this as a lusty relationship, rather than one filled with love.

The extent to which Brachiano gets angry is also quite reflective of how instable the relationship is. In Shakespeare's Othello, Othello is driven to madness by Iago constantly feeding him lies, and working him up. Here, Brachiano needs no such provoking, a single letter sends him flying off the rails. His language towards Vittoria becomes violent: "Can you read mistress?", "advanced whore". He switches to the informal version of "you" instead of "thou" suggesting a removed feeling from their relationship, and he becomes short with her: "Away".

Vittoria, however, shows that she is no Desdemona or Isabella. At first she is shocked and seems submissive, she repeatedly refers to him as "Sir" and "My lord", and it would appear that she is going to be another typically Jacobean weak female character. But once Brachiano has calmed down,

she does not fall straight back into his arms. We can see here what we see in the courtroom when Brachiano storms off and leaves her at the "wolves". Vittoria states how Brachiano has "corrupted" her and how he was a "limb corrupted to an ulcer", and finally that she "will not shed one more tear". This short monologue from Vittoria at the end of the extract shows that in the relationship, just as in the other aspects of her life, she is not a submissive, pathetic female.

Despite this, throughout the monologue, Vittoria retains the "thou" form when addressing Brachiano, so we know part of what he she says about "[returning] all his gifts" is not true and that, as we see when Brachiano dies, shortly after their marriage in Padua, she does come as close to love as a character can in this play which is full of lust, corruption and an overriding "moral mist".

Another important thing in Brachiano and Vittoria's relationship, which is reflected in this extract, is the omnipresence of Flamineo, who seeks to "prostitute" Vittoria for his own gain throughout the play. How little he takes in this extract, and what he says, are very much reflective of the way he is throughout the previous scenes with Brachiano and Vittoria in them. "Ware hawk" and "fie" are instructions to Brachiano and these form a majority of what he says in this extract. In the same way that Edmund directs the action in King Lear, so does Flamineo here. Line 49, "Now for these whirlwinds", seems to be a comment to the audience, again intensifying the idea that Flamineo is pulling the strings here. This idea is seen most notably in Brachiano and Vittorias first encounter, where Flamineo passes messages from Vittoria to Brachiano and persuades Camillo to "lock himself up" in a room away from Vittoria. His use of "aside" and "out loud" intensify this idea that he is a director of the play's actions.

Examiner Comment

Level 3
Competent work, responding appropriately to the scene and the text as a whole, conveying ideas within a structured argument. Once the printed text is addressed directly, in paragraph 4, the answer becomes a kind of running commentary, at times focused but at others a little too descriptive. There is a useful comment on the role of Flamineo, though this is not the main focus of the question. Some critical discussion of form structure and language is evident. The relationship between the scene and the play as a whole is clearly maintained, with perhaps too much emphasis on the play as a whole. Some consideration of social context is observable.

Question 7: Harold Pinter, *The Room* and *The Dumb Waiter*

7 (a) 'Nothing is funnier than unhappiness'

To what extent, and with what effect, does Pinter create comedy from the uncertainty and unhappiness of his characters?

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question that makes close reference to particular examples in the text in order to support the points made. Candidates will need to show awareness of how unhappiness can arise from both circumstance and character. Candidates may also want to raise issues of black humour in the plays: it would, after all, be possible to attend productions of these plays where the laughs were few and far between.

AO2 – comment on ways in which the action of the plays and the characters' use of language can lead to humour and comedy. In particular, candidates may wish to talk about absurdity and/or about Pinter's presentation of the various pressures that bear down upon his characters.

AO3a – relate details of the texts to each other and to the general patterns of the plays. Arguments can be advanced through character or theme, and no particular focus is needed, though candidates may certainly show awareness of how there could be different interpretations of the actions and characters presented.

AO4 – show an informed appreciation of the literary, dramatic and social context of ideas which surround this sort of absurdist drama. Candidates may wish to talk about the staged presentation of notionally 'real life.'

Example Candidate Response 1

The Room and The Dumb Waiter are two of the first plays Pinter wrote. In them he employs many tactics which will later be refined in his major works. Certainly, the way he employs comedy to cover menace and to feed off it, is present in these plays as in his major plays. The Room is perhaps less imbued with comedy than The Dumb Waiter, but it is still present, and serves the same effect; to heighten the tension and illustrate the meaninglessness of much of the dialogue.

In The Dumb Waiter Ben and Gus are dumbly waiting in a basement room of a hotel of some sort. The action begins as if they were mid conversation, and the audience is never told exactly where they are or for how long they will be waiting. Immediately a parrellel springs up between this and Beckett's Waiting for Godot. Why this important is because both Beckett and Pinter can be seen to belong to the Theatre of the Absurd. This term, coined by Esslin when he used it as the title to a book he wrote, refers to the body of dramatic writing leading from existentialist thought in the second half of the century. One modern critic describes it as 'the comedy of menace', which is why it is appropriate to Pinter's work. Ben is higher up in abstract hierarchy that Pinter instills in all his plays than Gus. This is

shown by his ordering Gus to 'make tea'. However both of them work for the 'organisation', an abstract power that controls them and, through the absurd prop of the Dumb Waiter, makes them do things with them barely questioning their orders. When Gus asks 'why did I send that up?' he is remarking on his own dependence on orders to function. Gus does not know much about what is in store for him, and this leads to a tension between him and Ben, because Ben seems to know a little more. However their conversations are so menial, 'Cor! Look at this', Ben exclaims as he resorts twice to empty platitudes about stories in the newspaper, that become comic in the face of the sinister implication that come to the surface intermittently throughout the play. When, for the first time, Gus appears to be getting dangerously close to openly talking about the violence that he and Ben carry out, the dumb waiter interrupts him with a sudden entrance. This is a perfect example of how Pinter stops the sinister implication bubbling in the plot that is the dialogue from ever blowing the lid off.

That said, Bert's snuffing out of Riley is more physical than anything else. Bert's fear of outsiders, which has come to manifest itself as racism, is allowed to become undeniable to the audience. This is not comic, but it is the resolving of the violent fear Bert has of outsiders which earlier in the play is comic. In that very scene Bert speaks for the first time, ignoring Riley, and describing his drive. 'I caned her along. She was good.' The use of aggressive language about such a menial task shows this aggression is directed elsewhere, and this uncertain violence is comic because the audience can react in no other way but laughter.

Pinter uses stichomythia to provide a 'torrent of language', as he called it, which acts as what he terms a 'smokescreen' over real meaning. In The Caretaker Mick's speech about how he would refurbish the flat is a developed example of this, as it follows a passage of stichomythia and is full of violence expressed through the most bland and mundane language. When Ben and Gus argue about 'putting the kettle on', we see that Pinter started this feature in his early plays. In The Room when Mr and Mrs Sands argue about sitting down Mrs Sands uses it as an excuse to nag her husband. 'You're sitting down!' she exclaims triumphantly. The reason this is funny is that the tension between the two is not caused or resolved by the sitting down. There is a darker, unknown animosity between them which manifests itself in bickering. So while the audience laugh, they are conscious of darker meaning.

Pinter said that his plays were funny up to a point, and it is for that point which he wrote them. He uses comedy as a layer of comfort under which lies a darker observation on the non-communication which taints human relationship.

Examiner Comment

Level 4
Proficient work here; a thoughtful response clearly expressed and quite effectively organised. The first paragraph has the task firmly in view, though the references to Beckett which follow need anchoring to the texts and the task more closely. Each play is discussed thoughtfully and there is a confident approach to some aspects of the form, structure and language of the plays, with useful examples. Relationships between these plays and other works of Pinter are helpfully cited as contextual background.

Example Candidate Response 2

Pinter uses many stylistic devices and methods to create the purposely built "dramatic tension" released to the audience. His using of ordinary language for both comical and social effect lead to the dramatic responses and reactions of the audience.

One stylistic device used within the extract is the exact choice of wording and phrasing, for example, in the first line of the extract, Mr Sands expresses how "I wanted to get hold of him," this in turn begins to create tension as the fear of the unknown becomes apparent. The continuation of Mr Sands asks the question "…where he hangs out?", the term "hang" symbolises violence and more importantly death therefore an increase in fear is noted as the audience question, why he wants to see him so urgently.

Another stylistic device coined by Pinter is the use of repetition within a conversation:
"He lives here, does he?"
"yes, but I don't know"

"But he lives here, doesn't he?"

This continuous use of repetition creates tension as the urgency of an answer is noted. There is also uses of repetition about certain subjects; within the extract the issue and subject of the "Basement" is repeated in order to fullfill the required effect. Again, the fear becomes apparent as Rose' continuous bombardment of questions about "the basement" increases.

The pace is controlled by the sentence size and structure in order to create the required effect. Pinter uses this to great effect within The Room and The Dumb Waiter by deploying miniature arguments between the characters:
"You're sitting down!
"Who is?
"You were"
"Don't be silly. I perched"

The use of stichomythia within both plays exposes a vital effect on the dramatic tension of the scene. The "ping-pong" effect of continuous conversation with few if not any pauses is a device envisaged by Pinter to shock the audience by the comical yet serious atmosphere of the situation.

This links in with the coined expression "Comedy of Menace" by Irving Wardle. He coined the phrase after expressing the emotions he felt when understanding comical yet serious moments within a play; "…the funnier moments in Harold Pinter's plays are riddled with underlying moments of fear and tension." This explanation best describes Mr and Mrs Sands' dispute whether or not Mr Sands was "sitting" or "perching" on the table.

The absurdity of the argument provokes a comical response from the audience, however Mr Sands' final response of "…I did not sit bloody well down" creates a sense of menace and fear and tension. The same is true in The Dumb Waiter; Gus and Ben have a dispute over the "lighting of a kettle":
"I said put the kettle on"
"You mean light the kettle"
"No, I mean put, not light, but put the bloody kettle on!"

The effect of their responses is similar to that in The Room, one of a comical and light-hearted nature entwined with a more serious nature and outcome.

To conclude, Pinter uses simple, stylistic devices in order to provoke the appropriate response from the audience, the link between the sentence size and structure combined with tone and pace of the passage increases the fear of the unknown, in turn adding to the "dramatic tension" within the audience; critic Caroline Spurgeon wrote: "the cautious use of words and phrases leads to an appropriate outcome and ending of feelings and emotions for both the reader and the audience."

Examiner Comment

Level 3
This essay is clearly written and structured – a competent, relevant response to the question, where ideas are conveyed within a structured argument. However, if the lengthy quotations are disregarded, it is rather short and undeveloped. Some apt critical terminology is employed (such as 'stichomythia' and 'repetition') in discussion of the dramatic effects created in the extract. The part is related to the whole and critical references are used to enhance the points made. Some literary contextual awareness is evident.

Question

7 (b) With particular reference to the extract below, show how Pinter makes use of ordinary language and day-to-day events in order to create dramatic tension, both here and elsewhere in the plays.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points made in discussing both the detail of this passage and of its contribution to the play(s) as a whole.

AO2 – comment on the register and tone of what is being said here, possibly through reference to 'natural speech' patterns, turn taking, etc, in the dialogue or through discussion of colloquial, idiomatic language ('Don't be silly. I perched') which gradually becomes ludicrous. There may be discussion of the increasing sense of threat here, combined with uncertainty about the status of Mr Sands and his mission.

AO3a – range across the plays as a whole in order to demonstrate an awareness of how typical this passage is of Pinter's techniques and concerns. Interpretations may range from seeing the passage as ironically funny in the triviality of its concerns, to threatening in the sense of uncertainty that comes through from the unexpected arrival of Mr Sands.

AO4 – show awareness of other writers who revel in the absurd, either by explicit discussion or implicit understanding. Candidates may wish to talk about the ludicrousness of this scene in terms of simple humour or as a wider wish of Pinter to illustrate the pointlessness of existence. Reference could usefully be made to the theme of communication (or lack of it) here, and to the ways in which Pinter highlights the inadequacies of language.

Example Candidate Response 3

In Pinter's plays, the fascination is often derived from being thrust into a world of ordinary language and common ideas and objects and not knowing exactly what is happening or, more often, deriving an innate sense of fear, paranoia and violence.

The opening of this passage is a monument to the ordinary: the language is typical and the questions are not explicitly ordinary. The tone is slightly askew, though: the surprise and distraction from the daily routine where 'she never goes out' puts a defensive spin on her. When this is contrasted with Sands' persistence and tendency to finish her words ('I don't know – you don't know exactly where he hangs out?') puts Rose as submissive to her Sands. As the audience has followed Rose throughout the play, we too feel defensive hence dramatic tension is instantly created: the audience views the events of the play through the room and through the familiar, unthreatening routine-bound Rose. The appearance of the unknown when we are not used to it creates a tension which is allowed to build through the pause. The ordinary language is not important in itself – indeed Pinter himself was dubious of the value of words and believed that they often existed to 'cover the silence'. Rather the unknown motivations of the two characters coupled with the fact that, in essence, they are disclosing little to each other, creates confusion and tension for the audience. This tension is really felt during the pause, giving support to Pinter's belief in the significance of silence. This is much like 'The Dumb Waiter' in that we empathise with the curious and disarming nature of Gus but are concerned by the higher status of Ben's guarded motives.

The ordinary language continues to mask the current of uncertainty: Mr Sands' assumption that Rose knows Mr Kidd well is denied strongly, even though she spoke familiarly with Mr Kidd earlier in the play. Pinter begins to implement the idea of a 'comedy of menace'. The conversation between Rose and Sands might be almost funny in the absurdist sense: Rose's paranoia about an innocent husband and wife to the point of lying to them could be comic if it wasn't for the meaning certain ordinary words are imbued with. In the first instance it is the words 'basement' and 'dump'. The conversation has almost relaxed with the introduction of the ordinary rocking chair that Rose sits in (much like the way that the kettle in The Dumb Waiter is at first disarming but later is imbued with meaning when Ben and Gus ascribe significance to it) until Mrs Sands mentions the basement.

Upon the mention of the basement, both tension and menace arise. The conversation tone changes – while the language is ordinary the pace and sense of urgency increase and tension is created as once again the characters are at cross-purposes with each other. Rose wants information on the basement, a word which gains significance, despite its commonness as a word, because it is associated with tension. Meanwhile the Sands have an unknown motive. The menace from the 'comedy of menace' phrase mentioned earlier begins to surface here. To keep us entertained as an audience, Pinter rations facts in the ordinary surroundings. While Rose's room appeared to previously be in isolation, we are now suddenly made aware of the dark, damp basement where possibly unbeknownst to the Sands and certainly to Rose, a man lives. Our scope is increased and the unknown creates a certain tension. Rose was only in the basement once long ago and has never returned.

Even more interesting is that the in spite of the language and bland set Pinter can still build and transfer tension from one attention to another. Before Rose's or our curiosity has really been satisfied Pinter unveils a whole new history between Mr and Mrs Sands and the tension is immediately transferred. The idea of menace being omniscient and potent rather than pulses of fearful passivity is realised when Mr Sands nearly turns violent at the introduction of a word which is ordinary to an

audience but which carries meaning to a character: 'perched'.

This passage is testament to Pinter's belief that phenomena in drama 'do not have labels attached'. While as an audience we may brand the language 'dull' and the set objects 'ordinary' they inexplicably create emotion. Pinter uses the ordinary language as a mask: it hides the meaning imbued to it by character and as such acts as a transparent medium through which the plot and themes are carried through. Pinter has realised that language and words are minutiae of the dramatic spectrum. Tension is evoked through scenario, mood, pace and characterisation. Pinter is a genius of distraction and transference. While we look for significance in words, he has found a different dramatic method to get his point across.

Examiner Comment

Level 6
This is a very impressive answer, eloquently expressed and sophisticated in its (quite magisterial) handling of significant elements in this extract and in Pinter's wider work. Thematic tension is located, and this and other elements precisely analysed by means of close consideration of language, action and structure. The discussion is helpfully contextualised with reference to Pinter's statements about his drama.

Question 8: Brian Friel, *Dancing at Lughnasa*

8 (a) 'Although Kate seems to dominate the sisters, their relationship with her is deeply subversive':

How far would you agree with this view of the play?

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, in order to deal with their own response to Kate. In asking about how much candidates agree, there is the possibility of those who see Kate as dominant and unassailable, whilst others might recognise that she does let herself go at times, and this actually gives her more in common with her sisters than might at first appear. Part of her role is her seriousness at having to keep the family together, a role that she doesn't always feel comfortable with.

AO2 – comment on the form and structure of the play and on significant moments where the action or language of the play demonstrates the sisters' keenness to get back to the more care free Kate of their youth. There may be discussion of scenes where Kate tries to assert herself in the play, and these could well be contrasted with times where she surrenders to the moment and demonstrates to the audience how she used to be before she was weighed down with responsibility.

AO3a – relate part to whole in giving a range of examples which show understanding of how the family and its relationships are presented in a range of ways during the course of the action. Some

may argue that the sisters' subversion, for example, merely wakes something that is inherent in Kate anyway.

AO4 – show an informed appreciation of the literary, and in particular social and cultural contexts, in which the family lives out its life in the Ireland of the 1930s.

Example Candidate Response 1

Dancing at Lughnasa by Brian Friel is about five sisters, Kate, Agnes, Maggie, Chris and Rose, and the play is narrated by Chris's son Michael. Kate is the oldest of the women and is a "national school teacher and a very proper woman." Although as the eldest and the one with the primary income, she is the natural leader of the group, I wouldn't say she "dominates" them. This term seems a very negative one, and although Kate is controlling, I believe she does it in order to protect and care for her sisters rather than dominate them out of a love for power.

This being so the other sisters relationship could be seen as "subversive" but again the term has negative connotations that don't apply to the play at hand. I would agree that Kate is the dominant one of the sisters, the one who is in charge, though despite the grumbles of her siblings this seems to work well for them. Jack even thanks Kate for her "nagging" of him, when he begins to get better.

During the play there are some tensions that run between the sisters, Agnes usually and primarily over Rose, shouts at Kate. Agnes calls her a "damned righteous bitch" before storming out after Kate's derogatory calling of Gerry Evans, Michael's father, a "creature" and never by his first name always "Mr Evans". However, Kate is very protective over Chris, comforting her when she says "I'm shaking," telling her she's "beautiful" and "prepared" for seeing Gerry.

Kate is the maternal one in the house, she buys Chris "cod liver oil" for her paleness, when Chris has only just complained of being "far too pale." She also stops them from going to the festival of Lughnasa dance, after "Kate panics" when she sees Rose's "bizarre and abandoned shuffle" wishing to protect them from embarrassment she puts her foot down. Here we can see a very dominant side to Kate and the fact that no-one tries to fight back is more evidence of her power over them.

Kate can see a bigger picture where the others cannot, she confides in Maggie that she feels "it's all about to collapse" having noticed that ever since Father Jack came back the priest can't look her in the eye. She worries "What will become of Rosie?" if she loses her job showing Kate's burden as their leader and her isolation is shown through her "totally controlled, totally private dancing".

The other sisters do at times appear united against her, such as when Rose has been missing. Agnes and Chris attempt to distract Kate, and Maggie tells Kate to drop it and leave it till later. Kate however is adamant she knows what happens. Rose tells them she went on "Danny Bradley's little blue boat" and they "had a picnic" but that is all she tells them; the others uniting to preempt Kate from going any further. This shows their ability to defend each other, showing them as a group and Kate as the lone leader.

Despite that separation I don't believe that the sisters are subversive towards Kate. Kate is their link to the world, she tells them whats going on in Ballybeg, Chris asking for the "news". They may make fun of her, such as when Chris wants to wear lipstick Maggie jovially teases that it will "make a pagan"

out of you. All making fun of the older sisters staunch Catholic faith. She rebukes any of her sisters for their use of language. Such as Chris' "goddam bloody useless" as a description, yet Rose repeats it later, "defiantly" seeming to wind up Kate. Rose winds up Kate earlier in the play as well in reference to "Austin Morgan" who she claims Kate fancies him. Kate getting more embarrassed and other sisters trying to stop Rose whether for her benefit or for Kate's is debatable. But it does show a kind of secret conversation between the sisters that Rose may have overheard and repeated.

This idea of sniggering behind her back occurs elsewhere when Maggie gets her "Fen wild Woodbine" cigarettes and notices that "there are only nine" and jokes that one must have jumped out and escaped on Kate. Ken Ellis and Maggie "laugh secretly together". However there is obviously a larger tension between the privacy as Kate gets offended offended with the others dissatisfaction with "Marcan". She offends Agnes and Rose by insulting how much money their can with their glove knitting. Agnes responds by saying "this is not your classroom Kate", and that she "What [she] has here are two unpaid servants". Rose then proceeds to inform her that she is called the "gander" at school.

This kind of sibling rivalry isn't hidden, they do argue out loud, and comfort each other. The only thing that the other sisters do is protect each other and make jokes behind her back. It seems hyperbolic to call such events "deeply subversive" A moment that could be seen as subversive, or certainly very secret, is Agnes line "Next Sunday then is that alright", what could be code for getting "more bilberries" is actually referencing when they would run away, Rose reply is probably unaware of any subversive message. If it is a message. Rose replies "Yes, yes whatever you say, Aggie".

So what I would agree with pertaining to this quote is that Kate does have domination over her sister. And although there are tensions, as in any family, they do respect her "Kate never forgets anything, she is their link to Ballybeg, and their sole income provider. It is obvious that Kate cares deeply for her sisters, interested in their reputation; she doesn't want Rosie's cavorting with the "scut" Danny Bradley "broadcasted" over Ballybeg. She protects them and thinks about their happiness, she gets Maggie the book and cigarettes she wanted, for example.

Her sisters, Maggie, Agnes, Chris and Rose, although they have their clashes with Kate's powerful personality, they seem pretty happy with the hierarchy. I would argue against the idea that their relationship is "deeply subversive" as the fact that there are flare ups. And that they do stand up to her, Maggie orders Kate around, taking over control when Rosie goes missing. When they could be seen as subversive they are merely teasing. So in actual fact I would say I don't agree with this view of the play to a very far extent.

Examiner Comment

Level 5

This thoughtful, personal essay is very well focused on the terms of the question, interrogating it confidently. There is assured analysis of language relating to characterisation, providing detailed evidence for the developing argument. There is clear awareness of different interpretations of events and characters, and contextual appreciation underpins the essay.

Question

8 (b) With close reference to the extract below, show how this scene provides an effective dramatic conclusion to the play's action and themes.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring precisely to the text by using specific examples and using both direct and indirect quotation to support their points. There will be clear awareness of the play as a performance text where matters of action as well as the words spoken are significant.

AO2 – comment on a range of the techniques, both verbal and dramatic, that Friel uses here, including the way in which the scene moves back towards positions that the characters were in at the beginning of the play, and back towards the adult narrator who has set this up as a memory play. Candidates may well want to comment on the presentation of Jack and on the ritualised nature of the hat exchange. Some attention will almost certainly be given to the authorial clues about the presentation of this scene which come through in the stage directions.

AO3a – relate part to whole, seeing that this scene is a summation of what has gone on, the various tensions between members of the family, and is also a tableau of Michael's nostalgic, possibly inaccurate, memories. A range of views about the members of the family and their relative importance may be expressed.

AO4 – explore how the extract sums up many of the themes of the play, perhaps including that of failures of colonialism and nostalgia for childhood, despite its miseries. Useful reference could be made to the situation of women at the time and to some elements of the political situation at the moment that Michael is describing.

Example Candidate Response 2

In the extract from the end of Act 2, we see the resolution, or perhaps lack of resolution, in Friel's 'Dancing at Lughnasa'. At this point, what appears to be a banal late afternoon is overshadowed by Michael's contextualising, and the sense of unease that he describes in his opening monologue as he becomes aware of the "widening breach" between the modern world and the cottage in which he lives is transferred to the audience. By the end of the extract, Friel reminds us of the subjective nature of the entire play; it is but a memory, retold by a boy who was a young man when it happened, and despite the resolve in the passage of events the "almost … haze" we see in the final tableau is a reminder of the fact that Dancing at Lughnasa is a recollection of events and an exploration of an identity that is never fully resolved.

The final scene shows all characters on stage, although the invisible Michael "vanishes when there's work to be done". Gerry begins the extract with a "Charlie Chaplin walk". Whilst he sings a rhyme that is reminiscent of the earlier singing of "will you vote for de Valera" and Rose and Maggie pulling up their skirts to show their thighs as Gerry sings "a glimpse of stocking". This harkens back to a time

in the play that we didn't know that Agnes and Rose leave Ballybeg and fail in England, dying on the streets and in a hospice respectively. Jack remains quiet, and questioning, preoccupied with "Adjusting his hat" which he has just "irrevocably" swapped with Gerry. The two men are immediately shown as concerned with showmanship and looks with Maggie saying that they are "strutting about like a pair of peacocks!" For Jack, his questioning about his hats is the last that he speaks, and shows him to be out of the conversation, and somewhat alienated and not understood by those around him. He is not the Jack that is remembered by the sisters, and Kate goes so far as to admit this until she resolves herself to his "own distinct spiritual search". Jack, in the final tableau, "stands stiffly to attention at Agnes's elbow", but instead of wearing the pristine uniform from the original tableau, he is wearing his soiled one, the only version of the uniform that Michael would have actually seen him in, with an out of place hat, somewhere between Ryanga and Ballybeg, but not quite in either place. It is interesting to note the change in Jack's attire from the original tableau as Michael would have only known him in his soiled uniform, having seen the pristine uniform in a picture Kate kept. This change highlights the imperfections of memory, but makes this tableau seem more realistic.

Marconi, by the end of the play, is broken again, unable to use it's "voodoo derange" to possess the sisters. Even so, it still features heavily, and causes conflict within the sisters. Even so, it still features heavily, and causes conflict within the sisters, with Chris calling it "possessed" and Kate replying "I wish you wouldn't use words like that". Kate, until the end, is resolute in her faith, and it shows her strict adheration to Catholicism, but Kate is still insistent on rejecting it. Her resolve and maternal dominance is undermined in the tableau, though, as she exists outside of it, not as the strong, familiar pillar, but instead as a character downstage right, in a corner, alone, crying silently. She is the one who takes responsibility for the family and by the end of the play "the spirit and fun had gone out of their lives" and Kate, in another cruel twist of fate, was forced to take a job tutoring the family of Austin Morgan, who her sisters earlier suppose she has feelings for.

The freedom that the kites represent is never fully realised, as their "crude" decorations are admired, but they are never released. Maggie says "I hate them," and perhaps she hates what they represent. If they take flight, they have, despite their tether, managed some semblance of freedom, and it they do not they a reminder to all of the sisters of their failure tor reach their potential, or to reach the benchmark set by Bernie Mac. Maggie's pessimism turns quickly to a riddle though, which shows her again as the more outlandish and fun-loving of the sisters, who smoked behind the turf stacks, but she promptly forgets the answer, showing, in a way, the loss of the right dialect for the time. With the coming of Marconi, and the industrial revolution in Ballybeg, the Mundy sisters have become anachronistic details in their town, unable to define themselves through words. Father Jack, who loses his Irish identity in Ryanga, struggles with finding the correct idioms to use throughout the play, saying "architecture" instead of "layout", and perhaps that is why he stays silent in this exchange, but it seems by the end of the dialogue in this extract, it is the sisters' turn to lose their capacity to define what they wish to say, and themselves, in a modernising Ireland.

There is a sense of foreboding given in the passage, with Agnes moving "beside Rose", suggesting they are conspiring. The way in which Agnes prompts Rose with a non-descript "next Sunday, then. Is that all right", then has to clarify with "We'll get some more bilberries" hints towards the planning to leave Ballybeg. This exchange sees Agnes leading Rose away, but it is interesting to note that in the tableau, Agnes sits with Gerry whilst Rose is upstage left, as though preparing to leave.

The lyrical nature of the play is resolved in a somewhat melancholic way, with the original tableau seeming far more positive than the latter one. Michael's monologue begins "As I said, Father Jack was

dead within twelve months. And with him and Agnes and Rose", which shows a more definitive negativity than the "sense of unease" talked of in the beginning. Whilst we know what is to happen to all of the characters, with Michael telling us their fates, there is still something unclear about the ending and this comes across in the stagecraft as there is a "soft, golden light" and "everybody sways very slightly" blurring the lines of reality coming into another. This highlights that the play is, in essence, the depiction of memory, which in and of itself is imperfect and not tangible; it is an abstract concept much as many of the major themes such as identity, are also. This is effective, therefore, in providing food for thought, and questions as to where Michael's memory starts and his fantasy begins. The extract ends with "If it is happening or if we imagine it".

Examiner Comment

Level 6
A sophisticated response to the passage question, eloquently expressed, personal, and tackling complex ideas with sensitivity. The language and dramatic action are analysed perceptively and subtly, with the essay moving seamlessly between the detail of the printed extract and other scenes in the play and back again. Points are qualified in an illuminating way throughout and contexts are established with subtlety.

Paper 3 Comment and Analysis

Levels Descriptors: Comment and Analysis (Unseen)

Level 1 0–1 marks

Some response to the question

- some response to unseen passages with some limited textual support; analysis may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times;
- little or no evidence of the roles of form, structure and language in shaping meaning;
- little or no evidence of connections being drawn between part and whole texts and between extracts in Question 1; little or no evidence of connections made between different interpretations of texts;
- little or no evidence of awareness of the significance of literary/social/cultural context where appropriate to the task.

Level 2 2–5 marks

A basic, mostly relevant response to the question

- advances an appropriate, if occasionally limited, response to unseen passages making reference to the text to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure;
- comments appropriately on elements of the roles of form, structure and language in shaping meaning;
- able to give some consideration, which may be narrowly conceived, of the connections between part and whole texts, where relevant, and between extracts in Question 1; occasional evidence of connections made between different interpretations of texts;
- some consideration of literary/social/cultural context where appropriate to the task.

Level 3 6–10 marks

A competent, relevant response to the question

- advances an appropriate response to unseen passages making reference to the text to support key points; clear written expression employing some critical terminology conveying ideas within a structured argument;
- critical discussion of the roles of form, structure and language in shaping meaning;

- discusses connections between part and whole texts, where relevant, and between extracts in Question 1; appropriate reference made where relevant to different interpretations of texts;
- some relevant consideration of literary/social/cultural context where appropriate to the task.

Level 4 11–15 marks

A proficient response to the question

- thoughtful, personal response to unseen passages with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation;
- confident critical discussion of the roles of form, structure and language in shaping meaning;
- discusses connections between part and whole texts confidently, and between extracts in Question 1; comments, where appropriate on possible alternative interpretations;
- some apt consideration of literary/social/cultural context where appropriate to the task.

Level 5 16–20 marks

A very good, focused response to the question

- thoughtful, personal response to unseen passages with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised;
- assured critical analysis of the roles of form, structure and language in shaping meaning;
- makes insightful connections between part and whole texts as appropriate and between extracts in Question 1; discussion, where appropriate, of possible alternative interpretations;
- consideration of literary/social/cultural context integrated into the analysis.

Level 6 21–25 marks

A sophisticated response to the question

- exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised; where comparative exercise has been undertaken, employs sophisticated essay structure to elucidate comparisons;

- perceptive and subtle exploration of the roles of form, structure and language in shaping meaning, elucidating debates with tightly analysed evidence;
- makes illuminating connections between part and whole texts where appropriate and between extracts in Question 1; sharply focused analysis and discussion, where appropriate, of possible alternative interpretations;
- well-informed discussion of the significance of literary/social/cultural context where appropriate.

Question 1: Poetry

1 Compare and contrast the following poems, considering in detail ways in which your responses are shaped by the writers' language, style and form.

Poem A 'Since there's no help, come let us kiss and part' by Michael Drayton

Poem B 'Then hate me when thou wilt; if ever, now' by William Shakespeare

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the poems and using direct quotation to support points made in comparing them. Many different approaches are possible, but candidates should try to offer a coherent reading of the poems, relating closely to all those aspects which are relevant to the comparison. They may choose to work through poem A first, followed by a similar examination of poem B and making comparative reference to poem A; or they may organise their work thematically, working on aspects of both poems simultaneously. Any approach is acceptable, provided that they write relevantly and do not paraphrase.

AO2 – discuss such things as the form and structure of each poem, its theme, its use of diction, imagery, tone and mood, and the means by which these are communicated. They might compare the underlying suggestions of regret, or the sentence structure and rhythms.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns of mood and tone in the poems, comparing them as they do so. They should consider contrast as well as comparison. Answers are not expected to be exhaustive and no particular approach is required – the ability to recognise and create connections in a structured way to answer the question is being looked for.

AO4 – discuss the various literary, social and cultural contexts of Renaissance verse, together with its characteristic concerns and methods, considering to what extent they might be exemplified here.

Example Candidate Response 1

Both Poem A and Poem B deal with the complexity of love and the intensity of emotions that form an inextricable connection to the abstract notion of love. Language, style and form are similar in both sonnets as they were both written in the Renaissance period and consequently both echo the influences of their time. The sonnet by Drayton explores the feeling of relief at the cutting of a relationship and achieving freedom. The controlled tension lies in the juxtaposition between a desire to be free and the complexity of the desire to, simultaneously, see a glimpse of hope. Shakespeare's sonnet deals with a similar theme, beginning with a sense of resignation and a clean separation, followed by a shift expressing a profound sense of desperation and need for love. The larger issue at the heart of both passages appears to be the conflict between reason and emotion which may, of course, be applied to many more ideas than just love.

The narrative voice in poem A suggests happiness and speaks of being "glad with all my heart". Yet there is an implicit tension in the fact that it evokes uncomfortable feelings in the thought of the possibility of joy in the context of the death of love. The tone is harsh and the poet appears to be almost physically pushing away and rejecting his (former) love: "Nay I have done, you get no more of me." Again, this has a jarring effect as the reader struggles to allow such feelings of hatred to co-exist with notion of love which is so essential to humanity and the possibility of hope. Thus, the tone establishes a sense of confusion and the narrative voice may sound confident but adopts a tone which becomes more and more agitated as the sonnet continues.

The third quatrain is particularly significant, as a number of abstractions are anthropomorphised and "love" , "passion", "faith" and "innocence" are all seen to be fading away and dying. At this point any sense of joy at death has been eliminated and a tone of bitterness has developed which becomes almost desperate. The preoccupation with image of death is particularly significant and the poet progresses through each step in the process of dying, apparently picturing it very clearly and allowing the reader to participate in the detailed description.

It is this preoccupation which initiates the shift, indicated by the hyphen at the end of the last line of that third quatrain, causing the reader to pause and suggesting a sense of sudden realisation. Thus, the final rhyming couplet represents the sonnet's volta as is the convention in a Shakespearian sonnet. The desperation has developed into an earnest plea, expressing the chance of hope and of a metaphorical resurrection of the relationship: "From death to life though might'st him yet recover!"

Poem B explores a similar theme yet develops it in a slightly different way. The tone of the sonnet is more agitated than the first and also implies passivity and resignation, as opposed to the active resignation seen in the first poem. Imperatives are used, "hate me", "make me" and the repeated "do not", which would normally imply control, yet in this case they are seen to underline a lack of control and a sense of weakness and vulnerability with a pleading tone: "If thou wilt leave me, do not leave me last." The narrative voice presumes to be in control but is implicitly at the mercy at the person the sonnet is directed at.

Where the first sonnet uses the powerful image of death, Shakespeare uses imagery to do with the weather and fortune, a word which is repeated to add emphasis. By implication, there is a sense of the idea of vulnerability, at being at the hands of some greater force. "So shall I taste / At first the very worst of fortune's might." Not only is there a contrast in the imagery used but also in the language employed to describe the poet's intense emotions. Drayton speaks of the gladness at and freedom

through separation, whilst Shakespeare repeats "woe" and "sorrow" throughout, giving both emphasis by placing them at the end of lines and using them in rhyme to underline their significance and sound. "Woe" is a strong masculine ending to the line, reinforcing the intensity of the feeling. Similarly, Drayton places "death" at the end of a line and gives it a masculine rhyme with "breath." Thus, both poets use sound and rhyme to stress the crux of what they are communicating.

Not only do they use different images but they also use the same images to describe different ideas. Drayton, stresses how his he is "glad with all [his] heart", whilst Shakespeare, using the same image, employs it to express pain and despair "when my heart hath scap'd this sorrow". Thus both use a conventional image but give it an individual twist in order to substantiate their risk.
The shift in Shakespeare's sonnet comes in the final rhyming couplet, as it does in Drayton's. Drayton uses its power to appeal to his love, to allow resuscitation, but Shakespeare's last two lines are more introverted, more observational than exclamatory. They are also directed at the poet's love but expresses more powerfully the intensity of what is going on internally. There is a stronger sense of resignation than in poem A and whilst the profound need for love is expressed, it is more subtle in its attempt to regain it.

Maybe it is this subtle nature of poem B which makes it more effective. It gives the impression, initially, of being forceful, of fighting a battle, of allowing reason to control emotion, but this gives way to a realisation that emotion is stronger, that no pain is greater than the loss of love. Drayton's sonnet, by contrast, becomes more forceful, more confident and shows a more distinct ambiguity in the position of the first person voice. It is, however, more explicit than poem B and consequently allows a greater appreciation of the implicit nature of the second sonnet.

Neither poem is able to break away from convention completely which is shown most obviously in the similarities in themes, tone and form. However, although shaped by similar influences both are able to distinguish themselves through imagery and development.

Examiner Comment

Level 6
Sophisticated, subtle work, eloquently expressed. The candidate's method is to present a thoughtful introduction to both poems and what unites them, followed by a discussion of poem A. Poem B is then introduced, with skilful comparison and contrast, all sensitively supported from the texts. Technical terms are all known and used seamlessly to advance a close and sensitive reading of the connections between the two poems. Understanding of the sonnet form and the conventions of the period underpins the analysis and indeed forms the basis of the conclusion, neatly rounding off the discussion.

Example Candidate Response 2

The two selected poems by Michael Drayton and William Shakespeare are both written during the late 16th century and as a consequence stark similarities in both theme (romance) and tone as well as language can be prominent. As both poets agonise over the prospect of a lost love it becomes evident that love itself can become either a person in need of care to allow a recovery "from death to life" in the case of Poem A, or a weapon which can twist to hate and "with the spite of fortune make me bow" as seen in B. Although the two poems address the formal, conventional routine of a dieing love they each appear to conclude with a suggestion of hope or at least a beneficial viewpoint in regards to their

scenario. Drayton proves that love, although with human qualities emphasised through personification, is far easier to give life again having apparently given it's "last gasp". Whilst Shakespeare suggests that the loss of romance may in fact serve to make "after strains of woe" that appear afterwards "not seem so".

Drayton opens his poem with an element of inevitable failure as he signals "there's no help". As a consequence all other actions that ensue seem in vain and very brief and emotionless. He wishes to "kiss and part" or simply "shake hands forever" and furthermore "cancel all our vows" and thus erase all evidence of their romance, allowing not "one jot for former love" to remain. It is described as a cleansing ritual as the shackles of love are lifted allowing the narrator to become "free". The bluntness of an abrupt end is emphatic in the statement "I have done, you get no more of me". Not only does this again suggest a parting of harsh, unemotional nature but it portrays the love of the narrator as a prize that is desirable yet unattainable. This sense of teasing or offering of a gift that they cannot have is cruel yet apparently the process makes the poet fell "glad yea glad with all my heart". The repetition of the word glad does suggest that perhaps the poet is unsure. In the same way the infamous "Brutus is an honourable man" serves to input doubt or suggest a sarcastic sense this repetition does similar. It seems the poet is attempting to convince himself he is glad, the last lines suggest otherwise.

Love is consequently personified by Drayton as the poem literally conveys imagery of love dieing and giving its "last gasp" as mourners on the form of Passion, Faith and Innocence watch on. The idea of a pulse failing and Passion draw upon ideas of the heart, a classic love organ and one essential in life as well as romance. Consequently love and life become intrinsically linked and though "passion" is speechless, faith equally helpless and innocence resigned to "closing up his eyes" it is necessary that only we can "if thou wouldst" allow love to recover such is its immorality. This contrast between man and love, mortal and emotion is thus prominent and a sense of hope given than love can remain despite attempts to erase it beyond "one jot".

Shakespeare is very similar as again a lack of hope is evident at the start. The poet must concede to "hate" as it forces itself upon all other emotions and "makes me bow". The cruel distortion of hate not only deforming the cause of love but also suggesting the whole world is "bent". As a consequence of the inevitable pain that loss of love can leave it seems that total erasure of its existence is necessary. Shakespeare much like Drayton draws upon the heart as a symbol of love, requesting that his lost love "do not drop in" once his "heart hath scap'd this sorrow". Again physical hurt and emotional and mental hurt seem entwined in the case of love. The act of dropping in after the love has been rejected and lost would be more torture of a "conquer'd woe", his metaphor suggesting the vulnerability and dependence of men with a broken heart. The same idea as Drayton puts forward in asking that it not be evident that they "not one jot of former love remain".

However, as Drayton alters his views of love as an object you can possess or retain and believes it to become more human in the space of one line, Shakespeare upholds consistently that love is an emotion or a gift that can be given or taken away. By reappearing love may be desired but not attained again much like Drayton's opening lines. This is as a result of giving "a windy night a rainy morrow" as the agony is prolonged. By informing the narrator of the romances end to begin, the worst is given immediately and thus "it then wills leave me, do not leave me last" seems a fair request. This would be "the very worst of fortune's might" and thus all else becomes "pretty great". In the same way Drayton concludes with a hopeful and bright couplet so too does Shakespeare who believes having undergone the ordeal of breaking romance now put other woes in perspective viewing them as nothing.

The two poems are written in a time period where romantic poetry was dominant in the form of chivalric ideals and courtship. The portrayal of love being terminated is perhaps different yet the conclusions equally bright and with significant hope. The primary difference between the two is that whilst both poems open with "fortunes" power against them and "no help" available only Drayton offers some chance of revival of love whilst Shakespeare grows to accept its loss.

Examiner Comment

Level 4
This highly proficient piece of work contextualises the poems immediately (though does not identify them as sonnets) making a perhaps rather sweeping comparative judgement in the first sentence, but going on to establish a comparative focus. The essay continues with a lengthy section on Drayton, discussing the use of language confidently and with some awareness of tone: 'the poet is attempting to convince himself he is glad', for example, and the extended personification is well discussed. Although at this point Shakespeare is introduced and further comparisons are made, the essay is more at home with the Drayton, analysis of which is more confident, especially on tone.

Example Candidate Response 3

Both of these poems are written in sonnet form with rhymes on alternate lines. This is common in poems about love. It gives both of the poems a lyrical flowing rhythm. There are other similarities between these two poems; both are about losing someone the poet loves and both are addressing the person who is leaving.

In the Drayton poem the person in the question seems to already be leaving in contrast to the Shakespeare poem where he is talking about if the person did leave. Because of this the tone of the Drayton seems resigned. He opens with 'since there's no help' making the reader feel he is reluctant but nothing can be done. This lets us know that he is not happy about this person leaving. He goes on to say 'I am glad, yea glad' that it is a clean break. However after the reluctant tone of the beginning we feel that he is only saying this to convince himself of it. The repetition of the word 'glad' reinforces this idea since it is as if by repeating it it will become more true. We are convinced of this idea when he says they will 'shake hands forever', the 'forever' emphasising the permanence of their parting and 'cancel all our vows. The word 'vows' reminds the reader of a wedding and since 'vows' are effectively promises it seems even sadder and more wrong that hey are being broken.

Drayton also adds to the sadness of this separation by saying' be it not seen in either of our brows/ that we one jot of former love retain'. This adds to the sad tone because 'be it not seen' strongly suggests that the love is there, it is just not seen on the surface. The feeling that there is still love between them but it has to be hidden is especially poignant.

The feel of permanence in the separation in the Drayton poem created by the words 'shake hands forever' and 'cancel all our vows' is reinforced by the images of death in the second half of the poem. Drayton talks about 'Love', 'Passion', 'Faith' and 'innocence' as if they are people and are dying, writing of 'Love's latest breath', 'Passion speechless lies', 'Faith…kneeling by his bed of death' and 'Innocence closing up his eyes'. This creates an even more tragic feel to the poem since the loss of the love seems to be as bad as the death of an actual person and it is as permanent as death which is the most permanent thing in the world. Also, since love, passion, faith and innocence all seem to be good things

the loss of love in only like the loss of really good things, there are no benefits to it.

However the end of the Drayton poem offers some hope. He says 'When all have given him over/from death to life thou might'st him yet recover' which suggests that he can still be saved by this person even when 'all have given him over' so even if it seems hopeless. This finishes the poem with the feeling that there is hope.

Although the Shakespeare poem is also about losing a lover, the situation is obviously a different, hypothetical one kind and so the tone is very different. The tone of this poem is very passionate as Shakespeare talks in very strong terms about his love leaving. The opening 'then hate me while thou wilt' starts the poem in a strong passionate way since 'hate' is a very strong emotion, a strong contrast to the tender 'kiss and part' of the Drayton. At this first point we are not quite sure where Shakespeare is going to go with this poem since this opening doesn't immediately suggest a love poem with is really what this is. However it soon becomes apparent that he is trying to tell this person that if they ever leave if wishes it would be' now while the world is bent my deed to cross', so when things are already bad, because them leaving would be the worst thing that could ever happen, 'the very worst of fortune's might.'

He uses imagery that reminds the reader of a kind of battle, saying 'make me bow' and talking about his 'conquer'd woe' making it seem as though he would be defeated by this loss.* he also makes this loss seem greater by describing other bad occurrences as 'petty griefs' trivialising everything else in comparison. At the very end he emphasises this by saying that 'other strains of woe that now seem woe/compar'd with loss of thee will not seem so'. This is really a direct summary of what he has been trying to say throughout the rest of the poem.

These two poems have several similarities in theme and structure but use very different language and tones to illustrate their points.
*He also mentions 'fortune;' twice. 'Fortune' implies a force of God or something beyond the natural world. He emphasises how terrible this person's leaving would be by saying that if she joined 'with the spite of fortune' it would 'make me bow', implying that her leaving would be stronger than anything fortune alone could cause. This is repeated when he describes her leaving as 'the very worst of fortune's might' meaning that it would be the very worst even this outside power could do to him.

Examiner Comment

Level 3
A thoughtful, personal reading of both poems, clearly expressed, employing some critical terminology. It is occasionally descriptive, but there are moments of insight which compensate (for example Drayton: 'as if by repeating it it will become more true' and the 'hypothetical' nature of the Shakespeare). Discussion of the poems individually is stronger than the discussion of the connections between them; more of the latter and this essay would have reached Level 4. There is some contextual awareness of the sonnet form and the love lyric, too, though undeveloped.

Example Candidate Response 4

The two poems written by Michael Drayton and William Shakespeare were written during the same period and consequently have many similarities, yet they also have their differences with regards to the style and language use. The immediate similarity one can notice from looking at both the poems is the iambic pentameters used which was very commonly used in 16th century writers and particularly William Shakespeare. Both of the texts involve 'passion' and love which were also very popular themes which writers wrote about during the time period.

Michael Drayton's poem is an extremely passionate one involving a lover expressing his feelings for presumably his partner and their separation as they 'part' and also about seeing each other after their lifetime by 'his bed of death'. The romantic vernacular being used, such as 'kiss', 'heart' and 'love' stresses the lover's strong feelings towards his partner and repeated mentioning of death at the end of this selected text, for example 'from death to life' and 'innocence is closing up his eyes', there is a great urgency felt by the reader for the lovers to reunite and 'his failing pulse' creates great empathy towards the heart-broken man. The alliteration of the 'p' sound used in the line: 'pulse failing, passion speechless lies' also enhances the passionate sound of the poem and the rhyming of 'heart' and 'part' as well as 'Death' and 'Breath' at the end of the iambic pentameters illustrates the narrative using key words linked to the theme.

Shakespeare's poem however is more about the 'spite' and 'hate' a lover feels for the principle character of the text through it is also similarly about a separation between a a couple. One can tell that the main character in Shakespeare's poem feels just as strongly towards his partner as the character from Drayton's poem from the very last line of 'compar'd with loss of thee will not seem so'. The fact it is part of a rhyming couplet finishing the poem puts emphasis on the feelings felt towards his love and rhyming couplets were also typically used by William Shakespeare at the end of several scenes in his plays to create emphasise and a punchline, which is clearly what he has done in this poem. The mention of 'sorrow' and the character's bad 'fortune' again creates empathy towards the narrator and pathetic fallacy is also even being used to reflect his 'sorrow' when 'windy night' and 'rainy morrow' is used.

As one can see from comparing and contrasting both of the poems, the strong feelings of 'love' and 'passion' are felt by the main lover towards their partner, yet the Shakespeare poem is more about 'sorrow' and 'spite' towards the lover. The use of iambic pentameters and very similar passionate love and separation used in both poems show their similarities, but the different rhyming patterns and rhetorical techniques such as alliteration being used give them different effects on the reader.

Examiner Comment

Level 3–
A just competent answer which moves towards a structured argument, beginning with some valid general contextual comment in the introduction. Surprisingly, the fact that the poems are sonnets is not noted, though there are some comments on the use of iambic pentameter and the final couplet, finding pertinent comparison with Shakespeare's plays. Critical terms such as 'pathetic fallacy' are understood, though their significance is undeveloped. There is some attempt at detailed analysis, though the isolation of one word from its context in paragraph two ('kiss', 'heart' and 'love') is not very convincing. Comparison and contrast, albeit limited in scope, does continue throughout the essay.

Question 2: Prose

2 Write a critical appreciation of the passage taken from an autobiography by Frances Ann Kemble (1809–1893) describing events in 1830. Consider in detail ways in which your responses are shaped by the writer's language, style and form.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using direct quotation, to support points made in analysing it. Many different approaches are possible, but candidates should try to offer a coherent reading of the extract, relating closely to all its aspects, and perhaps making a judgement of its effectiveness. They may choose to work through the extract in a linear fashion, offering a running commentary, or they may approach it thematically; any approach is acceptable provided that they do not paraphrase.

AO2 – discuss the structure of the extract and the development of its thought. Candidates may for instance discuss effects of close observation of detail as well as the more excited (sometimes humorous) descriptions of a new technology encountered for the first time. They may also discuss the tone of a first person account.

AO3 – relate part to whole in detailed discussion of the extract, including opinions about its effectiveness. Many approaches are possible, all equally valid, provided that connections are made and justified in an organised manner.

AO4 – discuss the different literary, social and cultural contexts visible in the extract, including for instance the freshness of the experiences described, the technical achievements involved, or the particular point of view of the writer.

Example Candidate Response 1

This autobiographical extract is taken from a time of great mechanical and scientific importance shortly before the industrial revolution. It is clearly written for an intelligent, educated audience which was fast growing at this point in time and therefore the tone is serious and academic. However, the fact that these ideas are so new means that the phenomenon of steam travel is one that is difficult to understand, hence the author's use of metaphor and simile in order to make things more comprehendable.

From the start the language is formal, "We were introduced to" would not commonly be used in the present day but it does demonstrate how new this concept is. Instead of a simple journey this is an introduction to an entirely new idea. The author clearly intends to act as an audience to the fact that trains are "mares" which starts the longlasting comparison to a horse. However, it is evident that even the author cannot fully understand this new machine, describing it as a "curious fire-horse". His description, however, is extremely detailed so that the reader can form a vivid picture of the machine in his/her imagination. This asyndeton of "a boiler, a stove, a small platform…" shows the extent of this detail and makes the author seem pedantic in his style, but this would have appealed to the audience of

the time who were curious to learn. In order to make this description more effective the author uses a strong metaphor for the train as a horse. "two wheels which are her feet" has a sense of certainty which makes that reader feel more confident with the animalizing of the "beast". The contrast of the language and the mechanical and scientific language used throughout the piece is disconcerting for a modern reader who is used to a clear distinction between scientific reports and creative writing, words like "upper extremities" and "pistons" do not feel right when mixed with this description. However, the author is evidently trying to relate to an audience by showing his human and not necessarily over-scientific nature. Her interjections like "I suppose" make this very clear. She is also human in wanting to know about the dangers of such a machine, "unless suffered to escape would burst the boiler" certainly bears a sense of excitement in the danger and thrill of such a new machine. This is also an example of the language used in the piece which is not totally accessible for a modern reader. In the following lines Kemble shows that she approves of the new machine calling it a "wonderful beast", saying it is so simple "that a child might manage it" and that there is "no dreadful smoke". These seem tiny details but are evidence of the improving technological world of the time.

The following section describes the journey which the author thinks is like a fairytale. The metaphor of the horse and the train has gone so far that the author "felt rather inclined to pat" the train. This demonstrates a sense of pride in the machine and conveys the author's emotions to the audience. It is at this point that we realise just how valuable a source this extract is as the author mentions that Mr Stevenson was present. We can hence assume this was one of the very first journeys and that Kemble's information has been confirmed by the creator himself. The journey seems very personal and the description of Stevenson having taken [Kemble] on the bench with him" makes the scene seem intimate and thus more special. However, it is clear that the engine was still primitive as it moves at "ten miles an hour" and is "ill adapted for going up and down hill", though this does not appear to detract from the wonder of the "magical machine". The image of the train moving between the "great masses of stone" is very powerful and suggests a battle of technology versus nature which is later shown by the artificial [borders] of woodwork. The seer scale of the "sixty feet high" walls is a reflection of the scale of this revolutionary beast, and Kemble clearly wants to make this clear, hence the noting of figures. There is also an air of mystery to the journey which "no fairy tale was ever half so wonderful as" as the smoke is described as "flying white breath" and people look down in amazement "like pigmies in the sky".

The final section start once again with the human interjection of "I must be more concise" which suggests the author could write a huge amount about this phenomenon. The focus is on both the technology, "the distance being sufficient to show the speed of the engine" and then enjoyment "most beautiful and wonderful"; the author evidently admires both the science and beauty of the train. It stretches beyond mankind and nature as it crosses a ditch that "no human foot could tread without sinking", which shows Stevenson and his creation to be almost frightening. The complex but ambiguous description of how this crossing works with phrases such as, "as he called it" which shows the author can not completely understand. The interesting insight into the background of the project and the "stumbling blocks" it caused demonstrates not only the difficulty of creating such a machine but also the debate it caused throughout the country. The author, however, is clearly more interested in the train itself and thus quickly returns assuring us that "the road does float", the italics showing his confidence in the machine and clearing up any concerns. However, by saying "I hope you understand me", we can see her knowledge that this new idea will be incomprehensible to some readers. The final few lines show Stevenson's forward thinking. Words like "artificial" and "sufficiently consolidated" show the extents he has had to go to in order to make the machine safe, and in so doing has totally broken away from nature and turned to the "artificial".

Kemble's extract is hugely interesting as it comes from a time of radical change. The incessant description shows the author's excitement of this new phenomenon, while the ongoing horse metaphor is a clear attempt at relating to the educated and curious target audience as well as making the description more widely accessible. The use of language shows the technological nature of the machine as well as its mystery. Therefore the tone is serious, but also extremely excited at this revolutionary concept.

Examiner Comment

Level 6
The essay begins well and clearly, but develops quickly to reach sophistication, with personal, insightful ideas succinctly organised. The complex effects of the author's style are soon grasped and some very close analysis results, relating the piece to its effects on a modern reader. The third paragraph is full of illuminating analysis, both of the fairytale mood and the theme of nature against technology; and the penultimate paragraph is cogently and eloquently argued. The answer becomes more perceptive and subtle as it progresses. There is a seamless relationship between part and whole, and the discussion of context is very well-informed.

Example Candidate Response 2

This passage from an autobiography describes an early demonstration of a steam-powered railway in 1830. The energetic and affectionate language used by the writer conveys the great enthusiasm and excitement that must have surrounded this revolutionary machine.

The engine is immediately personified, reflecting the affection for it, "We were introduced to the little engine which was to drag us along the rails". The use of the diminuative "little" adds to this affection and also hints at how surprised the writer is at the capability of such a machine. The engine is then compared to a "mare", another sign of affection.

The description of the engine as a "fire-horse" is markedly more dramatic, calling into mind the ancient Greek sun god whole pulled the sun across the sky in his chariot driven by flaming horses. This majestic, mythological image emphasises how impressed the writer was with the power and capability of this engine. The affection for this engine continues for some time, as the writer constantly refers to "It" as "she" or "her", and continues with the imagery of the horse. It is described as capable of being "thirsty" as having "feat" and "steal legs", "hip-joints" and "reins, bit and bridle". All these images come together in a lively energetic picture of this mechanical animal, which the writer sums up wit "wonderful beast". The affection comes to a slightly comic climax as the writer admits, "I felt rather inclined to pat (…) this snorting little animal".

As the writer begins to describe the actual journey the engine is taking, more attention is paid to the drama of the invention that was hinted at in the word "fire-horses". First, the writer describes the magical fluidity of the movement of the machine, and her amazement at it, "…how strange it seemed to be journeying on thus, without any visible cause of progress other than the magical machine, with its flying white breath, and its rhythmical unvaried pace…". The use of the word "magical", the continued use of metaphor and beauty in "flying white breath" and the elegance of its "rhythmical, unvarying pace come together in a fantastical image that conveys the amazement with this great work of engineering. This fantastical imagery continued, "…these great masses of stone had been cut asunder to allow our passage thus far below the surface of the earth, I felt as if no fairy tale was ever half so wonderful."

This is an explicit link to the realm of fantasy and is continued as the writer describes people looking lie "pigmies standing in the sky". The explicit transition into fantasy is reflective of how truly awesome the writer finds the capability of the steam railway.

The writer continues to build drama around the train as it glides across the "swamp, of considerable extent". First she describes how "no human foot could tread with sinking" into the swamp, and then emphasising how the train could pass at "five and twenty miles and hour" over that same swamp.

Thus, the writer describes in awe and with affection this great new railway. By comparing the engine to a "mare", and giving it body parts and thirst, it is brought to life as an image. By comparing it to a "fire-horse", and commenting on the great rock "cut asunder" to let it pass; comparing it to a fairy tale, and making other links to fantasy, drama and sheer awesomeness are injected into the description, reflecting the great excitement surrounding the machine and the journey it is capable of.

Examiner Comment

Level 5
This is a lively, well-focused piece, with particularly good analysis of language to support the reading. The discussion of the horse metaphors and the fantastical imagery is assured and convincing, as is the consideration of Kemble's tone. Part and whole are related fluidly throughout. There is a little comment on the context of the piece in the opening paragraph.

Example Candidate Response 3

Frances Ann Kemble wrote her autobiography very shortly after the affiliation of women which was in 1792 which marked a great revolution in the publishing of women's writing. It was also written soon after the agricultural revolution and edging on to the industrial revolution which is clearly made known by Kemble's detailed description of the train journey in her large paragraph.

The first extremely noticeable point about this text which can be seen is the amount of detail Kemble goes into whilst describing her journey. The list she creates when describing what the 'little engine' (meaning a train) consisted of is five lines long and even goes as far as explaining how for the 'barrel' of water would prevent the horse from 'being thirsty'. The knowledge of what will 'diminish the speed' and what the 'small glass tube affixed to the boiler' will do is overly detailed and also represents the fascination of the time with the new up and coming supposedly 'magical' machines as a result of the industrial revolution, which Frances Kemble emphasises when she writes 'you can't imagine how strange it seemed to be journeying on this'.

Interestingly enough, as a result of the pure fascination and the great detailed description of the train and the journey, nature is barely written about despite being a common theme for writers of the same time period. The repetition of the words 'moss' and 'swamp' shows the only natural landscape surrounding the 'rails'. Even these two characteristics of the landscape are extremely unattractive and were also most probably caused by the creation of the railway though Kemble shows no sign of unhappiness as a result of this as she is amazed by the creations from the industrial revolution and is consequently oblivious to the destruction of her surroundings.

Frances Kemble however does show some consideration towards the arrival attached to the carriage

which shows that despite the agricultural revolution and the industrial revolution changing the ways of nature in a 'strange' way, Frances Kemble does notice the mistreatment of the horse by writing 'I felt rather inclined to pat', rather than let the animal be dragged along by a train and who is also noticably 'ill'.

As one can see from this extensively long paragraph, Frances Ann Kemble does not give away any personal descriptions about her feelings but merely describes in detail the way in which railways work which mainly stresses her fascination with the industrial revolution which was extremely common with writers of this period. The lack of concern with the environment changing around her is also very noticeable and 'I hope you understand me' entices the reader and stresses Kemble's want to describe to the world how the 'miracle' engines work.

Examiner Comment

Level 2
A basic, mostly relevant answer. There is a general attempt to contextualise the extract, though its assertions are rather broad and simplistic. However, there is not much attention to the detail of language, and there is a misreading of the metaphors linking the carriage with a little horse, as well as other rather tentative and unconvincing claims about 'nature'. There is some evidence of part/whole connections.

Question 3: Drama

3 Write a critical appreciation of the extract, which is the opening of *27 Wagons Full of Cotton* (1945) by Tennessee Williams, making clear your view of its dramatic effectiveness.

Mark Scheme

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text and using direct quotation to support points made in analysing it. Many different approaches are possible, but candidates should try to offer a coherent reading of the extract, relating closely to all its aspects, and making a judgement of its dramatic effectiveness. They should refer specifically to dramatic qualities – i.e. those aspects of the extract which relate to its creation as a work for performance to an audience and interpretation by actors. They may choose to work through the extract offering a running commentary or they may organise their responses thematically; any approach is acceptable provided that they do not paraphrase the content.

AO2 – discuss the form and structure of the extract, its use of characters and off-stage voices to develop its theme through words and action. Candidates may discuss such aspects as the effects of setting, stage directions, sound effects and lighting; the sense of mystery and alarm; the contrast between the actions and purposes of Jake and those of his wife; the violence and threat at the end of the extract.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general examples in the extract. Different possible interpretations and judgements of the extract's effectiveness may be cited. No particular line is required – the ability to recognise and create

connections in a structured way to answer the question is looked for.

AO4 – discuss the different literary, social and cultural contexts of the extract.

Example Candidate Response 1

The opening of Tennessee William's play, '27 Wagons Full of Cotton', immediately establishes a Southern setting, which is evident in the Southern dialect used. Williams aligns himself with the Southern Gothic tradition, which included writers such as William Faulkner, who explored the decline of the American South.

Williams creates this stereotypical Southern setting primarily through the very specific nature of his stage directions, although phonetic spelling also highlights the play's location. Williams places the play "near Blue Mountains, Mississippi" – in other words the Deep South of America. Moreover, Williams' description of the Meighans' cottage states that its should be "of Gothic design" and include "two Gothic windows". The repetition of the word "Gothic" within a Southern setting prompts a connection with the Southern Gothic. The Southern Gothic focused on the decay of the South's traditions. In this sequence, "The Syndicate Plantation" is set on fire. The plantation acts as a symbol of the South gone by, with its connotations of the slave trade and rich white Southerners. However, the fact that the plantation is burning down suggests that it will not survive and neither will the values associated with it.

Indeed, Tennessee Williams portrayed the decline of the South in his play, 'A Street Car Called Desire'. The character, Blanche Du Bois, an archetypal Southern belle, has lost her wealth and ultimately loses her mind. The description of the Meighans' cottage, with its door of "richly stained glass", and windows with "fluffy white curtains gathered coquettishly" is reminiscent of Blanche's treasure chest, dresses and flirtatious behaviour. The common factor is principally the element of costume and masking. Despite Blanche's elaborate outfits and coquettish demeanour, she is a broken woman. Similary, the impressive stained glass door and over-the-top curtain arrangement fail to disguise the tensions in the Meighans' relationship.

The first character to speak in the play is Flora, who calls out to her husband, Jake. However, she receives no response from Jake. It seems that Flora cannot depend on her husband, whom the audience has already witnessed "rapidly" exiting the scene. This is later confirmed when Jake returns and Flora again seeks reassurance and attention. At first Jake humours her, asking "Whatsamatter, Baby?", before leisurely drawling, "Feel my baby's heart?" and groping her "huge bosom". This exchange seems playful and affectionate but Jake suddenly snaps. Jake manhandles Flora "roughly" and "sharply" orders her to , "Shut up!". The sudden nature of Jake's mood swing shocks the audience and marks him out as unpredictable.

This instance adds weight to the audience's initial suspicions of Jake. The first sequence of action of the play that the audience witnesses is Jake "[scrambling]" out of the door, before "[racing]" to his car and "receding rapidly" into the distance. The speed at which Jake, whom Williams describes as, "a fat man of sixty", moves indicates that he is in a hurry to do something. Moreover, this 'something' seems important, as Jake's speed of movement is apparently out of character (the audience later sees him "[ambling casually]". At first, the audience does not comprehend what Jake's intentions are but when they consider the "muffled explosion", which is later heard in the context of the "gallon of coal-oil"

that Jake was carrying, they soon catch on.

Flora, meanwhile, appears oblivious to Jake's involvement in the fire. Whilst she is shocked at the news of the fire, reacting with the exclamation "Oh my Go-od", she does not pick up Jake's suspicious behaviour. Jake's exaggerated casual front does not cause any interest from Flora, who is clearly more focused on herself. Flora blathers on about a headache, her lost purse and Coca-Cola, but fails to recognise that her husband has done anything wrong. Even when she demands "What's the matter with you?", it appears to be more of a rhetorical question. Flora is far more consumed with trivial and selfish matters to see what is staring her in the face.

Ironically, Flora asks Jake, "What uh you take me faw? No sense at-all?". Just as the audience is capable of seeing what Flora cannot in Jake, the audience appreciates the dramatic irony of Flora's comment – given that she has no idea what is going on. Indeed, Flora is something of a comic character. In her first speech, she "gives a long nasal call", which is echoed by a mooing cow. Moreover her lack of awareness is comical to the audience. Nevertheless, the attributes that render Flora a humourous character – selfishness, childishness and obliviousness – set her up to come into harm; this is evident when Jake "grips her neck with both hands" at the close. The audience already know what Jake is capable of – and now it appears that Flora may too find out. The drama is heightened as the audience foresaw this happening.

The sequence is one of dramatic effectiveness. In particular, though the opening of the play, the audience immediately are subdued by an explosion. The dramatic effect of the explosion is enhanced by the "distant voices" to be heard. A number of "shrill" voices utter exclamations of disbelief such as "Oh my God!" and "Why, it's a fire", interspersed with panicked questions. The quick-fire nature of the questions combine with the "shrill" pitch of the voices and "fine whistle sounds" to give rise to dramatic intensity.

Overall, the extract exploits the tension between what the audience see and learn, in contrast to what the characters do. In main, drama derives from the inability of Flora to recognise the threatening nature of the situation.

Examiner Comment

Level 6
This well-structured insightful essay opens with a comprehensive contextual comment relating the passage to Deep South concerns and Williams's other plays. It is integrated well into the analysis which follows, with a particularly perceptive linkage between Blanche Dubois's pretensions and the description of the Meighan's home/relationship. Close analysis follows, with emphasis on effects, and skilfully supported from the text.

Example Candidate Response 2

The extract, taken from the opening of Tennessee Williams's '27 Wagons Full of Cotton' is set in 1945 in the deep South of America. At this time the Great Depression was in full swing following a period of intense prosperity in the 1920s. The main tension of the extract is before what the audience knows and what the characters know. This develops into dramatic irony when it is clear that the audience at times knows more than Flora and Jake.

Williams sets the scene up for the audience and makes it seem quite 'idyllic', the 'coquettishly' arranged curtains overall 'doll's house' image of the house and the sunset described as a 'faint rosy dusk' create a feeling of a quite middle-class perfection. This, coupled with the clearly remote and agricultural scene, make it all the more dramatic when first, the audience sees Jake leave the house in a hurry, and then there's an explosion. It is clear to the audience that these are not normal occurrences as Jake is described as scrambling and racing, while the reaction to the explosion is described as 'shrill'. The opening of the scene contributes to the tension between the characters' knowledge and that of the audience because before there is any dialogue, it is possible that we have witnessed the early stages of an apparently huge crime.

The middle of the extract also highlights some disparity between what the audience and characters know. After discovering the suspicions of the people that it is the plantation that has exploded, it becomes apparent that Flora has been affected by this. Described as climbing the porch 'laboriously' and speaking 'tragically' it is unclear whether she suspects immediately that is where her husband has been or whether she fears for a life that may have been lost (her husband's? or even a lover?). However, her exclamation when her husband reappears suggests the former, that she has suspected her husband's involvement. Furthermore, the way in which she lets slip the fact her husband is absent – before she knows of the plantation – increases the dramatic irony later in the scene when we realise Jake doesn't want people to know where he's been. This also makes the scene highly dramatic as it draws the audience in. Is it already too late? Will people already be linking him to the explosion as the audience has done? And, will he kill Flora, as this fact is also left uncertain by the extract.

And the tension is highlighted by the scene that of the relationships between men and women, which seem to be quite violent, and the assumed roles for them, especially women. For example, Jake assumes that Flora needs to get ready to go into town to get some Coca-Cola, therefore epitomising her as a woman. She contributes to this by claiming she can't find her bag, and her seeming reliance on her husband; 'look 'n' see if uh left it in the Chevy Jake?' However, she is clearly more knowledgeable than she appears, contributing to the first tension 'How'd I know what happened?' Here it is apparent to the audience she is feigning ignorance as she has already been told what's happened and already suspected her husband was involved. Therefore the audience gets the impression of a character and a life unfulfilled, only living how she was expected to by a largely male dominated society. Thus, the scene is very effectively dramatic as the audience want to see if this character will develop into her potential.

Both the tension – between man and woman and the audience and the characters – are conducted dramatically in the last section of the extract. The audience is already aware that Flora suspects Jake of involvement in the explosion, and that she has told others that he wasn't at home at the time of the explosion. Therefore Jake's aggressive abrupt assertion of 'I ain't been of th' porch' seems futile, and the audience can do no more other than to expect this lie to be uncovered. Furthermore, the way in which Jake easily overpowers Flora highlights the physical difference between men and women and the ease at which the characters restore the assumed roles of man and woman.

Jake, throughout the scene, only speaks in monosyllabic, single sentences, punctuated by Flora's babble. This builds tension in the scene, so that the audience is expecting something dramatic to happen. When it does the strangling is reminiscent of the multiple stranglings in 'Of Mice and Men', a contemporary novel with this play in which less powerful creatures (first a mouse, then a girl) are suffocated because they refuse to cooperate with Lennie – the gentle yet simple perpetrator of these crimes. Audiences maybe aware of this novel and therefore also make the link, therefore, for this reason they may be expecting dramatic things to come (the novel ends in Lennie's death) contributing

to the dramatic effectiveness of the scene.

However, probably the most effective technique employed in the extract is the way we are left to wonder what happens to Flora. In the last section of the extract Jake's aggressive and dangerous side appears warning of more danger to come.

In conclusion, the tensions of man versus woman and the audience versus the characters' knowledge are explored throughout the extract of the scene. Both these tensions create an effectively dramatic opening to the play, and the unresolved conclusion to the extract draws the audience in ready to see more as all effective opening should. The way that the horror, first of the explosion, men of the strangling are contrasted with the idyllic scene also make the scene dramatic, foreshadowing more danger on a paradise-esque backdrop.

Examiner Comment

Level 4
A proficient response, thoughtful and personal. The work is effectively organised and supported, remaining well focused on audience response. There is a confident discussion of characterisation, with interpretation and some analysis of language and structure. Contextual references are not entirely accurate, but this does not detract too significantly from the essay's proficiency of approach.

Example Candidate Response 3

The opening sets the scene very vividly in the mind of the reader, and anyone to direct the play. The stage directions throughout help to set the scene, and are answers to unasked questions. The design, and therefore I believe, the play itself is very gothic, with its 'Gothic design and two gothic windows.' The fact that it is 'not unlike a doll's house' gives the reader the impression that the house should be tidy, and quiet. This illusion is shattered almost immediately by the shouting of Flora, 'Jake'. It appears from Flora's opening monologue that Jake is willing to do anything for her, and she expects it of him. In contrast to her high-pitched, whiney voice, the 'locusts' seem to provide a calm, eeiry atmosphere. They seem to be there just to break the silence of the natural world and give the impression that the wind is at peace, this illusion is shattered by the shouting of 'Ja-ay-a-a-ake!'.

The voices seem to be chorus work this was largely influenced at this time by playwrights such as Artaud, Brecht and Berkoff. This chorus work seems to be there to confuse the reader; who are the voices? The broken syntax used seems to reflect the panic in the atmosphere. There is an air of secrecy around the play, when the 'Syndicate Plantation' is mentioned everyone seems to come to life, 'Oh my God! Let's Go! (a fire whistle sounds)'.

It seems strange that the stage directions should say 'she speak tragically to herself', because this is what she appears to have been doing the whole time. This piece seems very Theatre of the Absurd, in which characters ramble to themselves to fill up the silence. Theatre of the Absurd pieces also have a sense anonity, as seen here with the explosion, and Jake sneaking around. Up until Jake's return the atmosphere seems calm, and his first line seems to break this, the line seems false and its as if he knows what the matter is really. He calls Flora 'Mrs Meighan', but the reader gets the impression that he is her husband, so by calling her this he is putting her in a status above him; a status she does not hold. The repetition of him calling her 'baby' seems to be patronising. Then his tone changes for no

particular reason, 'shut up! (He pushes her head roughly)' his tone becomes harsh, almost defensive. When he next attacks her, he calls her 'baby' again, this proves his words are in direct contrast to his actions as at this point he 'grips her neck with both hands'. Jakes final line is sinister to the reader, clearly he has 'been off th' po'ch' as the opening shows him 'scrambling out the front door and races around the house.'

The reader of this passage comes to the conclusion that with the 'gallon can of coal-oil', Jake started the fire at the 'Syndicate Plantation', and he is defensive and is trying to make his wife lie for him. It seems that Flora already had an idea though, when she 'climbs laboriously' and sits on the swing, it seems she knows something her alliteration and repetition of 'Nobody! Nobody! Never! Never! Nobody!' implies. She is panicked and knows wrong has been done.

The language in this section helps set the scene in Mississippi. The play is written how the words sound, look'n see if uh laid it on th' swing.' This gives the impression that Flora seems child-lie, she can't do anything for herself, and the words are simple, to fit her lifestyle. Their lives seem perfect on the outside with their 'fluffy white curtains' and 'richly stained glass', but it seems they keep secrets. The neighbourhood seems perfect, with them all rushing off to help with the disaster, yet it has an undertone of them being nosy, and wanting to know all the town's business.

While there is a slight description of Jake, 'a fat man of sixty', there is nothing to describe Flora, other than her 'large bosom', so this allows for the reader to use their imagination. Jake who has know Flora for a long time seems to plant seeds in readers brains that she is dumb, not clever. He physically grabs her by the throat and tells her to listen three times before lying to her. He feels the need to be brutal to get through to her, even though she uses 'babyish tones' and acts young for her age, she seems to enjoy his patronising of her, 'feel my heart'.

As a theatre piece I feel this scene is rather effective because there is a lot of detail squeezed in, yet the pauses and silences help draw it out. There is a lot of action in the piece, most of it justified.

Tenessee Williams is well known for his gothic pieces, for example 'A Streetcar Named Desire'. In all of his plays, his stage directions and sound cues help, e.g. SND, 'hot trumpets sound' as Blanche gets raped. In this play, the 'locusts' seem to provide the air of suspense and horror. The readers feel pathos towards the character of Flora.

The name Flora seems to be delicate, innocent and flower-like. None of these do the character actually seem to be. She is loud, large and commanding. She slaps at the 'gnats', yet she doesn't fight back when Jake attacks her, she just questions his movements.

Examiner Comment

Level 3

This essay reaches competence: it is relevant, clearly written and conveys ideas within a structured argument. Observations are made and implications considered, though the digression on Theatre of the Absurd is unhelpful. There is some critical discussion of the ways that form, structure and language create meaning in works of drama, with some relevant observations of the relationship between Flora and Jake.

Paper 4 Personal Investigation

In order to give Centres the widest possible range of exemplars from the Personal Investigations, the work which follows is divided into six distinct parts: Introductory Sections; Textual Knowledge; Analysis of Form, Structure and Language; Linking Texts; Alternative Views and Contexts. For each of these parts, extracts from Personal Investigations are given to illustrate the range of attainment.

Levels Descriptors: Personal Investigation

Assessment Objectives 1, 2, 3b and 4 are addressed in the Personal Investigation.

Level 1 0–1 marks

Some response to the question and the investigation topic

- some response to texts and topic with some limited textual support; argument may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times;
- little or no evidence of understanding of the roles of form, structure and language in shaping meaning;
- little or no evidence of comparisons and connections being drawn between the texts chosen for personal investigation, and only occasional relation of the part to the whole where appropriate; little or no evidence of connections made between different interpretations of texts or use of academic research on the chosen topic;
- little or no evidence of awareness of the significance of literary/social/cultural context.

Level 2 2–5 marks

A basic, mostly relevant response to the question and the investigation topic

- advances an appropriate, if occasionally limited, response to texts and topic, making reference to the texts to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure;
- comments appropriately on elements of the roles of form, structure and language in shaping meaning;
- able to give some consideration, which may be narrowly conceived, to the presence of connections between the texts chosen for personal investigation; able to relate part of text to whole where appropriate; occasional evidence of connections made between different interpretations of texts or use of academic research on the chosen topic;
- some consideration of literary/social/cultural context which may be simplistic at times.

Level 3 6–10 marks

A competent, relevant response to the question and the investigation topic

- advances an appropriate response to texts and topic making reference to the text to support key points; clear written expression employing some critical terminology, conveying ideas within a structured argument;
- critical discussion of the roles of form, structure and language in shaping meaning;
- discusses connections between the texts chosen for personal investigation; relates part of text to whole where appropriate; appropriate reference made to connections between different interpretations of texts or use of academic research on the chosen topic;
- some relevant consideration of literary/social/cultural context.

Level 4 11–15 marks

A proficient response to the question and the investigation topic

- thoughtful, personal response to texts and topic with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation;
- confident critical discussion of the roles of form, structure and language in shaping meaning;
- draws relevant comparisons/connections between the texts chosen for personal investigation; relates part of text to whole in a coherent argument, where appropriate; critical comment, where appropriate, on different interpretations of texts and ways of reading texts or use of academic research on the chosen topic;
- some apt consideration of literary/social/cultural context.

Level 5 16–20 marks

A very good, focused response to the question and the investigation topic

- thoughtful, personal response to texts and topic with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised;
- assured critical analysis of the roles of form, structure and language in shaping meaning;
- makes insightful connections between the texts chosen for personal investigation; relates part of text to whole in fluid manner, where appropriate; discussion, where appropriate, of different interpretations of texts and ways of reading texts or use of academic research on the chosen topic;

- consideration of literary/social/cultural context integrated into the argument.

Level 6 21–25 marks

A sophisticated response to the question and the investigation topic

- exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised;

- perceptive and subtle exploration of the roles of form, structure and language in shaping meaning, elucidating debates with tightly analysed evidence;

- makes illuminating comparisons between the texts chosen for personal investigation; relates part to whole in a seamless manner, where appropriate; sharply focused analysis and discussion of different interpretations of texts/academic research/relevant critical debate where appropriate;

- well-informed discussion of the significance of literary/social/cultural context.

Introductory Sections

Example Candidate Response 1: Consider the poets' attitudes towards the relationship between God and man [Hardy and Hopkins]

Throughout the poetry of Hardy and Hopkins, and of other poets dealing with similar issues, the relationship between God and Man tends to be defined by how near the poet places man to the centre of the universe. Hardy's approach is determinedly anthropocentric; the place of man within the overarching scheme of the cosmos is central. In poems like *The Darkling Thrush*, Nature is imbued with signs of human limitations, while God himself is conceived of in similarly human terms. Not only does he attribute conversational abilities to the God encountered in *God-forgotten*, but he also attributes to him human responsibilities in *The Bedridden Peasant* by likening him to an inadequate father, who has left us "in helpless bondage thus/To time and change"[1]. The failure to fulfil these obligations leaves Hardy with beliefs of, at the very least, deep agnosticism. God's existence would in some ways be worse than his non-existence since, having failed to perform the basic duties that might be expected of him, he is rendered the inept and enervated figure depicted in the above two poems. Hardy ensures with the bitterly ironic tone of *God-forgotten* that we do not take the relationship with him very seriously, still less consider ourselves to have any responsibilities *towards* him.

Hopkins' depiction of the relationship is entirely different, as a result of the contingent, rather than intrinsic, importance ascribed to man. Humanity is greatly valued, more so perhaps than by Hardy: "I find myself both as man and as myself something most determined and distinctive, at pitch, more distinctive and higher pitched than anything else I see"[2]. However, this value comes only from his position within a religious framework, only from fulfilling fundamental duties without which his existence is rendered purposeless. For, as Graham Storey has pointed out, Hopkins' life was governed by a belief in St Ignatius' creation statement[3]: "Man was created to praise, reverence and serve God Our Lord, and by doing so to save his soul". The place of man within the overarching scheme is subsidiary; he is significant only in relation to God, who is here perceived as wholly 'other', and not anthropocentric in the least - "his mystery must be instressed, stressed"[4]. The same is true of another great poet of faith, George Herbert, whose poem *Man* discusses its subject matter as "a stately habitation" erected by God. He is thus, as the author stresses, incomplete while his maker does not "dwell in it", for all that he may be "ev'ry thing/And more"[5]. As with Hopkins, it is we who hold responsibilities, rather than God, who is depicted as wholly impenetrable and mysterious in such a way as to preclude him from being associated with such duties.

Thus, works still more intensely irreligious than Hardy's, notably James Thomson's *The City of Dreadful Night*, focus on man and his suffering; works of more unchallenged faith than Hopkins, such as the ebullient, pre-Darwinian innocence of George Herbert, push man towards the peripheries. Curiously, there is a common evidential basis used to support many of these divergent views on the

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1 Thomas Hardy, *The Bedridden Peasant* in *Selected Poetry*, ed. Samuel Hynes (Oxford, 1994).
2 Gerard Manley Hopkins, "Comments on the Spiritual Exercises of St. Ignatius Loyola" in *Poetry and Prose of Gerard Manley Hopkins*, ed. W.H. Gardner (London, 2008), p. 145
3 Graham Storey, *A Preface to Hopkins* (London, 1992), p. 33
4 Hopkins, *The Wreck of the Deutschland* in *Poetry and Prose of Gerard Manley Hopkins*, ed. W.H. Gardner (London, 2008). All other Hopkins poems are taken from this volume.
5 George Herbert, *Man in the Complete English Works*, ed. Ann Pasternak Slater (London, 1995). ALL other Herbert poems are taken from this volume.

centrality of man. This is the natural world, in which Hardy finds signs only of man and his failings, and hence evidence of God's absence or indifference. Hopkins by contrast displays a sense of awe the sheer wondrousness of the world around him. "The noble view of this Lancashire landscape ... bleakish but solemn and beautiful"[6] is a typically rapt observation, and is part of a concerted attempt to find what is inspiring in it, rather than what is ordinary or unsavoury. Throughout his work, an ecstatic perception of the world serves to reinforce his religious feeling: "the world is charged with the grandeur of God", as the first line of *God's Grandeur* declaims unequivocally, as though simply observing the world provides us with signs of him. For there is an unquestioning assumption that God must be the source or origin from which these wonders emerge; "He fathers-forth whose beauty is past change: Praise him", the poem concludes. The natural wonders fixed upon so intently are thus identified as support for the Ignatian principle; man, being able to enjoy such these wonders, must surely be beholden to the God who created them.

If Hopkins looks at nature and sees "the grandeur of God", Hardy looks at it and sees only "the century's corpse outleant", a characteristically anthropocentric view. The features identified are far more human than deistic, insofar as the ideas of an immortal God and a "death-lament" are wholly incompatible. The landscape serves as evidence to support Hardy's view that God is absent and ineffectual. The same source is thus manipulated to support two divergent stances. On the one hand, Hopkins strikingly conveys a minutely sensitive and overwhelmingly emotional response to what might seem the most ordinary of sights. The bold statement with which Pied Beauty opens, "Glory be to God for dappled things", immediately projects a startling connection of the exalted and transcendental with the everyday. Hopkins appears determined to identify everything as a sign of God's existence, just as Hardy appears determined to perceive things in such a way as to signal the opposite. Consider Hopkins' The Windhover alongside The Darkling Thrush, poems that both depict birds, and even both depict them accompanied by a certain amount of joy; the Windhover, who "rung upon the rein of a wimpling wing in his ecstasy!", and the Thrush, who sings a "full-hearted evensong/ Of joy illimited". The latter image is less effulgent than the former, but the general impression of both is not dissimilar. The crucial difference lies in the context; whereas the significance of the *Windhover's* magnificence is sufficiently great for him to occupy an entire poem, Hardy's Thrush only appears after two stanzas have elapsed. Thus, half of the poem is spent establishing the setting of an oppressive winter landscape, in the context of which the bird's sentiments seem frankly inappropriate. The joyousness of the Thrush is pushed concertedly into the background, since there is "so little cause for carolings". Hardy's impression of the surroundings certainly form a stark contrast to Hopkins' impression of Lancashire:

The land's sharp features seemed to be
The Century's corpse outleant,
His crypt the cloudy canopy,
The wind his death-lament.

Nature is here approached with a clear agenda and set of beliefs that are impressed upon it, as "the cloudy canopy" and "the wind" constitute evidence for God's absence, for either his non-existence or his failure to intervene. The same is true of Hopkins, albeit with a markedly different agenda. Is "whatever is fickle, freckled?" really perceived as intrinsically beautiful, or is the poet etching his beliefs onto it? Hopkins' writing entails a curious blurring of the distinction between, on the one hand, reinforcing a belief in God with observations of natural beauty and, on the other, identifying beauty in nature *because* of an *a priori* belief that it was created by God. Similarly, there is in Hardy's work

6 Cited in Graham Storey, opus. cit, p. 45

a fine line between reinforcing a belief in chaos with observations of natural disorder and identifying disorder in nature because he perceives it to be present in human existence. The idea that he was having anything less than a spontaneous impression is one that Hardy would have reacted against; his writing was, according to him, "simply an endeavour to give coherence and shape to a series of seemings, or personal impressions".[7] As Barbara Hardy observes, he hated being labeled as "systematic and dogmatic"[8] in his writing. And yet, there are indications of a personal *weltanschauung* being projected onto his observations as, writing in 1901, he sees his turn-of-the-century nihilism reflected by "the land's sharp features". Rather than just serving to stimulate new thoughts, the world serves for both writers as a pliable surface onto which thoughts independent from it are impressed, of human death and dissolution in the one case, of immortal glory in the other.

7 Thomas Hardy, Preface (August 1895) to *Jude the Obscure*, ed. P. Ingham (1895; Oxford: Oxford University Press, 1984), xxxxv-xxxvi

8 Barbara Hardy, *Thomas Hardy: Imagining Imagination in Hardy's Poetry and Fiction* (London, 2000), p. 59.

Examiner Comment

Level 6
The essay begins immediately with a sophisticated comparison between Hardy and Hopkins. No time is wasted: close textual analysis, perceptive contrast and apt critical comment are all drawn together to form the introductory section of what will develop into an outstanding essay, whose clarity and eloquence on a complex topic are evident from the outset.

Example Candidate Response 2: How are religious ideas and religion presented in *Frankenstein* and *Confessions of a Justified Sinner*?

The presentation of religion and religious ideas in Frankenstein and *Confessions of a Justified Sinner* is highly moralistic. Both texts, in one form or another, address the legitimacy of those who believe themselves to be elect and exempt from normal moral rules. The novels both pass moralistic judgements on the protagonists, who suffer from the consequences of their indiscretions. Hogg's treatment of those who believe themselves elect is clearer than Shelley's, although both texts pass similarly harsh judgements on the idea of election or justification.

The presentation of religion in the texts centres on characters engaging in behaviour prohibited by religion. Frankenstein's creation of the monster is an example of prohibited behaviour, due to a belief in the creation of life being reserved for the divine. Paul Sherwin's analysis that "transcendence is equivalent to transgression"[1] seems correct. Shelley's belief is that Frankenstein is transcending behaviour befitting mortals. The novel's alternative title of *Modern Prometheus* is important. Like Prometheus, Frankenstein commits an act prohibited by the moral framework in which his tale is operating. Like Prometheus, he is punished as a result of his possession of prohibited knowledge. A parallel is drawn between the myth and the novel, with a direct correlation between Frankenstein's actions and those of Prometheus. Byron's *Prometheus* elucidates the idea of Prometheus committing a crime against the Gods although, interestingly, Byron presents Prometheus in a much more positive light than Shelley's presentation, saying "Thy Godlike crime was to be kind".

The passages involving Walton, with which Frankenstein's narrative is framed, help our understanding of Shelley's presentation of religion, again in the context of prohibited behaviour. Walton's quest to reach the North Pole, in many ways the pinnacle of exploration in the early nineteenth century is Shelley's example of prohibited knowledge. Paul Sherwin describes Walton's quest as an attempt to "capture the heavens in a glance"[2]. Sherwin's argument is that Walton is attempting to transcend his own earthliness. The fact that Walton abandons his quest is symbolic of Shelley's belief in prohibited knowledge. Given that he does not possess the knowledge of the North Pole, Walton is established as the innocent, prelapsarian Adam. His statement that "I come back ignorant and disappointed" is important. Shelley's language, in using the word "ignorant" does not have a negative connotation. In using the term "ignorant", Shelley is referring us to Adam's state of ignorance before the fall. It is an example of the religious language of the novel. Sandra M Gilbert and Susan Gubar refer to

1 Paul Sherwin *Frankenstein: Creation as catastrophe* PMLA vol 96 (Modern Language Association 1981) 883
2 ibid.

Frankenstein's transformation from "Adam to Satan"[3], drawing a parallel with Paradise Lost. By abandoning his quest for the North Pole, Walton has avoided the fall suffered by Frankenstein. In establishing the parallel between Walton and the prelapsarian Adam, without prohibited knowledge and of Frankenstein and the postlapsarian Adam, who possesses prohibited knowledge, Shelley portrays the figure that does not possess prohibited knowledge, Walton, as more fortunate than the one that does possess prohibited knowledge, Frankenstein.

In *Confessions of a Justified Sinner*, Robert Wringhim's actions are clearly prohibited by biblical doctrine. Robert's complicity in the murder of young Dalcastle is just one example of the series of prohibited actions he takes.

Frankenstein's actions are prohibited because of their disobedience to God, mainly because the knowledge of how to create life should, in Shelley's view, be for God alone. The question that this necessarily leads onto is as to how the protagonists themselves justify their actions. The answer to this should be discussed in terms of both believing that they are "elect".

In *Confessions of a Justified Sinner*, Robert Wringhim justifies himself and his actions in terms of being a religious "elect". From an early stage in his confession, this belief is highlighted by Hogg. In the first paragraph of his confession Wringhim attempts to justify his actions in the name of God, saying "I will let the wicked of this world know what I have done in the faith of the promises, and justification by grace". Gil-Martin's extreme manipulation of this belief leads to the serial murders committed by Wringhim. The reader does not endorse Wringhim's beliefs, due to the clear illogicality in his justification. If he were really fit for heaven, he would not commit the cardinal sin of murder. The incident in which he frames M'Gill, his schoolmate, is a clear example of Wringhim's lack of self awareness. Wringhim admits that "I was particularly prone to lying", yet then glories in his deception in framing M'Gill, shown in "I rejoiced and exulted exceedingly in it". He is unable to see that he is a hypocrite for lying, then allowing M'Gill to be punished for his own crime. Magdalene Redekop illustrates the flawed nature of pre-determination as well as Robert Wringhim's lack of self awareness, arguing that "Robert Wringhim's first sin is that of presuming to know his own end"[4]. This demonstrates that Robert is unable to see the consequences of his belief of himself as an "elect". All of his future sins and punishment lead from this first sin of "presuming to know his own end". Had he not believed himself to be "elect", he would not have committed his crimes.

3 Sandra M Gilbert and Susan Gubar, "Mary Shelley's Monstrous Eve" in *Frankenstein*" ed. By J Paul Hunter (W W Norton and company London and New York 1996) 231.

4 Magdalen Redekop *Beyond Closure: Buried alive with Hogg's Jusitfied Sinner* ELH Vol.52, No.1 (*Spring*) (John Hopkins University Press 1985) 160.

Examiner Comment

Level 6
There is a very clear, focused introduction to the essay, followed by a range of comparative points on the main texts for study and an appropriate critical comment. A complex argument, maintaining the contrast and supported by analysis of language, follows. In the fifth paragraph the essay moves onto discussion of one of the texts, the *Confessions of a Justified Sinner.* This is a strong start to a very good essay.

Example Candidate Response 3: Consider the Importance of Setting in 20th Century American Drama and Fiction

In the Oxford English Dictionary, "setting" is defined as a place or time in or at which a play or story is represented as happening, or the scenery or staging of a play. Setting is used by authors to create an undertone in a piece of writing. Such things as clothing style, weather and climate, time of day, or local scenery can affect the reader's or audience's view of a character or situation, in terms of how they do or do not fit in with others, or predictions of what may happen.

John Steinbeck's "Of Mice and Men" is a novel set in the era of the Great Depression in America, near Soledad, a small town near Steinbeck's hometown, Salinas, California. It is the story of George Milton and the ironically named Lennie Small, two migrant field workers who come to work on a ranch near Soledad. It is their initial intention to "work up a stake"[1] so that they can put that money, along with what they already have, into buying a place of their own. George is an intelligent, if cynical, man who looks after his childhood friend, Lennie, a physically very big and immensely strong, but mentally lacking man. They are searching for a new job because they were forced to escape from their previous place of employment in a town called Weed, also in California, as a result of Lennie's actions: he grabbed hold of a girl's dress due to his love of stroking soft things and was therefore accused of raping her. The novel follows George and Lennie's time at the ranch, culminating in George killing Lennie to spare him a painful death at the hands of a lynch mob led by Curley, the boss's son, whose wife Lennie accidentally killed.

There are four main settings in the novel, and Steinbeck's writing style introduces each one at the beginning of their respective chapters. Each introductory passage describes the setting in detail before the entrance of any characters, and then has the characters enter almost as if they were part of the scenery, or something more natural. This is most obvious in the initial introduction of George and Lennie: "For a moment the place was lifeless, and then two men emerged from the path and came into the opening by the green pool"[2]. Steinbeck could just as well have been talking about an animal emerging from the forest, rather than his two principal characters.

All the settings of the novel are realistic enough for the reader, as they are real places, described in such detail by Steinbeck in his introductory paragraphs for each chapter. On a literal level, clearly they work as places for the events of the novel to unfold, but some hold a deeper, symbolic meaning. They all affect our view of the characters in some way: in general, they show the economic hopelessness of ranch workers at the time of the Great Depression, and all the characters are similar to their surroundings, insofar as they are simple country people, ranch workers and agricultural

1 p.15 – of Mice and Men – John Steinbeck (2000)
2 p.4 – ibid.

specialists. Steinbeck's descriptions function just as stage directions would in a play, and indeed do so in dramatization of the novel. The settings depicted in the novel all strongly affect the reader's view of the events of that chapter. Steinbeck's introduction sets a mood and tone for each chapter, whether it is simplicity or suspense, sadness or normality. The problems of living at the time are expressed in the writing, and there is a feel of loneliness for all of the characters.

The first setting is the pool of the Salinas River in the brush "a few miles south of Soledad"[3]. This is where the first and last scenes of the book take place, and as such is one of its most important

locations. George provides a prediction of the climax of the novel when he tells Lennie, "I want you to come right here and hide in the brush"[4] in the event that something goes wrong. Furthermore, Steinbeck gives a premonition of the ending with his description of the surrounding area in the final chapter: "The deep green pool of the Salinas River was still in the late afternoon. Already the sun had left the valley to go climbing up the slopes of the Gabilan Mountains, and the hilltops were rosy in the sun."[5] The darkening atmosphere predicts the final shooting of Lennie by presenting a quiet but ominous atmosphere to the reader.

The second setting is the bunkhouse on the ranch. This is where all the men who work on the ranch apart from the owner and Crooks live. Nearly all their activities are in or near the bunkhouse: they play cards and read "those Western magazines ranch men love to read and scoff at and secretly believe."[6] They keep all their personal belongings in here as well. The bunkhouse was a "long, rectangular building"[7], of which "the walls were whitewashed and the floor unpainted."[8] These show the simplicity of the lifestyle led by the inhabitants: their living quarters are furnished to the bare minimum, demonstrating their plain, earthy existence.

The third setting is Crooks' room. Crooks is a black stable buck with a crooked back who lives and works on the ranch on a more permanent basis than the field workers. As a result of this, he has "accumulated more possessions than he could carry on his back."[9] By virtue of his skin colour, he is alienated from the other workers and is not allowed to go into their bunkhouse. The only interaction he usually has with the other people on the ranch is during work or playing horseshoes, which he is very good at, better than all the white men. However, he seems more educated, as he reads books and magazines, and has a copy of the California Civil Code for 1905 in his room. He does not, however, have a proper bed, only a box filled with straw and covered with blankets. It is here that we see more of the actual characters of Candy, Curley's wife, and Crooks, as, because it is the room of someone alienated from society, people appear to feel they can show their truer feelings here without fear of social opinion. Crooks, although he pretends to be unhappy about the intrusion into his privacy, is in fact glad of the company. At the beginning of the chapter, Crooks is depicted rubbing liniment into his back, and the fact that he returns to that same thing when everyone leaves tells us that he has not changed as a person: he initially expressed interest in the prospect of the farm, when he found out there was a genuine possibility of realization, but then withdrew said interest, reverting to his former

3 p.3 – ibid.
4 p.17 – ibid.
5 p.98 – ibid.
6 p.19 – ibid.
7 p.19 – ibid.
8 p.19 – ibid.
9 p.66 – ibid.

ways and beliefs.

The fourth and final actual setting is the barn. This is where Lennie's puppy lives along with the other animals on the farm, and where he goes to look after it. However, Curley's wife finds him here and starts up a conversation with him, leading to Lennie mentioning his love for feeling soft things. She then offers her hair to him to stroke, which Lennie does, but he does so too much and too hard, and as a result, she screams. Lennie puts his hand over her mouth to stop her and shakes her around by her head, breaking her neck. It is this tragedy that sparks off the immediate series of events that ultimately lead to his death. Once again, Steinbeck introduces the scene in a very quiet way, with the statement that "in the barn it was quiet and humming and lazy and warm"[10] in a manner somewhat reminiscent of the calm before a storm, which again predicts the events of the remainder of the book.

We know that at the time, Lennie is the only person in the barn, and everyone else is outside playing horseshoes, and the barn is a secluded place, where Lennie can get up to no good without being seen and prevented.

10 p.83 – ibid.

Examiner Comment

Level 2
The introductory paragraph here is relevant yet simple: a dictionary definition of the word 'setting' – the topic of the PI. The second paragraph is a background summary of the action of the novel *Of Mice and Men,* not yet focused on the topic. The paragraphs which follow are essentially a list of different settings, with some comment on character, a little on language and atmosphere and implicit reference to the novel's structure. As yet there is no mention of the second major text; indeed there is nothing to suggest that another text will be introduced. The first 40% of the essay, in other words, has no comparison or contrast, although these are brought in later.

Textual Knowledge

Example Candidate Response 1: Faust's Romantic Afterlife - Configurations of the Faustian in Byron's *Manfred*.

Faustus is undoubtedly what Erich Fromm would call a 'having person', expressing a desire to "conjure in some lusty grove, / and have these joys in full possession" (i, 151).[1] Faustus, as a self-made man, sees knowledge as something to be obtained rather than attained. He involves Francis Bacon with "nam et ipsa scientia potestas" - knowledge is power. Faustus' quest for knowledge therefore is synonymous with seeking power. His aspirations and will to power is referenced continually throughout the play, but as a sort of gluttony made explicit by Faustus' being roused only by this of all the seven sins: "this feedes my soul!" (v, 336). The sacrilegious aspects of his gluttonous desire for knowledge and power are reinforced by "The God thou servest is thine own appetite" (v, 11); this rare moment of self-awareness is then negated as Faustus says "A sound magician is a mighty God" (i, 62). Faustus is so "swollen with cunning" (prologue, 20) that he describes himself as deified in a fit of delusion. Faustus is allowed to think this by Mephistopheles, who appeases Faustus' vanity: "How pliant is this Mephistophilis, / Full of obedience and humility! / Such is the force of magic and my spells. / Now Faustus, thou art Conjurer laureate, / That canst command great mephistophilis." (iii, 30-4) This ego-inflation culminates in Faustus' most complacent statement yet, "What god can hurt thee, Faustus?" (v, 25). This over-reaching even to deification is similar to that of Frankenstein who in creating his monster is appropriating a divine right.

When Faustus denies the existence of hell, Mephistophilis responds "But I am an instance to prove the contrary, / For I tell thee I am damned and now in hell", to which Faustus rejoinders 'Nay, and this be hell, I'll willingly be damned, / What? Sleeping, eating, walking and disputing?" (v, 136-9) The Ancient Mariner is similarly condemned to psychological hell on earth when his soul is won in a dice game by "Life-In-Death". In a self-imposed hell Manfred says "I call upon thee! And compel / Thyself to by thy proper hell" (I, i, 250-1). This condemnation shows a self-destructive impulse which is prevalent in Manfred. Manfred consistently rejects any outside judgement or consolation, he has transgressed his own moral code. In solidifying his absolute moral independence, Manfred is empowered because only he can assert moral judgements on himself; "I disdained to mingle with / A herd, though to be a leader - and of wolves. / The lion is alone, and so am I" (III, i, 121-3), Manfred finds majesty in this independence. If Manfred is morally independent and asseverates his own guilt, then he is being self-destructive. This continues until the last when, directly preceding Manfred's death, a dark spirit

1 Erich Fromm, *To Have or to Be?*, Abacus, 1990.

comes to take him away, and Manfred responds "I have not been thy dupe, nor am I thy prey - / But was my own destroyer, and will be / My own hereafter.- Back, ye baffled fiends! / The hand of death is on me - but not yours"(III, ii, 138-141). Manfred rejoices in the fact that even in the event of his own death he still retains power. Manfred is likened to the Ruach by the Abbot, the biblical, generative and vivifying wind, but Manfred likens himself to "the red hot breath of the most lone Simoon, / Which dwells but in the desert, and sweeps o'er the / barren sands which bear no shrubs to blast" (III, i, 126-134). Manfred is insistent on his own culpability, which is the absolute opposite of Faust, who resists taking responsibility until the last scene where he makes the admission "curse thyself Faustus" (xiii, 106).

A Faustian figure is isolated, initially by his intellectual pride, performing his conjuring in a "solitary grove" (i, 153). Tragedy, in Aristotelian terms, is supposed to be an isolating experience, and so Faustus inspires empathy. Punctuated by Mephistophilis's 'omnipresence', we meet Faustus at the beginning and leave him at the conclusion alone in his study. Concluding his life alone, and addressing the consequences of the fatal contract, Faustus cannot render anyone else culpable or shift responsibility; "blame Lucifer, / Nay blame thyself Faustus" (xiii, 106-7). Faustus does contain a deuteragonist in the form of Mephistophilis who makes no attempt to tempt Faustus into making the contract, rather Faustus tempts himself, and again succumbs to himself. Mephistophilis is compassionate towards Faustus, willing him not to make the same mistake; 'O, Faustus, leave these frivolous demands, / Which strike a terror to my fainting soul" (iii, 82-3). Manfred's deuteragonist is Astarte, marked in her effectual ubiquity, but physically absent. The presence or absence of the other main characters is representative of the protagonists' sins. Faustus is aspiring towards what Mephistophilis and Lucifer are, fallen through "aspiring pride and insolence" (iii, 68), whereas Astarte is absent because it is towards her that Manfred has sinned. Manfred revels in this isolation in a way which Faustus resents. Manfred is not an everyman, his curse sets him off from others like the mark of Cain, to whom he is likened. In one way, Manfred is a Promethean "child of clay" (I, i, 133), a spirit embodied, who is simply more fiery than other mortals. His curse is individualization and the power of this destructive flame. Manfred's freedom, true to Romantic form, is undermined by the curse: he is not a "man-freed". The play charts Manfred's romantic ego, in which individualism triumphs.

Faustus' final soliloquy is permeated by the vocabulary of eternity, with "ever", "still", "forever" and "everlasting". Faustus seeks immortality, which he will attain, but in hell. Harry Levin describes eternal damnation as "immortality with a vengeance". Faustus even then settles for Pythagoras' Metempsychosis, where after death, one's spirit would inhabit a beast, until its death, and then oblivion. This is Faustus' compromise, but it is "oblivion, self-oblivion" (1, i, 144) to which Manfred aspires. In order to break from his cursed existence, Manfred longs for yet simultaneously fears death because it signifies a resolution; whether hell, which by Manfred's moral system he deserves, or oblivion, which he desires. The Ancient Mariner is also condemned to live - oblivion is withheld. Manfred's death becomes a pyrrhic victory: he has attained the death that he seeks, but at what cost? Hell, heaven and oblivion become irrelevant in the drama, rather it is the finality which death allows that gives a closure which has been problematised throughout.

Examiner Comment

Level 6

Exceptional knowledge of the texts is evident in these two sections from the essay. Close textual reference is interwoven seamlessly with the developing argument in the two examples; in the first, culminating in an apt comparative point, in the second – by this stage further into the closely argued thesis – the contrast is maintained in an entirely convincing manner with references showing complete familiarity with the texts.

Example Candidate Response 2: Surveillance and Control in the Dystopian Novel

In the dystopian novel the ideal 'non-place' of happiness of the utopian writer[1] is replaced by a vision of the worst society. All liberty is lost; art and imagination, suppressed have become unnecessary or incomprehensible. To ensure that liberty and art cannot return and that law and order is maintained, the state must exercise close surveillance and control over its citizens. This can take many forms. It can be carried out by the state but it can also include the observation of individuals by other members of the group. The perfect form of surveillance is self-surveillance: each individual's self-observation or self-governing ensures social compliance. The twentieth century model for dystopia became the totalitarian state. For writers who had experienced the "mechanized" death of World War One or the murderous dictatorships of World War Two, the imagined totalitarian dystopia becomes increasingly powerful and all-pervading. Surveillance and control become extreme and , with propaganda and education, are crucial means for maintaining control of the ruling group and the subservience of others Dystopian novels such as Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty Four* depict the ultimately unsuccessful struggles of individuals against these controls.

State-controlled surveillance plays a central role in *Nineteen Eighty Four*. Although the reader initially believes that 'Room 101' "which maintained law and order"[2], is the power behind the Ministry of Love, in fact it is surveillance which maintains the state's power. Surveillance controls people because not only is everyone being watched - the 'telescreens' in everyone's homes ensure that - but also everyone knows that they are constantly watched. The posters bearing the slogan: "Big Brother Is Watching You"[3] found all over the city reinforce this. They are seen everywhere but Big Brother himself - the embodiment of the system of 'Oceania' - is made to seem to be the person who is watching and he is watching 'You' - the surveillance is both everywhere and personal. In *Nineteen Eighty Four* the characters' world is defined by the surveillance to which they are always subject. They are always conscious of this. When for example, Winston goes to buy the diary he engages in a "quick glance up and down the street"[4] before going into the shop; the sense of constant surveillance has become second-nature to Winston. He acknowledges that "he knew now that for seven years the Thought Police had watched him like a beetle under a magnifying glass,"[5] an image of ruthless, scientific observation and hopeless resistance. Although he comes to this conclusion after being broken by O'Brien the reader does not doubt that he is correct. When Winston first goes into the room above the Pub he cannot help but comment: "There's no telescreen!"[6] The surveillance system is both all-pervasive and unavoidable. Just after Winston started his diary, reflecting on his crime, Winston predicts that "The thought police would get him just the same".[7] In Oceania the surveillance system is backed-up by a threat of violence whereas in Brave New World the police do not engage in violence but rather "pumped thick clouds of soma vapour", "carrying water pistols charged with a powerful anaesthetic"[8]. We know that some degree of surveillance is taking place because of the rapid

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1 Sir Thomas More invented the word "utopia" to convey both a "good place" (*eutopos*) and a "no place" (*outopos*), see Gorman Beauchamp, "*Nineteen Eighty Four*: Oceania as an Ideal State" *College Literature*, Vol 11 (1984), p.1

2 Orwell, G. Nineteen Eighty Four (Penguin, 1989), p.6

3 Orwell, G. *Op cit*, p. 3, p. 4, p. 300

4 Orwell, G. *Op cit*, p. 8

5 Orwell, G. *Op cit*, p. 289

6 Orwell, G. *Op cit*, p.100

7 Orwell, G. *Op cit*, p.21

8 Huxley, A. *Brave New World* (Vintage 1994), p 188

police response to disturbance. They are powerful but not violently so. The description of weapons as water pisols" makes the police child-like, which reflects the society as a whole - something which the Savage often criticises: "Do you like being babies? Yes babies. Mewling and puking"[9]. The Savage (and by extension Huxley) despises this way of living - with no responsibility or suffering.

Surveillance comes not only from above. People observing each other is important in these dystopian novels. If everyone watches everyone the effect is similar to "all-pervasive" state surveillance. Surveillance in *Nineteen Eighty Four* is not just a matter of technology. Despite the numerous state mechanisms - the secret cameras, the telescreens - a crucial method of surveillance is that of people observing others. Children are a particularly useful - and threatening - group of observers. They are encouraged to join 'the spies'. This is, of course, an oblique reference to the 'scouts' but it also reminds us that children are powerful tools. Winston says that it was "almost normal for people over thirty to be frightened of their own children. And with good reason".[10] As agents of the 'Thought Police' Children display no "tendency whatever to rebel against the discipline of the party"[11]. The effectiveness of children as instruments of surveillance is further demonstrated when Winston asks a fellow prisoner who denounced him: "'It was my little daughter ... She listened at the keyhole.'"[12] This is an extremely unsettling image. This contributes to state power by making people behave in a way that the state approves even when around their own children: even in their most intimate family moments. Many of the rebellious ideas were grounded in the notion of time before the revolution: the impression is that the next generation of citizens will conform. Others are responsible for surveillance and control in crowd situations. Winston finds himself pressured into acting with the crowd in the 'Two Minutes Hate', although "a child should have been able to see through it"[13], He felt as though "it was impossible to avoid joining in"[14] While everyone is observing everyone else people are easier to control. Later Winston states: "To wear an improper expression on your face (to look incredulous when victory was announced, for example) was itself a punishable offence. There was even a word for it in Newspeak: *facecrime*"[15]. We also see the surveillance of one group by another in *Brave New World* through the media intrusion suffered by Savage when he tries to live outside social boundaries: "Why don't you take soma?" one reporter harasses him. The state's reliance on people upholding order and conformity is seen in the chastisement of those failing to fulfil normal sexual practices. Mustafa Mond's discussion of past sexual habits is intertwined with Lenina's chastisement for spending over four months with the same man. This shift of narrative highlights the extent to which sexual practices have changed while at the same time indicating how these new sexual practices are maintained, through social pressure. It leaps from "'Do you mean to tell me you're *still* going out with Henry Foster?'", to "Mothers and fathers, brothers and sisters", which Mustafa Mond brings up when discussing the grotesqueness of the way people used to live. We also see this type of surveillance in *The Handmaid's Tale* at the Particicution. The Handmaids know what they are expected to do even if they disagree with it; they know that they are watched. Ofglen is willing to behave appallingly: she "kicks his head viciously, one, two, three times, sharp painful jabs with the foot, well-aimed"[16] although she knew that the man was "one of ours"; she needed to ensure that her

9 Huxley, A. *Op cit*, p.187
10 Orwell, G. *Op cit*, p.27
11 Orwell, G. *Op cit*, p.27
12 Orwell, G. *Op cit*, p.245
13 Orwell, G. *Op cit*, p.14
14 Orwell, G. *Op cit*, p.16
15 Orwell, G. *Op cit*, p.65
16 Atwood, M. *The Handmaid's Tale* (Vintage 1996), p.291

actions did not seem out of place and that he did not divulge further information. Others can control not only by the apparently harmless mechanism of "The Marthas' gossip and "whiffs of their private conversation"[17], but also in more sinister ways. Serena Joy, for example, uses information about Offred's child to blackmail her: "She knows where they've put her then, where they're keeping her. She's known all along."[18]

17 Atwood, M. *Op cit*, p.21
18 Atwood. M. *Op. cit*, p.216

Examiner Comment

Level 5
The argument begins in paragraph 2, after an apt, relevant introduction, and thereafter every point is supported by close textual reference to both the main texts, with a third one introduced at the end of the section. The wealth of primary text footnotes show how many close references have been made in the course of this section of the essay.

Example Candidate Response 3

Robert Frost views tradition as the struggle to settle which we now look back on with nostalgia. In "Ghost House", Frost has mixed emotions. He doesn't know how to react to the signs of human endeavour failing. The four lines: "I dwell with a strangely aching heart/In that vanished abode there far apart/On that disused and forgotten road/That has no dust-bath now for the toad"[1] tell us this. His heart feels pained yet he is not sure why. Perhaps, although Frost is unhappy to see human endeavour fail he is not displeased to see nature win: when nature reclaims the house he does not openly celebrate. It is part of the cycle and struggle he so enjoys. Frost enjoys and marvels at the regenerative power of nature, but simultaneously regrets the fragility of man's civilising influence.

This failure at progress is not a failure that Frost laments. Indeed, he realises that as not everything is going to go to waste, he can afford to give this failure a wonderful poetic treatment, as the struggle is beautiful to him. Frost also shows how it is impossible for man to interact with nature without detracting from it: in "Ghost House" Frost realises his very own interaction to be a blemish on nature, as it introduces the influence of man. However, as in "The Tuft Of Flowers", it is demonstrated that nature and man can co-exist even in spite of progress: "The mower in the dew had loved them thus,/By leaving them to flourish, not for us"[2] shows how Frost believes man to be temperate.

This is to say, Frost trusts man not to overindulge in progress to the detriment of other things. This poem directly contrasts a man working at progress mowing, and a man communing with nature. The mower has made his progress in cutting the grass, but the man communing with nature, when seeing what the mower has managed to do, feels: "a spirit kindred to his own"[3]. This marks how Frost can see a co-operation, and indicates Frost's belief that a progressive man and a traditional nature can cohabit peacefully and can even prosper in coalition with each other. The couplet about the message from the dawn: "That made me hear the wakening birds around,/And hear his long scythe whispering to the ground"[4] also is mimetic of Frost's views on the relationship between nature and progress.

Another poem in which Frost has distinctly mixed feelings is "An Encounter". The narrator sets out on a walk, but gets lost, and becomes "sorry [he] ever left the road [he] knew"[5], craving some sign of civilisation. He wants the undergrowth to stop impeding him. However, when he finds the "barkless specter"[6], a sign of civilisation that is his source of reference, it's galling to him. He regrets the

1 Selected Poems, Frost (1998). 2
2 ibid. 7
3 ibid. 7
4 ibid. 7
5 ibid. 33
6 ibid. 33

fact that someone has been there before, yet the "virgin ground" had afforded him no respite. The narrator then holds a conversation with this conversation-carrier, in which he seems a touch disgusted with the impersonality of the telegraph pole. Whereas Wilder shows fear when it comes to signs of progress, in this poem Frost shows disgust. He finds this object of progress a "specter"[7], which implies that Frost finds this haunting, and sees it as inferior to its former form. This is even after nature has offered him no respite.

There are other instances of Frost speaking negatively of progress. In "Stopping by Woods on a

Snowy Evening", the horse: "...think[s] it queer/To stop without a farmhouse near.../...He gives his harness bells a shake/To ask if there is some mistake"[8], which shows that he is averse to being away from traditional things such as farmhouses. The horse is much like the horse in "Our Town", who refuses to go about its job normally since a change of routine. Progress entails change, and in this poem we have a tension between stasis and progress. The narrator also finds the woods "lovely"[9], which shows him being drawn to the traditional nature.

"Out, Out-" is another poem of Frost's that demonstrates the downside of progress. This, like in Wilder's "Our Town", is that when progress is to be made, risks must be taken, and often things are lost, which leaves: "No more to build on here"[10] . In this case a boy loses his life at the hands of a buzz saw. Even as a young boy knows that: "He saw all spoiled"[11] . In attempting to make wood for construction, the boy dies (his life finishing with the wonderful mimesis: "Little - less - nothing! - and that ended it"[12], emulating the dying heartbeat), as Frost reminds his reader that there is a lot of risk and hardship associated with progress. Like Wilder, he shows this loss at the hands of progress to be true on an individual level. The lines: "And they, since they/Were not the one dead, turned to their affairs"[13] , tell the reader how Frost laments how tragedies don't evoke enough tragic emotion, as the need for progress gives no time for it. In "The Cow in Apple Time", Frost derides those associated with progress: "...think no more of wall-builders than fools"[14] proving that not everyone thinks marvellous things of progress. In "The Middleness of the Road", Frost reminds the reader that progress is not boundless. When Frost tells his reader how: "The mineral drops that explode/To drive my ton of car/Are limited to the road"[15], he also emphasises the rigid confines to human invention. The very scientific language is in stark contrast to the language that has gone before. The use of the word "Middleness"[16] in the title preaches mediocrity, and the stanza structure is very limiting, in a mimesis of the limits that bound progress. The line: "The Victory for what it lost and gained"[17] in "To E.T." underlines Frost's view with regards progress and risk. He can see that the risks may lead to a much greater good, but at the same time stresses the potential losses.

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7 ibid. 33
8 Selected Poems, Frost (1998) 41
9 ibid. 41
10 ibid. 34
11 ibid. 34
12 ibid. 35
13 ibid. 35
14 ibid. 32
15 ibid. 59
16 ibid. 59
17 ibid. 40

"A Cabin in the Clearing" shows that Frost, like Wilder, thinks that human beings only have a shady sense of identity, with his use of the smoke and the mist. They challenge human identity as being fragile, and assert their correctness with the final couplet: "Than smoke and mist who better could appraise/The kindred spirit of an inner haze?"[18] Frost here is accusing humankind of having a lack of identity as well as a lack of knowledge; humanity is still shrouded in mystery in Frost's eyes and it seems to irritate Frost that men think they know who they are when they do not: "And still I doubt if they know where they are/And I begin to fear they never will"[19]. Frost here echoes Wilder's thoughts about the blind aspect of tradition, and also its constraints. This also links with "Neither Out Far Nor In Deep": "They cannot look out afar/They cannot look in deep"[20] again shows Frost's view of human limitation when it comes to trying to unravel mystery, and again the form of the verse is constricting.

In the poem "The Death of the Hired Man", we see Silas, who has come to his spiritual home, his workplace, to die. There is a rather traditional mistrust of books; rather like the views of some of the maternal figures in "Our Town", they think of one who studies (in this case Harold Wilson) as a "fool of books"[21] and "daft/On education"[22]. Frost seems to view in a rather sceptical fashion. The lines: "He said he couldn't make the boy believe/He could find water with a hazel prong - /Which showed how much good school had ever done him"[23] has two levels; the level of the speaker who believes it, and the level of Frost and his audience, who don't. The poem comprises characters who are interested in progress and tradition; there is Warren, who is interested in getting the most work for his money, and wife Mary, who believes that she should always find room for someone close to the family in need. It is perhaps significant that when arguing whether they should let Silas stay or not, Mary, the embodiment of tradition, triumphs.

In his work "The Great Gatsby", Gatsby is viewed as slightly threatening by the other members of society as he is different: he holds elaborate parties for many guests and yet still remains an enigma. Tony Tanner tells us how Fitzgerald achieves this: "By systematic deletion Fitzgerald makes Gatsby a far more shadowy, less knowable, more ultimately elusive figure"[24]. Tanner here makes the point how Fitzgerald deliberately leaves Gatsby's enigmatic quality intact, and it is this sense of enigma that rankles with society. Fitzgerald is here portraying how because Gatsby does not quite conform to the traditional stereotype, he never quite fits into society. This is once again an example of tradition being something grabbed hold of and not relinquished, much to the detriment of other members of society. Also, Myrtle, who has an affair with Tom Buchanan, dies in an automobile, which reasserts Wilder's notes of caution, and also the sense of risk associated with progress. This is in spite of her sexual progressivity. Daisy herself is traditional but not happy about it; she loves Gatsby, and feels hampered, bound by marriage to Tom.

In "As I Lay Dying", Anse and his children make every possible effort to ensure that the deceased Addie Bundren whom they loved gets buried in her hometown. Faulkner is here making the point that no stone is left unturned and that no effort is unwarranted in order to ensure that tradition is upheld. This is given to the reader as being both heart-warming and decent. However, he also illustrates

18 ibid. 61
19 ibid. 60
20 ibid. 50
21 ibid. 14
22 ibid. 13
23 ibid. 13
24 The Great Gatsby, Fitzgerald (2000) xxi

this obsession with the tradition as causing danger, and getting in the way of common sense, such as undertaking the journey in such treacherous conditions.

Examiner Comment

Level 3
Good close knowledge of Frost supports the first part of this extract, which shows sound, detailed textual familiarity, if a little descriptive at times. However, the sections on Fitzgerald and Faulkner are less convincing of secure textual knowledge. The examples are rather general and compare unfavourably with the close attention to Frost's poetry.

Analysis of Form, Structure and Language

Example Candidate Response 1: Compare the ways in which fragmentation and dissolution are explored in Ian McEwan's *Atonement* and Vladimir Nabokov's *Lolita*

The fragmentation and dissolution of dreams also features prominently within each novel. Tony Sharpe describes Humbert Humbert as "the man whose wildest dreams almost came true". Indeed, Lolita shatters Humbert Humbert's dreams right at the moment when she appears most to confirm them by revealing her sexual activity to a Humbert Humbert whose ultimate dream was to have intercourse with her as a virgin.

This is made all the more tragic by Humbert Humbert's actions preceding this revelation, having tested numerous types of sleeping pills to give her and brought her an entire new wardrobe. "I *proceeded to the business centre of Parkington and devoted the whole afternoon (the weather had cleared, and the wet town was like silver-and-grass) to buying beautiful things for Lo...I had great fun with all kinds of shorts and briefs-phantom little Lolitas dancing, falling, daisying all over the counter.*" (**Lolita**, pg 106-108) A comparison arises here to Robbie seeing himself as Malvolio in Shakespeare's **Twelfth Night** when he is considering his relationship with Cecilia. "*Nothing that can be, can come between me and the full prospect of my hopes.*" (**Twelfth Night**, Act III, Scene IV). The sense of anti-climax can also be detected from the first meeting between Robbie and Cecilia fter Robbie's time in prison. "*This moment had been imagined and desired for too long, and could not measure up*" (**Atonement**, pg 205) Lolita also causes the dissolution of Humbert Humbert's broader dream of a relationship with a "nymphet". "*But one essential vision in me had withered: never did I dwell now on possibilities of bliss with a little maiden*" (**Lolita**, pg 255) Robbie and Humbert Humbert's sexual dreams fragment at other stages in the novels. Robbie's image of the "*smooth, rounded mountain summit*" (**Atonement**, pg 138) falls apart when the door opens and he comes back to his senses "*He opened his eyes. It was a library, in a house.*" (**Atonement**, pg 138) Humbert Humbert's night with Valeria is similar. "*(I) had her wear, before I touched her, a girl's plain nightshirt ...I derived some fun from that nuptial night and had the idiot in hysterics by sunrise. But reality soon asserted itself.*" (**Lolita**, pg 26) Briony also destroys her dreams of Robbie and Cecilia surviving and living on together in her final confession, "*That I never saw them that year. That my walk across London ended at the church on Clapham Common, and a cowardly Briony limped back to the hospital, unable to confront her recently bereaved sister.*" (**Atonement**, pg 370-371

Symbolism is another device used to convey the sense of fragmentation and dissolution, most notably

by McEwan. A symbol used throughout **Atonement** is Uncle Clem's vase, which can be interpreted to represent lost romance and heroic actions. Breaking it suggests that this romance is lost; it is Robbie who breaks it since he represents the new social class. "*landscape gardening was his last craze but one. Now there was talk of medical college, which after a literature degree seemed rather pretentious ... since it was her father who would have to pay.*" (**Atonement**, pg 19) It is the breaking of the vase, however, which unveils the new type of romance that Robbie and Cecilia become a part of. Its destruction is symbolic of the shattering of Robbie and Cecilia's pretence in regard to their feelings to one another. "*With a sound like a dry twig snapping, a section of the lip of the vase came away in his hand, and split into two triangular pieces which dropped into the water ...Cecilia and Robbie froze in the attitude of their struggle. Their eyes met*" (**Atonement**, pg 29) The writing here is highly sexual, the word "triangular" relates to Robbie's later description of Cecilia's body. "*a glimpse of the triangular darkness her knickers were supposed to conceal.*" (**Atonement**, pg 79) The symbol of a triangle is a recurring theme in the novel. the triangle represents the relationship between the three central characters of Briony, Robbie and Cecilia and their own sections of personal narration gives us their interpretation of the events in the novel, providing a triangle of information from which to form our interpretation. This is similar to the triangular relationship between Humbert Humbert, Lolita and Clare Quilty in **Lolita**; Lolita acting as the middle ground between the two of them, separating the two sides of Humbert Humbert's character. Another way of reading the fragmentation of the vase could be that its shattering is symbolic of the eruption of violence in domestic and global contexts. After all, it is the initial breaking of the vase which forces the sequence of Cecilia plunging into the fountain causing Robbie's realisation of his love for her and writing her the note which Briony reads and interprets so badly that she accuses him falsely. The war (his eventual punishment) we read about is Robbie's experience of it and therefore the consequence of the vase breaking. The vase is also repeated in Part Three. "*Wretched Betty had dropped Uncle Clem's vase carrying it down and it shattered on the steps. She said the pieces had simply come away in her hand*" (**Atonement**, pg 279). This reminds the reader of how it originally broke; it is the embodiment of Robbie and Ceilia's relationship which has split apart again because they had been separated and their world has been destroyed. In Part One, McEwan uses the fountain and temple as symbols to present the significant effect that time has in breaking down meaning and dissolving grandeur. The fountain in the Tallis' garden in 1935 is only a shadow of its former glory, a "*half-scale reproduction of Bernini's Triton*" (**Atonement**, pg 18); the "[*water*] *pressure was so feeble...leaving a glistening dark green stain.*" (**Atonement**, pg 18) It relates to the sense of loss since its significance has been deminished over time, leaving something that is tainted by imperfection. The temple is "*crumbling*" (**Atonement**, pg 19) and "*stuccoed*" (**Atonement**, pg 19), has "*a sorrier look*" (**Atonement**, pg 72) and is now "*the orphan of a grand society lady...with no one to care for it, no one to look up to.*" (**Atonement**, pg 73) Time has deprived the temple of all religious purpose and function. The only way it "*bestowed a faintly religious ambience*" (**Atonement**, pg 73) is through sadness, and "*it yearned for a grand and invisible presence*" (**Atonement**, pg 73); here there is a definite sense of loss. "*Tragedy has rescued the temple from being entirely a fake.*" (**Atonement**, pg 73) This is linked proleptically to Briony, whose childish innocence is demolished by her reading of Robbie's letter and seeing the primal scene in the library. Later, Lola's rape forces both Lola and Briony to act far beyond their capabilities; rape in itself is a subject far too serious for the maturity of their 13 and 15 years.

The idea of growing up and coming of age makes a significant contribution to the theme of fragmentation and dissolution. The curse of Humbert Humbert's condition is the inevitable growth of the "nymphets" he is infatuated by. The dissolution of the love between him and Lolita is a result of her reaching an age where she feels she no longer needs him and has capacity to take interest in other men. This inevitability is symbolized by "*That old woman in black*" (**Lolita**, pg 21) who interrupts his

pleasurable afternoon watching girls playing in the park. Nabokov's image of her dull, black colour replacing the fun brightly coloured delights of the young girls conveys this effectively and this immediately triggers the fragmentation of Humbert Humbert's enjoyment.

Examiner Comment

Level 6
This essay is densely packed with interwoven analysis of form, structure and language; in this section alone, close detail of structure (the use of dreams as an image of fragmentation in the novels), symbolism (the vase, the triangle, the fountain, the temple) and the use of colour can all be observed. The close analysis is, moreover, used to maintain the thread of comparison and contrast which runs throughout. This is sophisticated writing.

Example Candidate Response 2: To What Extent and with What Effects is the Protagonist Presented as Isolated in Dystopian Fiction?

The narrative styles of *1984* and *The Handmaid's Tale* are fundamental in the way in which the protagonists are presented as isolated. The most striking difference between the narrative styles of *1984* and *The Handmaid's Tale* is the authors' choice of viewpoint. On one hand Orwell uses a 3rd person narrative style to examine Winston's actions in Oceania, whereas Atwood elects to use a 1st person narrative style. This has a differing impact on how the reader interprets the isolation of the protagonist. To some extent the reader is given a more personal view of Offred in her world, as it is possible to see her inner thoughts as she attempts to reason through the society she lives in. In using this method Artwood does not necessarily portray Offed favourably all the time. Instead we are given a more complex view of Offred, an example being when she decides to taunt a guard she passes by wanting to sexually excite him. This could be said to isolate Offred further from the reader instead of showing her isolation from her society, as this behaviour portrays her as an unlikeable character. However the book does seem to stress the personal experiences of this handmaid through the choice of this narrative style. Instead of having a narrator interpret events for us, a more direct path straight into the mind of Offred is given, whereby we understand her actions, feelings about her past and present and hopes for the future. Lines such as 'I made that up. It didn't happen that way. Here is what happened'[1] show the effect of Offred's isolation as the reader sees her as their only window into this dystopian society and hence rely entirely on her to interpret events, whether they are reliable or not is unavoidable. In this sense we are given a more personal account of this dissident handmaid, isolated against the state and sidelined from any semblance of power. On the other hand Orwell uses the third person in *1984*, and isolates the protagonist in a different way to Atwood does so. Whereas Atwood is focused on analysing the personal reaction and interaction of characters, Orwell's main concern is the analysis of the totalitarian state in which Winston lives. However this is not to say that the human aspect of Orwell's novel is lost, instead the state's control over individuals and the effect that it has are the more important issues. Winston is presented as isolated in this narrative style due to his portrayal as another cog in the machine. Instead of having a personal insight into Winston's mind, Orwell is trying to analyse the way political power operates and its direct impact on Winston. This is perhaps why the book has the offices of the 'Ministry of Truth' as the work place in the novel. The attention is shifted to how this institution, and the various others set up by the state react to enforce conformity and hence isolate individuals. The narrative style seems to systemise Winston, and stresses his position low down in the Outer party[2] and how he is isolated in it. His

1 Margaret Atwood, The Handmaid's Tale, London 1996, p273
2 The part of the political party responsible for effecting policy, they are just below the Inner Party in the hierarchy.

purpose is to simply serve the society through literally rewriting history. This ideology, which on one hand seems to stress the involvement of individuals to aid all, in fact seems to isolate the individual further as he is portrayed as simply a single piece of the society.

The isolation of the protagonists is also reflected in their narrative compulsion, which they both feel. Kurt Vonnegut highlights this sentiment exactly in the opening of *Slaugherhouse 5*. The narrator in this novel cannot understand this strange compulsion to record the events that have affected him. The narrator essentially underlines the futility of such an endeavour, when he claims that writing an anti-war book is like writing an 'anti-glacier'[3] book. His friend's wife points out the difficulty in writing truthfully about conflict and violence. The term itself, 'anti-glacier' book, implies that regardless of the work condemning it or even indicating the problem it will never stop. They are simply pointing out

the consequence of events instead of what causes these to occur in the first place. The narrator, who seems to be Vonnegut himself, understands this issue and accepts that nothing will change in relation to the violence or oppression that Billy Pilgrim suffers in the novel. Instead it seems to be an effect Billy Pilgrim's isolation in his strange life, in which he finds himself reliving certain events. In many respects the protagonists experience this in their dystopian societies, although somewhat more explicitly in *The Handmaid's Tale*. Towards the end of the novel, Atwood adds a concluding chapter set in a lecture hall of the future, after the Republic of Gilead[4] has collapsed, revealing that Offred's narration was recorded on tape. This poses several questions such as who this may have been inteded for and how Offred was able to make the recordings in the first place. Much the same effect can be noted in *1984*, where the reader sees Winston's first act of rebellion in writing his journal. This seems to be almost a subconscious act of rebellion, Orwell writes that 'he had also been writing, as though by automatic action.'[5] This creates the impression that a feature of their isolation in their dystopian worlds is to make them record their emotions and feelings of rebellion. Although both protagonists eventually find people to confide in, initially their journals/recordings were not intended for any audience. This assumption supposes that the protagonists were imagining a world when people would be able not only to read their accounts, but also empathise with them. This suggests that the protagonists both keep, what may seem to be at the time, unrealistic hope. This could be labelled as an effect of the protagonists' isolation: to hope that one-day, not in their lifetimes, the repression they suffer will end. Another way of interpreting this aspect of both protagonists' actions is to say that their isolation amongst their peers has led them to have to preserve some form of identity in the face of oppression.

3 Kurt Vonnegut, Slaughterhouse 5, London 2000, p3
4 The religious theocracy that has engulfed parts of the U.S.A. in the Handmaid's Tale.
5 George Orwell, 1984, Suffolk, 2003 ; 21

Examiner Comment

Level 5
Here there is a strong emphasis on the form and structure of the two main texts, with discussion of narrative method — third and first person – and the respective narrators' compulsion to record events. Although *1984* and *The Handmaid's Tale* were popular choices for Personal Investigation in a number of Centres, the opportunity to consider narrative method was often missed. The focus on narrative method is evidently productive here.

Example Candidate Response 3: "*If fools are my theme, let satire be my song.*" [Lord Byron] Compare and contrast how the respective authors explore this idea in the chosen texts.

Extract (i)

Austen inaugurates her novel with a proposition; "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife/this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property/of their daughters." Through this statement Austen makes it decidedly clear the theme of satire permeates her novel. We see this instantly as she presents an individual view point as a "universal truth," and through this opinion two links are immediately created. Each is very prominent throughout the novel, the alliance between truth and falsity and the connection of marriage and money. Austen uses irony to highlight her point regarding the "universal truth." Because the reader understands the opening line of the book is just one persons opinion, portrayed as fact, the tendency is to disregard the statement. Austen however, has created some truth within the opinion; "this truth is so well fixed in the minds of the/ families." The irony of the statement is formed as "the real truth," the only factual evidence, is that the families are unable to see any other viewpoint, they stick to what they believe even if it is right or wrong. Austen then cleverly introduces us to Mrs Bennet, a woman who believes in the "universal truth," and this in turn sets her up to be a satirical figure.

Austen portrays Mrs Bennet as a fool, by making her instigate almost all of the marital talks within the family, this highlights to the reader her desire to climb the social ladder, to benefit herself, not her daughters. We are introduced to her as she informs her husband that "a young man of large fortune" has taken residence in the neighborhood. The reader is at once aware of her desire for wealth as her first thought is about the extent of his fortune. This shows that Mrs Bennet is used as an exponent of the satirical theme, and highlights her views on marriage to the reader, namely those set at the beginning of the novel; she believes the "universal truth" is actually true, and through her narrow mindedness she believes everyone else accepts it too. Mrs Bennet holds a position of huge responsibility, being a mother to her daughters, she thinks by securing them a husband she is fulfilling her role as a mother, but in reality she holds the wrong moral viewpoint and is only fulfilling her financial desires. To show this Austen uses different satirical methods to satirise Mrs Bennet. Austen employs a technique where the omniscient narrator interposes herself in the novel and begins to implement a point in the readers mind; "The business of her life was getting her daughters married; its only solace was visiting and news." Austen then allows the characters to reveal themselves through their own dialogue regarding the same point; "At our time in life, it is not so pleasant I can tell you, to be making new acquaintances every day; but for your sakes, we would do anything." In this example irony is the driving force of the satire. Austen has allowed Mrs Bennet to render her own claims meaningless as they are refuted by the narrator when juxtaposed as the reader has been encouraged

to value and trust the narrator's judgement. This satire is emphasised by Austen, through specific use of language. Through the use of the word "business" the authors intended effect to render Mrs Bennet as a fool is reinforced, through the linking of business and pleasure it again highlights her inability to implement rational judgement and distinguish the two.

Austen uses circumstance to highlight Mrs Bennet's absurdity. Through a plan she devises to make Jane "obligated" to stay with Mr Bingley at Netherfield, by use of an imminent storm, Mrs Bennet encourages Jane to make her journey, thus highlighting Mrs Bennet's ignorance and her inability to apply rational judgement to a situation and it is at this point in the novel Mrs Bennet is portrayed as extremely foolish, for although there is no malice in her actions, the situation highlights the lengths she is willing to take to get her daughters married. While the plan is successful, allowing Jane to stay at Mr Bindley's, as a consequence Jance bcomes "soaked" and becomes bed ridden with her illness. The situation demonstrates Mrs Bennet's irresponsible parenting, and the way in which she only wants to benefit herself, regardless of the harm she may bring to others, even if the "others" are her own flesh and blood. The cynicism of her actions emphasises the satire regarding Mrs Bennet and ultimately portrays her as a fool.

Extract (ii)

Critics often regarded Mr Collins as "the pure fool"[1] who is evident in the novel "unweighed by moral import."[2] A device used by Austen is to allow Mr Collins to establish his flawed character through his own words; this is shown through the medium of the letters he sends. His negative personality and character traits are revealed as much in his letters as they are in his actual behavior. In his first letter to Bennets, Mr Collins seeks remittance after a bitter situation regarding his father. In the letter he states that he is willing to "make them (the Bennet Daughters) every possible amends," and by this he means a proposal of marriage. From the outset, Collins encompasses satire with regard to marriage; Austen creates irony through Collins as we, the reader, know he believes that marrying him is a reward; a suitable settlement of a family dispute, whilst at the same time we are aware of his moral imperfections and know marrying Collins would be anything but a reward. Moreover, as a member of the clergy, Mr Collins should understand that making peace is a religious requirement, therefore, in his "proposal" to make peace, he presents it as a token of good will on his part, however, in reality he is getting married to create an appearance and set an example within his parish, which in turn will be to his own gain. His priorities and values are highly questionable and misplaced, and therefore highlighted and mocked by Austen. The layering effect, used by Austen, again begins to take hold as his idea of marrying for compensation is extremely worrying, highlighting his lack of judgement and highlighting *him* as a fool.

In his letter he alludes to his patroness the; "right honorable Lady Catherine de Bourgh/whose bounty and beneficence has preferred me to the valuable rectory of the parish." The use of hyperbolic language regarding his patroness portrays Austen's ridicule through words such as "bounty and beneficence" as he places her on a pedestal elevating her rank to that of a saint who is built up to be kind and giving: however, the reader is already aware of Collins irrationality, prompting the reader to question his judgement. Following this it transpires Lady Catherine de Bourgh is a sharp, bossy

1 Irony as Discrimination: *Pride and Prejudice* by Marvin Mudrick - "*Jane Austen - A Collection of Critical Essays*"

2 Irony as Discrimination: *Pride and Prejudice* by Marvin Mudrick - "*Jane Austen - A Collection of Critical Essays*"

woman who epitomises the view that having a title elevates her above everyone else. Lady Catherine treats everyone, including Collins, with an air of pompousness; however, certain characters, such as Collins fail to see her arrogance due to their own lack of sound judgement. Through the application of religious terminology applied to someone whose worth rests on class not character, Austen satirises Collins. The irony is highlighted by the mis-use of such terminology and is especially ridiculous as he is a clergyman.

Examiner Comment

Level 3
The topic of this essay is satire and the first extract makes reference to Austen's irony and the omniscient narrator as tools of satire, though the analysis is not very detailed or developed. The second extract more successfully employs the medium of Collins's letters to illustrate Austen's satire, though here too there are few direct quotations with close analysis of her methods and effects.

Linking Texts

Example Candidate Response 1: Question: Are dystopias fundamentally tragic? An exploration into the relationship between dystopian fiction and tragedy.

Having constructed a tragic template, it must now be held in comparison to dystopian fiction in order to discern the relationship between them. One of the key ways in which the two genres are interrelated is by the presence of an iconic central character whose fate paradoxically inspires pity and fear in the audience or reader, be it *1984*"s Winston Smith or *Ape and Essence's* Dr Poole. As Steiner explains, 'the tragic personage is nobler and closer to the dark springs of life than the average human [...] but he is also typical. Otherwise his fall would not be exemplary'[1]. This is not quite true of dystopian fiction whose characters tend to be unassuming, a mere cog in the regime's mechanism rather than figures of great standing and power. However, Raymond Williams argues that the association of the tragic figure with material 'prosperity and adversity'[2] is a perversion of the true movement of *peripeteia* from 'happiness to misery'[3]. Therefore dystopian heroes are not excluded from being classified as tragic in this instance. Moreover in the case of Ayn Rand's *Atlas Shrugged*, in which the author does attempt to create protagonists whose status is synonymous with their virtue, the end result is one-dimensional, poorly constructed emotional cripples. Deliberately choosing an ordinary protagonist like Winston Smith, 'thirty-nine and had a varicose ulcer above his right ankle' (p.3) does not undermine the significance of his fate but is arguably more effective in encouraging the reader to experience pity and fear towards him as he is not only a relatable character but his disparity from the heroes of past tragedies effectively highlights a sense of tragic waste in regards to his dystopian society as a whole in that they have rendered the chance of such figures existing impossible.

Furthermore *Brave New World* (*BNW*) and *The Machine Stops* (*TMS*) both develop the idea of the tragedy of the protagonist further by presenting a dual, or two-part, tragic experience shared

1 ibid p.15
2 Raymond Williams, *Modern Tragedy*, edited by Pamela McCallum (2006, Broadview press, Canada) p.44
3 Raymond Williams, *Modern Tragedy*, edited by Pamela McCallum (2006, Broadview Press, Canada) p.44

between Vashti and Kuno in *TMS*, and mirrored by Bernard and John the savage's relationship in *BNW*. In *BNW* Bernard and John's experiences overlap to form a combined tragic arc. At first it would appear that Bernard is to be an effective tragic protagonist: 'he had wondered what it would be like to be subjected [...] to some great trial [...] some persecution [...] courageously resisting, stoically accepting' (p.89-90). However, before too long Bernard's limitations and cowardice become apparent: 'of that imagined stoicism, that theoretical courage, not a trace was left' (p.90). Bernard and John are united by the fact that they don't fit into the *BNW* society but whilst Bernard wishes to be socially accepted, John has no desire to participate in it at all. Towards the novel's conclusion John overtakes Bernard as the protagonist and achieves the tragic stoicism that Bernard dreamt of by committing suicide.

The death of the central character is another element of tragedy that can be found in dystopias and is often used as a way for the protagonist to finally escape the destructive forces that pursue him - be they the classical forces of fate and destiny or the modern, dystopian embodiment of these: the totalitarian and oppressive regime that tyrannises the hero. Steiner argues that 'where the conflict can be resolved [...] we may have serious drama, but not tragedy'[4], therefore death is necessary as the concept of irresolvable catastrophe is at the heart of tragedy[5]. Even if the central character does not physically die at the conclusion as in *BNW* or *TMS*, the same effect may still be achieved through the loss of their awareness of the crimes of their society. This is because, as Camus illustrates using the myth of Sisyphus, consciousness is key to tragedy[6]. Dystopian societies persist in attempting to eradicate this consciousness through drugs such as soma and dehumanisation in *BNW* and the destruction of history and memory in *1984* and *TMS*. In *1984* Winston experiences a moment of anti-anagnorisis, in which he paradoxically goes from knowledge to ignorance yet still experiences all the effects of a true *anagnorisis*: which he describes as 'the final, indispensable, healing change' (p.310) Even though he doesn't physically die at the conclusion of the book, there is still a tragic moment of death as the 'long-hoped-for bullet' (p.311) metaphorically enters his brain, wiping clean any residual hatred of Big Brother and eradicating his consciousness of objective truth. Death in tragedy is also symbolic of a realignment with nature and ultimately brings peace to the protagonist: 'in the very excess of his suffering lies man's claim to dignity'[7]. This is mirrored in *BNW* by the suitably stoic suicide of John which is simply described in terms of the movement of his hanging feet which turn in accordance with the sun 'like two unhurried compass needles' (p.229), and end facing east, or sunrise. The use of natural imagery is symbolic of his return to a native, spiritual existence and concluding on east suggests the possibility of hope and rebirth.

In *TMS*, Vashti's embrace of her subterranean dystopian society is representative of *hubris* as we learn, through free indirect discourse during her journey on the air-ship, of her belief in the triumph of man over nature:

'Night and day, wind and storm [...] impeded man no longer. He had harnessed the Leviathan. All the old literature with its praise of Nature, and its fear of Nature rang false'
(p.94)

The reference to 'all the old literature' is in fact a veiled mention of tragedies like *Dr Faustus* whose

4 George Steiner, *The Death of Tragedy* (London, Faber and Faber, 1995) p.8
5 ibid, p.8
6 Albert Camus, *The Myth of Sisyphus*, translated by Justin O'Brien (London, Penguin, 2005) p.117
7 George Steiner, *The Death of Tragedy* (London, Faber and Faber, 1995) p.9

chief concern is reiterating the importance of not attempting to conquer nature. There is a certain tragic irony in the way in which she mirrors the sentiments of Faustus - 'All things that move between the quiet poles / Shall be at my command'[8] - thinking that the moral of his tale is inapplicable to her society yet its downfall is still the result of that arrogance as the machine slips out of the humans' control and 'naked man' dies, 'strangled in the garments that he had woven' (p.117). Despite her arrogance, or indeed because of it, Vashti experiences a moment of *anagnorisis* with the other worshippers of the machine, thus making her a valid tragic figure: 'Ere silence was completed their hearts were opened, and they knew what had been important on the earth' (p.117).

8 Marlowe, Christoper, *Dr Faustus*, based on the A text, edited with introduction by Roma Gill (1989 2nd edition, New Mermaids, London) Scene 1, line 56

Examiner Comment

Level 6
What is particularly striking about this extract is the fluency with which its references develop contrast across a number of texts. New ideas are introduced seamlessly, relevant critical references support the argument all the while, and the reader is surprised and delighted by the neat links and the sophistication of the argument, all eloquently expressed. In spite of the abstract nature of the ideas, close critical references support the argument as it develops.

Example Candidate Response 2: In what ways can the depiction of guilt in Mary Shelley's 'Frankenstein' be compared to and contrasted with that in Coleridge's 'The Rime of the Ancient Mariner'?

Frankenstein and *The Rime of the Ancient Mariner* both examine the struggle of a protagonist to come to terms with the unintended consequences of an action. By shooting the Albatross or by artificially creating life both the Mariner and Frankenstein are established as objectively guilty, both compelled to seek redemption for the sinful wrongdoing they have committed. The guilt of Frankenstein and the Mariner arise from circumstances which can be strongly paralleled. Both act against the natural order established by God, in doing so corrupting a Blakean[1] state of divine innocence embodied by the initial goodness of Frankenstein's monster or the cycle of love and trust imposed on the Mariner's world. In both *Frankenstein* and *The Rime of the Ancient Mariner* the unpleasant consequences of religious guilt establish a clear warning against exploiting free will to a blasphemous degree. That Coleridge and Shelly's depiction of guilt blurs the boundaries between good and evil heightens this warning. For despite the sinful nature of their undoing, neither Frankenstein nor the Mariner is presented as an inherently malign or unsympathetic character. Instead, an exploration of the way in which these protagonists recognize and come to terms with their guilt emphasizes in both cases the notion that slight human flaws can lead irrevocably to sin. Although the reaction of the Mariner and Frankenstein to their guilt highlights different flaws in the characters of these protagonists, the same idea of human limitation and the need to adhere to the natural order is reinforced by each. A warning on the unintended consequences of guilt is furthered in both *Frankenstein* and *The Rime of the Ancient Mariner* by the way in which the narrative is transmitted. With emphasis in both texts on the idea that events are passed from one person to another, the implication of a continued corrupting effect from one individual's guilt is conveyed strongly. One could argue that the reader themselves becomes implicated in both narratives by the notion that they too are corrupted by the tale of sin which unfolds. As such the depiction of the causes and effects of guilt, the struggle to come to terms with remorse and the way in which guilt affects the relationship between reader and text can be compared and contrasted in *Frankenstein* and *the Rime of the Ancient Mariner*. Despite differences in Shelley and Coleride's treatment of guilt, such a comparison nevertheless provides broader insight into a Romantic view of free will and the limits of individual capability.

In both *Frankenstein* and the Rime of the Ancient Mariner the guilt of the main protagonist arises fundamentally from a blasphemous abuse of free will. Despite the supernatural forces manifest in the Mariner's world and the strong role of science in Frankenstein's, the presence of a Christian God

1 With reference to William Blake's *Songs of Innocence and Experience*, in *William Blake The Complete Poems* ed. Alicia Ostriker [Penguin Books 1977], renowned for their treatment of the corruption of a divine state of childhood innocence by an industrializing society.

hovers nevertheless over each. The Mariner and crew first hail the Albatross 'as it were a Christian soul...in God's name'[2], Frankenstein's mother on her deathbed indulges herself 'in hope of meeting you in another world'[3]. The danger of turning from God's natural order is put forward strongly in *The Rime of the Ancient Mariner*. By killing the peacful Albatross, the Mariner it later emerges, has unwittingly upset a divine cycle of love and trust, 'In a land of mist and snow/he loved the bird that loved the man/ Who shot him with his bow'[4]. That the Mariner has acted against God's will is demonstrated by the rebellion of the natural world, 'The death fires danced at night/The water, like a witch's oils/ Burnt green, and blue and white'[5] On a fundamental level it is Frankenstein's abuse of God's natural order that establishes him also as a guilty figure. Perceiving its ungodly nature, the reader is wary of the quest for scientific enlightenment that Frankenstein undertakes and the underlying desire to usurp God's authority that this appears to entail 'Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me'[6]. The sinful folly of adopting a God like position is demonstrated by the hideous deformity of Frankenstein's monster. A testament to the limits of human capacity, this creation is unable to fit in with God's beautiful and ordered world. 'Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, his teeth of pearly whiteness...these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same color as the dun white sockets in which they were set'[7].

The religious guilt of the protagonist in both *Frankenstein* and *The Rime of the Ancient Mariner* becomes manifest in the corruption of a divine state of innocence. Frankenstein's destruction of his creation's initial innocence is continually alluded to, not least by the monster himself, to emphasize his guilt. Observing the lives of the De Lacey family, the monster's instinct towards kindness is demonstrated 'I had been accustomed during the night to steal a part of their store for my consumption but when I found that in doing this I inflicted pain on the cottagers, I abstained and satisfied myself with berries, nuts and roots'[8]. The monster is also instinctively attracted to relationships built around this kindness and trust 'I imagined that ...by my gentle demeanor and conciliating words, I should first win their favor and afterwards their love', demonstrating intellect by his sensitive response to literature 'I can hardly describe to you the effect of these books. They produced in me an infinity of new images and feelings, that sometimes roused me to ecstasy'[9]. Frankenstein's rejection sours the monster's innate goodness, the creature recalling with hindsight that 'the mildness of my nature had fled, and all within me was bitterness and gall'[10]. Striking out the purity of the world he inhabits, as embodied by the faithful Albatross - 'the Albatross did follow/

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2 Coleridge, Samuel Taylor *'The Rime of the Ancient Mariner'* in The New Oxford Book of English Verse, ed. By Helen Gardner lines 63-64 p. 527 [Oxford University Press 1972]
3 Shelley, Mary *Frankenstein*, Pg 41[Penguin popular classics 1994]
4 Coleridge, Samuel Taylor *'The Rime of the Ancient Mariner'* in The New Oxford Book of English Verse, ed. By Helen Gardner lines 102-5 p. 527 [Oxford University Press 1972]
5 Coleridge, Samuel Taylor *'The Rime of the Ancient Mariner'* in The New Oxford Book of English Verse, ed. By Helen Gardner p. 529 [Oxford University Press 1972]
6 Shelley, Mary *Frankenstein*, Pg 51 [Penguin popular classics 1994]
7 Shelley, Mary *Frankenstein*, Pg 55 [Penguin popular classics 1994]
8 Shelley, Mary *Frankenstein*, Pg 107 [Penguin popular classics 1994]
9 Shelley, Mary *Frankenstein*, Pg 123 [Penguin popular classics 1994]
10 Shelley, Mary *Frankenstein*, Pg 135 [Penguin popular classics 1994]

And every day, for food or play/Came to the Mariner's hollo![11], the Mariner similarly corrupts a natural state of innocence. Upsetting the cycle of love on which his world rested, it is this corruption on the part of the Mariner that turns the very elements against him. The idea of religious guilt embodied by the corruption of Godly innocence appears to form part of a broader trend in Romantic literature, recalling Blake's remorseful depiction in the *Songs of Innocence and Experience* of a society in which childhood purity is inevitably destroyed. In '*On another's Sorrow*', from the Songs of Innocence, the benevolent if simplistic logic of Shelly's wounded monster finds an echo. Here the concept of parental love as part of a divine natural order, expressed through the narratorial voice of a child, emphasizes by contrast the ungodly nature of Frankenstein's fatherly rejection, 'Can a father see his child/Weep, nor be with sorrow filled/ ...Think thou canst not weep a tear/and thy maker is not near'[12]. Blake's *Songs of Experience* convey a bitter remorse that the pure state of childhood elucidated in the Songs of Innocence must be tainted inevitably by a sinful society. In '*The Nurse's Song*', a woman jealous of the peaceful innocence of the children she cares for sets out to ruin their happiness. 'The days of my youth rise fresh in my mind/My face turns green and pale/Then come home, my children, the sun is gone down... Your spring and your day are wasted in play'[13]. Here Blake seems to indicate an inherent human temptation to destroy and corrupt, this becoming a cycle which echoes the situation of the Mariner and Frankenstein. The Mariner, forced endlessly to repeat his horrible tale corrupts the peaceful illusion of the world held by the Wedding guest who listen's rapt 'like a three year's child'[14], the suggestion being that he in turn will pass the tale on to further innocent listeners. By his corrupting rejection of the monster's benevolence, Frankenstein similarly helps to promote further acts of sin on the part of his creation.

11 Coleridge, Samuel Taylor '*The Rime of the Ancient Mariner*' in The New Oxford Book of English Verse, ed. By Helen Gardner p. 528 [Oxford University Press 1972]

12 Blake William, '*On Another's Sorrow*' from the Songs of Innocence in William Blake the Complete Poems ed. Alicia Ostriker p. 116 [Penguin Books 1977, England]

13 Blake William, '*The Nurse's Song*' from the Songs of Experience in William Blake the Complete Poems ed. Alicia Ostriker p. 123 [Penguin Books 1977, England]

14 Coleridge, Samuel Taylor '*The Rime of the Ancient Mariner*' in The New Oxford Book of English Verse, ed. By Helen Gardner lines 21 p. 526 [Oxford University Press 1972]

Examiner Comment

Level 6
This extract is no less impressive than the previous one. Links between texts are established from the outset, with, incidentally, very good contextual awareness too. Close reading of the texts is used for fluent comparison, making subtle points in a lucid style. This is skilful work.

Example Candidate Response 3: Compare and contrast the depiction of state control over individual identity in selected dystopian fiction.

We are confronted with diverse pre-conceived occupations for the leisure time of the characters in the four novels being discussed, for where *The Handmaid's Tale* and *Nineteen Eighty-Four*[1] have coordinated events simulating momentary yet violent bouts of emotion, *Brave New World* and *Fahrenheit 451* see characters provided with innovations which keep their experiences monochrome. A prominent feature of *1984* is the "Two Minutes Hate" which generates "fear and vindictiveness, a desire to kill, to torture [...] turning one even against one's will into a grimacing, screaming lunatic"[2] and this helps us to understand Offred in *The Handmaid's Tale* at "Salvagings"[3] and "Pravaganzas"[4] as she recounts "despite myself I feel my hands clench [...] there is a bloodlust; I want to tear, gouge, rend."[5] Both texts convey the rapid escalation of the individual into a harassed state, however, *The Handmaid's Tale* focuses on creating a vivid picture of the physicality the emotion incites. However, the tricolon of verbs the description culminates in does not carry the same force of discomfort as Winston's recollection, where the quick crescendo of *varied* intense emotions proves so powerful that it is manifest in his lust for Julia when he proclaims that"he would ravish her and cut her throat at the moment of climax"[6]. We understand therefore that the "Two Minutes Hate" were a means to preventing anyone like Winston from expressing desire in terms of gentle love, more conducive to sustainable relationships. *Fahrenheit 451* and *Brave New World* directs characters towards a similar predicament using an alternative route. According to David Bradshaw "Huxley predicted that one of the most deplorable consequences of the First World War would be the 'inevitable acceleration of American world domination'"[7] clarified by his anxiety at the development of Henry Ford's first moving production line for the Model-T design car, available in 'any colour that [you] want so long as it is black'[8]. Huxley carries this anxiety into situations such as when Lenina may think she is spoilt for choice with hundreds of "Escalator Fives Courts" and "Obstacle Golf"[9], but as none of the activities

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1 Hereafter shall be referred to as *1984*
2 G. Orwell, *1984* (England, 2008) p.16
3 M. Atwood, *The Handmaid's Tale* (London, 1996) p.284
4 M. Atwood, *The Handmaid's Tale* (London, 1996) p.225
5 M. Atwood, *The Handmaid's Tale* (London, 1996) p.291
6 G. Orwell, *1984* (england, 2008) p.17
7 D.Bradshaw, *Introduction by David Bradshaw* (Oxford, 1993) of Brave New World p.xix
8 Wikipedia, *Henry Ford*, "As Ford wrote in his autobiography, 'Any customer can have a car painted any colour that he wants so long as it is black' " (http://en.wikipedia.org/wiki/Henry_Ford#Model_T)
9 A.Huxley, *Brave New World* (London, 2007) p.51, David Bradshaw refers to Huxley's disagreement with the Keynesian premise of consumption-fuelled solutions to stunted economic growth by calling these activities "bizarre manifestations of the Keynesian initiatives which were exciting so much debate at the time the novel was written"

seem to render in any character any sort of unique enjoyment, just a bland satiation, Lenina's autonomy disappears. Huxley specifies that it is the commercial products of the new world that prevent the emergence of individual traits, an association which is strengthened when Bernard's belligerence (the indication of his individual self amongst the other Alpha-Pluses) correlates with his rejection of the consumer goods of the dystopia[10]. He confronts Lenina with " 'I'd rather be myself,' he said 'Myself and nasty. Not somebody else, however jolly' "[11] and it is here we see a clear rejection of a society which looks to deny the second-rate experience. *Fahrenheit 451* capitalises on the depiction of technological innovations through Mildred's constant languor despite her resuscitation with the life-saving equipment. The description of the life-saving equipment uses snake imagery, whether "like a black cobra" or "puff-adders" or "suction snake", harking to the snake as a biblical symbol of speciousness in order to present technological progress so[12]. This is validated and taken further by *Brave New World*, for example in the opposition between "*peyotl*", which makes you feel "as though you'd done something so shamefully anti-social"[13], and "soma". "*Peyotl*['s]" hangover effect means you retain the memories of your excess and are thus encouraged to moderate your behaviour, behaviour which was "anti-social", or in other words, which did not form a basis for healthy human connection. Therefore, to have your life inevitably complete is presented as mediocre in comparison to the imperfect experience. In all four texts, though, pain imprints a memory of your behaviour.

After looking at products which affect the body, we can move to examine the state control over clothing. In *Brave New World* the Deltas, an inferior caste, all must wear khaki[14], an infringement of liberty that enhances the social stratification laid out in the new world and similarly in *The Handmaid's Tale*, the red colour of the Handmaids acts as a reminder of the modesty and social-purpose they are meant to represent, categorising them before they've even spoken. From this we can progress to understand that clothing can go beyond merely influencing other people's perception of you but manipulate your own behaviour, an example being when Offred relates "The Ceremony" to us with "My red skirt is hitched up to the waist, though no higher. Below it the Commander is fucking [...] I do not say making love."[15] By bringing the marked red colour into the context of this intimate act, sex is reduced to a duty[16]. The cumbersome nature of the obligatory gown (reflected in the coarseness of the word 'fucking') reveals the extent to which the coordinators of Gilead have designed the clothing to bring about certain frames of mind, subverting a moment which was formerly out of the public realm. The employment of sumptuary law in a location we know such law has historically been

10 A.Huxley, *Brave New World* (London, 2007) Bernard's slow absorption into the society is depicted by his consumption of the products he once rejected for example p.52 we see Bernard's rejection of Benito's chewing-gum and soma, however at p. 143 we see Bernard "masticating a piece of Benito Hoover's chewing-gum" once he decides to work on the new world's terms.

11 A.Huxley, *Brave New World* (London, 2007) p.77

12 R.Bradbury, *Fahrenheit 451* (Great Britain, 2008)p.25

13 A.Huxley, *Brave New World* (London, 2007) p.133

14 A.Huxley, *Brave New World* (London, 2007) p.16 "all (since their caste was Delta) dressed in khaki"

15 M.Atwood, *The Handmaid's Tale* (London, 1996) p.104

16 A similar idea is expressed: M.Benjamin Becker, *Forms and Functions of Dystopia in Margaret Artwood's Novels* (Saarbrucken, 2008)

employed[17] builds upon the speculative fiction element Atwood wished to bring to the novel. She distinguishes between science fiction and speculative fiction in her essay collection *Moving Targets* with:

"the science fiction label belongs on books with things in them that we can't yet do, such as going through a wormhole in space to another universe; and speculative fiction means a work that employs the means already to hand, such as DNA identification and credit cards, and that takes place on Planet Earth."[18]

17 Colonial America, Massachusetts: "In the Massachusetts Bay Colony, only people with a personal fortune of at least two hundred pounds could wear lace, silver or gold thread or buttons, cutwork, embroidery, hatbands, belts, ruffles, capes, and other articles" (http://www.answers.com/topic/sumptuary-law)

18 (http://www.urbanhonking.com/spacecanon/2009/10/the-handmaids-tale.html)

Examiner Comment

Level 4
Although a range of texts is invoked, with critical comment too, the first of the selected paragraphs is not entirely clear in its focus; the paragraph is rather diffuse. The next paragraph, which deals with clothing, is more straightforward, and more successful in linking the texts.

Example Candidate Response 4: How do alcohol and drugs affect plots and characterisation in 20th Century American literature?

Mankind's roots are steeped in freedom. Looking back, for hunter-gatherers drugs formed a part of their lives, due to pagan religions. Alcohol was the fruit of the land. Primitive man used drugs and alcohol as a means of enriching his life. Hobbes wrote that in this state the life of man was "nasty, brutish and short"[1], with each man working for his own passions. "A free man is he that in those things which by his strength and wit he is able to do is not hindered to do what he hath the will to do."[2] There is a striking contrast between this version of man, the primitive man, and the modern day man. Modern man is civilised. However, drugs and alcohol still play a role in his society. Dean Moriarty and Sal throughout *On the Road* pertain to the primitive state of man; for them that is "it"[3]. On the other hand, in *Tender is the Night*, Dick Diver starts off as the cultivated man. However, through his eventual alcoholism he comes closer to the levels of Dean and Sal. Alcohol and drugs provide a number of functions which lower men towards a primitive state. These are: creating a lack of order, providing a means of escapism, creating class structures and creating addiction.

Sal and Dean become frenetic when they indulge in alcohol and drugs. During Sal and Dean's visit to Windsor, in Denver, Dean drank in the saloon "like the ghost of his father"[4] drinking "whisky like water"[5], only to punch an "inch thick"[6] door and likewise Sal "cracked a bone"[7] in his "middle finger"[8] yet didn't realise until the next day. Sal's personality approches Dean's as he becomes drunk. He becomes "drunk enough to go for anything"[9]. Sal's disorderliness due to alcohol is demonstrated through contrast with the cops, as he is working at the naval base. His job "at dawn" [10] was to put the American flag on the flagpole, yet due to him being "drunk"[11] he puts it "upside down"[12]. However, the next evening when he returns, the "regular cops were sitting around grimly in the office"[13]. This shows the disorderliness of Sal's character in comparison with the regularity and orderliness of the cops. The theme of disorder is extended Sal's perception of America and Mexico. Sal and Dean's drug use

1 Hobbes, Chapter 13
2 Hobbes, Chapter 21
3 Kerouac (2000) 68
4 Ibid. 74
5 Ibid.
6 Ibid.
7 Ibid.
8 Ibid.
9 Ibid. 119
10 Kerouac (2000) 97
11 Ibid.
12 Ibid.
13 Ibid.

takes on a much intensified form in Mexico. As Mexico is a more disorderly country, Sal and Dean's drug use increases. Sal puts his own madness down to his use of drugs and alcohol. Sal's reflections on the "tea"[14] they were smoking make him think that "everything was about to arrive"[15]. His "madness"[16] and disorder spouts from his use of drugs, whereas Dean is constantly "popeyed with awe"[17] and his use of drugs only exacerbate his "madness"[18].

Whereas Sal and Dean from the start experience a lack of order, in Tender is the Night the characters suffering from disorder due to alcohol and drugs are Albert McKisco and Abe North. Abe North is an alcoholic, as is McKisco. Strangely through, McKisco's alcoholism results in his success. The duel which he undertakes from Tommy Barban, whilst "reckless with brandy"[19] leads to the realization that he needs to wake up to life, and he goes on to become a successful author. Alcohol brings order to his life.

For Dick and Abe the situation is very different. Dick is described as the "only sober man with repose"[20], which shows that he doesn't drink much at the beginning of *Tender is the Night*. t shows that he is a strong and handsome man with etiquette. This in no way reflects the lack of disorder which he later experiences. When he finally does reach a state of disorderliness though, Dick does become increasingly like Sal and Dean. One of the greatest contrasts between Dick Diver and Sal and Dean is that he holds a profession, and being a doctor in provides a sense of order. However, when disorder sets in, it is "liquor"[21] which is "smelt on his breath"[22] that leads to his professional downfall. Dick is treating Von Cohn, who smells "liquor"[23] on Dick's breath "not once but twice"[24]. The removal of Dick's professional career, due to alcoholism, marks a further step closer to Sal and Dean. Later in the novel, he approaches a pretty English girl and dances with her. He gets progressively drunk and makes a fool of himself after Collis leaves, almost walking into the ladies' room to find the girl, who has disappeared. E.W. Pitcher goes as far as to describe him as a main cause of the "Ordered Disorder" in *Tender is the Night*. Likewise, Abe North's alcoholism causes his death when he is "Beaten to death in a speakeasy"[25] and indirectly causes a death when incorrectly identifies Freeman as the man who stole his wallet, as he is so intoxicated makes the mistakes Freeman as the thief. Alcoholism causes disorder in Abe and Dick's lives, in the same way that Sal and Dean's disorder increases when they drink.

In both books, alcohol or drugs become a necessity for characters at some point. Sal has "maybe enough"[26] money "for a pint of whisky till"[27] he gets "to Denver"[28]; showing that alcohol is more

14 Ibid.
15 Ibid. 116
16 Ibid.
17 Ibid.
18 Ibid.
19 Fitzgerald (2000) 59
20 Ibid. 61
21 Fitzgerald (2000) 261
22 Ibid.
23 Ibid. 273
24 Ibid.
25 Kerouac (2000) 218
26 Ibid. 23
27 Ibid. 23
28 Ibid. 23

important to him than food. Old Bull Lee shows a level of dependency that Sal and Dean never reach. Old Bull Lee disappears "in the bathroom for his pre-lunch fix"[29], coming out "glassy-eyed and calm"[30] only to sit down again by his "burning lamp"[31]. Bull Lee has a habit, unlike that of Sal and Dean. It is much deeper. The fact that he returned to his "burning lamp"[32], without comment, makes it seem like an extremely usual occurrence.

Abe North shows a dependency on Alcohol. To a large extent controls his character and role in *Tender is the Night*. In *Tender is the Night*, a reckless attitude is most notable at first in Abe North, who utters "I bet you can spell alcohol"[33] whilst playing the "quiet word game"[34], despite being told that he is not allowed to do so. Abe cannot comprehend that there can be an absence of alcohol.

Without alcohol, it is hard to say how much of Sal, but especially Dean, would be the same. Alcohol is an intrinsic part of their existence. For all the characters in *On the Road*, drugs are an integral part of their being, with the exception of Sam Brady, who plays a minor role. "Carlo was writing poetry on heroin"[35] and "Bull was drunk"[36]. There is "Lee in Texas growing weed"[37], "Hassel on Riker's Island"[38] and "Jane wandering on Times Square in a Benzedrine hallucination"[39]. When Sal meets someone, it seems that he sees drugs as an internal part of them as a person. Dean spends his whole life chasing after drugs and alcohol in order to attain "it". If you take away drugs and alcohol from Sal and Dean, what remains is two "Hobos"[40] with very little purpose in life.

However, without alcohol or drugs, it is debatable what situation Dick Diver would be in, although it is almost certain that Abe North would have lived longer. Dick Diver, after moving back to America, has some success working as a doctor in small towns. However, at the end of *Tender is the Night* his last letter to Nicole was posted from "Hornell, N.Y"[41] where Nicole likes to think that Dick's career is once again "biding its time"[42]. If Dick Diver had never drunk, the his career would have remained intact.

The type of drinks that are drunk and the way people drink in both books reflect on the social standing of the characters. Sal describes how the "tourists and oilmen and ranchers"[43] drink "at bars"[44]; he decribes Montana Slim as "that kind of drinker"[45]; Dean's father is described as having been "a once respectable and hardworking tinsmith" and becoming a "wine alcoholic, which is worse than a whisky

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29 Ibid. 137
30 Ibid.
31 Ibid.
32 Ibid.
33 Fitzgerald (2000) 114
34 Ibid.
35 Kerouac (2000) 143
36 Ibid.
37 Ibid. 7
38 Ibid.
39 Ibid.
40 Ibid.
41 Fitzgerald (2000) 338
42 Ibid.
43 Kerouac (2000) 30
44 Ibid.
45 Ibid.

alcoholic"[46] who "waited among the broken bottles with an old buddy"[47] whilst Dean begged for money. At the pits of society, Dean and company are described as "the underground monsters"[48], as shown by their drinking habits and behaviour. Sal is the sort of person that drinks homemade "Southern moonshine"[49]. Alcohol's classist nature characterises Dean, Sal and their compatriots as members of the lower classes, at one point they themselves go so far as to classify themselves "Hobos", the kind of people that mix with "Canyon city ex-cons."[50]

46 Ibid. 35
47 Kerouac (2000) 35
48 Ibid.
49 Ibid. 113
50 Ibid. 117

Examiner Comment

Level 3
Texts are linked and contrasted in this essay, often with quite comprehensive quotation, but the commentary is on a descriptive rather than critical level. This example from a paragraph on *Tender is the Night* is typical of the approach:

On the other hand in Tender is the Night the drinking habits espoused by the characters are upper class in nature, Dick Diver revels in holding dinner parties and going to events. The Divers divulge in finer drinks…. The Divers take 'sherry' and 'rosy wine' as well as' champagne'.

It is important not to confuse quotation which is used to advance a description or narrative of events and characters, such as the named drinks above, with quotation which illustrates and explores a critical point of interpretation by means of analysis.

Alternative Views

Example Candidate Response 1: Compare how effectively writers use the conventions of metaphor to present and explore issues of mental illness in 'The Bell Jar' by S. Plath and 'Wide Sargasso Sea' by Jean Rhys.

On the other hand, although Bronte presents sexuality as a threat, within 'Jane Eyre' the threat is posed externally by the passionate female Bertha, and is directed towards Mr. Rochester, rather than her own mental health. The fact that Bertha sets fire to Rochester's bed may on one level suggest the animosity that lies between the two characters. However, metaphorically Bronte suggests that at the centre of Bertha's insanity lies her sexuality and that her passion is a corruptive force, rather than a source of freedom. The lexical field creates religious connotations which seem to suggest that society viewed madness and overt sexuality as a sin. Indeed, Robyn R. Warhol[1] suggests that novels at the time, may have presented feminist sexuality as both favourable and distasteful, for he quotes Susan S. Lanser's view that female writers of the 19th century portrayed 'a double voiced discourse'[2]. Indeed a view that Lanser based upon Charlotte Perkins Gillman's depiction of insanity within "The Yellow Wallpaper". However Warhol still states that Bronte was innately against overt sexuality at the time. The professor suggests that, both 'Jane Eyre' and 'Villette' present female sexuality as punishable; for the trajectories of both Bertha and the ghost of the nun whose habit is found within Lucy's bed meet tragic ends. Indeed the bed within both 'Jane Eyre' and 'Villette' represents sexuality, and just as the characters are, it is consumed by the fire of their desire. Furthermore it is notable that Jane is the one who saves Rochester from his passion, for she puts out the flames. Bronte thus presents the reader with the view that it is the pure, virginal woman who acts as a force for good by quenching the overwhelming sexuality, which is itself portrayed as a negative force in consequence. Thus virginity and purity is portrayed as a form of sanity that directly juxtaposes the sexual woman 'Antoinette' and her madness; for Bronte portrays Bertha as an incarnation of the 'wild' passionate female persona that threatens Jane.

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1 Within 'Double Genre, Double Gender in Jane Eyre and Villette' published 1997 by Rice University.
2 Within Feminist Criticism, "The Yellow Wallpaper", and the Politics of Color in America, by Susan S. Lanser. Published 1989 by Feminist Studies, Inc.

Examiner Comment

Level 6
Here critical views are taken into account as part of the developing argument; they are not imposed upon it or, as it were, 'tacked on' to impress or to fulfil the need for the expression of alternative views. They are an integral part of a sophisticated and tightly argued thesis on female sexuality and madness, which uses a wide range of texts for discussion and continuously considers alternative viewpoints.

Example Candidate Response 2: Compare and contrast the representation of Violence in Margaret Atwood's 'The Handmaid's Tale' and George Orwell's 'Nineteen Eighty Four'.

Violence against the body is a key theme of *The Handmaid's Tale*. The body's natural functions are constantly violated as the identity of individuals, particularly women, is destroyed. Offred explains that the handmaids are 'two-legged wombs, that's all'[1]. During the procreation Ceremony, they have to rest against the pelvises of the Commanders' wives.[2] When Ofwarren gives birth, the Wife of Warren has her belly massaged as if the birth were her own.[3] When Offred is being examined by the doctor for her monthly tests her head is covered from him: 'He deals with my torso only'.[4] Despite this the doctor tries to tempt her to allow him to impregnate her - she has become an object to him. Punishment for offences includes the sadistic Aunts beating victims with lengths of steel cable, as happened to Moira.[5] When she was writing *A Handmaid's Tale* Margaret Atwood kept by her folder of cuttings relating to state violence and state control including:

> Amnesty International Reports of atrocities in Latin America ... together with items of information on new reproductive technologies, surrogate motherhood, and forms of institutionalized birth control from Nazi Germany to Ceausescu's Romania.[6]

The ultimate violence of *The Handmaid's Tale* is the violence against personality. Even the names of the women characters are taken from them as they become defined by reference to a man. Roberta Rubinstein points out that:

> The imagery of mutilation and dismemberment permeates the narrator's own language. Offred struggles to 'reconstruct' (p. 144) her fragmented selfhood and to justify the choices she has made ... Her past experiences ... are ... linked by these very images of female brutalization.[7]

The ultimate dehumanisation is the loss of gender - the women shipped to the Colonies on account

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1 *The Handmaid's Tale*, p. 146
2 *The Handmaid's Tale*, p. 104
3 *The Handmaid's Tale*, p. 126
4 *The Handmaid's Tale*, p. 70
5 *The Handmaid's Tale*, p. 102
6 Howells, *Margaret Atwood*, p. 96
7 Roberta Rubinstein, 'Nature and Nurture in Dystopia' in *Margaret Atwood: Vision and Forms*, ed Kathryn Van Spanckeren and Jan Garden Castro (Carbondale and Edwardsville: Southern Illinois University Press, 1988), p. 105.

of their infertility are referred to as 'Unwomen'.[8] The story itself, with its flashbacks cut in to the present narrative, and its use of dreams to look forward - is not smooth and whole but cut up. The narrator herself refers to it as a 'limping and mutilated story.'[9]

Violence against identity is also a central theme of *Nineteen Eighty-Four*. The brutal destruction of Winston in the Ministry of Love is a systematic pulling apart first of his body then of his mind. Winston is beaten, electrocuted and brainwashed. He looks at his body in the mirror and is shocked by what he sees:

> A grey-coloured skeletal-like thing was coming towards him. Its actual appearance was frightening, and not merely the fact that he knew it to be himself. The creature's face seemed to be protruded, because of its bent carriage.[10]

He has become so unrecognizable to himself that he describes himself as if he was watching a film of something from a different species, 'a creature'. Isaac Deutscher suggests convincingly that the fact that Orwell knew he was dying of tuberculosis when he wrote the book gave rise to 'the extraordinary, gloomy intensity of his vision and language, and the most physical immediacy with which he suffered the tortures which his creative imagination was inflicting on his chief character'.[11] According to Deutscher, *Nineteen Eighty-Four* is heavily influenced by the novel *We* written by the Russian novelist Zamyatin. Zamyatin's victims are subjected to electric shocks to cure them of the disease of 'imagination'.[12] Orwell takes this much further by carefully building up the psychological pressure alongside the physical torture. As Alex Zwerdling has put it, *Nineteen Eighty-Four*, like *Animal Farm*, exploits a powerful emotion, 'the fear that one's worst nightmares might come true'.[13] The real horror of Room 101 is not simply that it threatens Winston with a hideous and painful death. It is that it threatens him with the death of all deaths that he cannot bear to face. It means that he himself is a sort of torturer, by creating - through his careless confession in the room above Mr Charrington's shop - the ultimate torture weapon for himself. The destruction of Winston is part of the great scheme of things in Oceania. O'Brien asks Winston 'How does one man assert his power over another?' Winston replies 'By making him suffer'.[14] So this physical torture is actually a way of the state showing it has power over an individual. Stephen J Greenblatt describes the ending of *Nineteen Eighty-Four,* as being the 'total annihilation of Winston Smith, the destruction of his personality'.[15] He notes that the relationship between Winston and O'Brien at the end of the book is like that of a sinner in the hands of a priest, with the final thing Winston writes in the book being the slogan 'God is Power'.[16] Orwell has cleverly taken the book full circle to suggest that the destruction of the self is not simply

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8 *The Handmaid's Tale*, p. 71
9 *The Handmaid's Tale*, p. 279
10 *Nineteen Eighty-Four,* p. 284
11 Isaac Deuthscher, 'The mysticism of cruelty' in *Twentieth Century Views: George Orwell*, ed. Raymond williams (New Jersey: Prentice Hall, 1974), p. 128
12 Deutscher, 'The mysticism of cruelty', p 123
13 Alex Zwerdling, 'Orwell and the Techniques of Didactic Fantasy' in *Twentieth Century Interpretations of Nineteen Eighty-Four: A Collection of Critical Essays,* ed Samuel Hynes (Englewood Cliffs: Prentice Hall, 1971), p. 91
14 *Nineteen Eighty-Four,* p. 279
15 Stephen J Greenblatt, 'Orwell as satirist' in *Twentieth Century Views: George Orwell : A Collection of Critical Essays.* p. 116
16 *Nineteen Eighty-Four,* p. 290

a sign of a totalitarian state, it is also the basis of the religions which have held Western Society together for centuries.

Examiner Comment

Level 5
This section of the essay uses a quotation from Atwood's own cuttings, as well as excerpts from an impressive array of critical essays: by Roberta Robinson, Isaac Deutscher, Alex Zwerdling and Stephen Greenblatt, whose views are quoted briefly and relevantly to support the developing argument.

Example Candidate Response 3: By a comparison of *Tess of the D'Urbervilles*, *The Handmaid's Tale*, *Wuthering Heights* and *The Woodlanders* discuss **how** and **how effectively** writers explore the relationships of female characters

Nelly's relationship with Cathy from Wuthering Heights contrasts with Joan D'Urbeyfield's with Tess in Tess of the D'Urbervilles. One would think that as Joan is Tess's biological mother she would sympathise with Tess and help her to feel at ease at times when she is not. Joan Durberyfield has been seen by some critics as conspiring against her daughter. She appears to be a very unsympathetic character that prioritizes the opportunity of putting her daughter in the position of acquiring social and financial advancement rather than what would be best for Tess at the time. When regarding Tess's home coming, Joan Durbeyfield says, "not for less than a thousand pound!" she is obsessed with Tess going away to earn money for the family. In chapter five, Hardy uses dialect between Tess and her parents to provike sympathy for her as her mother is manipulating her to go to her wealthy relatives to ask for help. Hardy describes Joan Durbeyfield as having an 'oppressive sense'. Mark Asquith in his essay supports the idea that Tess's mother epitomises a bad mother; he suggests that when regarding Tess's rape or seduction, 'Tess's mother is a schemer who abandons Tess when most needed.'[1]

Examiner Comment

Level 3
The views of others are referred to here, both in the unascribed '*Joan Durbeyfield has been seen by some critics as conspiring against her daughter'* and the direct reference to Mark Asquith's essay on Tess of the D'Urbervilles making much the same point: '*Tess's mother is a schemer who abandons Tess when most needed'.* In each case the critical view is a simple support to the point being presented.

1 Mark Asquith's essay Tess of the D'Urbervilles

Contexts

Example Candidate Response 1: '... and justify the ways of God to men'[1] How and with what effect do Milton, Donne and others mediate the Word of God to man?

The early modern period in which the metaphysical poets were writing in is characterised by the Reformation. Arguably the most influential shift in Christian thought and ideology in history, it not surprisingly, had a colossal impact in the poetry of that day.

The imminent reality of the Day of Judgement-the idea each person was to be either saved or damned according to God's decree[2] as well as the reality of evil, sin and the devil's presence became increasingly stressed by the reformists. Indeed the recurring theme of the 'massa damnata' in John Donne's sermons and the anthropomorphizing of the concepts of sin by Milton are arguably reflections of this doctrinal shift. Even the emphasis on the personal nature of scripture, only to be interpreted by the Holy Spirit, that came from the reformation, is overtly stressed in Book 12 of Paradise Lost, in which Adam is told the future of the Christian religion: 'Wolves shall succeed for teachers... with superstitions and traditions taint, left only in those records pure though not but by the Spirit understood'[3] - this is undoubtedly the essence of Protestantism[4]

It is with this in mind that we can perhaps see why Milton, Donne and others feel a capability; a necessity to mediate the Word of God to man. The emphasis on personal piety and avoidance of sin is clearly reflected in metaphysical poetry. The specific emphasis on evil and sin is a particularly poignant idiosyncrasy of the religious writers. I wish to explore how the reality of sin and evil is technically presented and the religious writers' intentions is doing so.

It is impossible to ignore the emphasis on evil and sin in the writings of the religious poets. Indeed, it could be argued that the very nature of 'God's word' in the Bible is that of avoiding sin and working against evil. Moreover seeing as Paradise Lost debatable protagonist is the archetype of biblical evil, Satan, such a concept is one of the most overt and poignant. As mediators of God's word they need to convey such a concept effectively. They need to use language to express something that by its very nature is hellish, something that possesses real danger, something that truly terrifies.

Indeed, in this respect they fulfil. Perhaps the most effective demonstration of this occurs in Book 2 of Paradise Lost, in which Satan is confronted with the gate keepers of hell; the allegorical characters of Sin and Death. Milton's describes 'Sin thusly: 'They one seem'd Woman to the waste and fair/but ended foul in many a scaly fold/Voluminous and vast, a Serpent arm'd/A cry of Hell-Hounds never ceasing bark'd[5]. The incredibly grotesque, repugnant description as Milton juxtaposes a pretty, young girl with a deformed genital mass characterised by the never ending sound of Hell hounds, is terrifying to say at the least. On top of this the reader is then given the shocking revelation that the relationship of Satan, Sin and Death forms somewhat of a hellish trinity. 'Out of they head I sprung/ thou took'st with me in secret that my womb conceived/thine own begotten/me overtook/in embraces

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1 Milton, J *Paradise Lost* Vintage 1667 p10
2 Willmot, R *Metaphysical Poetry* Cambridge University Press 2002 p18
3 Milton, J *Paradise Lost Vintage* 1667 p295
4 Woof, P. *Reading Paradise Lost* The Wodsworth Trust 2004 p205
5 Milton, J *Paradise Lost* Vintage 1667 p48

forcible and foul/of that rape begot these yelling monsters'[6]. However the phrase hellish cannot be stressed enough; the sacred virgin conception is replaced with incestuous rape, the birthplace not a stable in Bethlehem but the gates of Hell! It is description like this that perhaps explains why William Blake saw Milton 'of the Devil's party without realising it' due to how he 'wrote in fetters when he wrote of Angels and God, and at liberty when of Devils and Hell'[7] - perhaps Milton realised 'Devils and hell' could be easily understood, whereas to convey the abstract concept of the divine was a far greater linguistic struggle! Milton's vivid description is reinforced by his use of alliteration 'begotten, breaking violently away/in embraces forcible and foul' emphasised by the plosive nature of the language used; reinforcing the violent, categorically evil nature of the acts committed. This use of language amounts to a shocking, disturbing experience, and why we expect anything less since this is evil personified?

The descriptive prowess of both Milton and Donne are similar in many ways; Milton's ability to shock the reader with raw description is undoubtedly used by Donne to the same effect. Indeed it is this graphic aspect of religious writing that perhaps fuelled Samuel Johnsons fierce criticism of the metaphysical style; he states the metaphysical poet's ideas 'are yoked by violence together; nature and art are ransacked for illustrations, comparisons and allusions...'[8]. We can perhaps see where this criticism came from when looking at Donne's sermon entitled 'Resurrection'. In the sermon he describes the 'corruption' of the body in death which is 'not a green paleness, not a yellow jaundice, not a blue lividness, not a black morphew upon our skin...but a destruction'. This idea, of corporeal corruption, is reinforced by Donne's emphasis on colour (green, yellow, blue and black) inducing a vivid, sickly image of these 'bodily corruptions' in the minds of the listener. Moreover, the use of repetition and caesura allows us to imagine how Donne would deliver the sermon; powerfully and passionately. The images that are conjured up force the listener come to terms with the subject matter- the difference between the temporal corrupt nature of the body and the purity and eternity of the soul; ultimately the end of 'corruption' through the resurrection.

When looking at Donne's two sonnets 'Batter my heart and 'Spit on my face you Jews' we can again see this graphic aspect of the metaphysical style used to full effect. The titles themselves are incredibly shocking and provocative, it appears for Donne there is no such thing as a gentle opening! The use of cacophony, fractured syntax and plosive language are present throughout both poems, in Batter my heart: 'As yet but knock, breathe and shine, and see to mend/your force, to break, blow, burn and make me new'[9] and in Spit in my face: 'Buffet scoff, scourge and crucify me/For I have sinned and sinned only he'[10]. This, reinforced by the notion in 'Batter my heart' of being 'betrothed unto your [God's] enemy[the devil]' and the sexual undertones of the final rhyming couplet 'never shall be free, nor ever chaste, except you ravish me' creates a sense of the paradoxical, of dichotomy; making for a poignant read. The strong sense of aggression in both sonnets, the sense of anguish, of guilt allows Donne to convey his passion for the subject matter, and above all else the poem is capable of evoking emotion in the religious 17th century reader.

It is thus how we see that through this use of incredibly vivid description, shocking language and repetition in describing evil, the religious writers provoke emotion and arguably this is their intention.

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6 ibid. p51
7 Dyson, A. and Lovelock, J. *'Paradise Lost' Casebook*, Macmillan (1973)
8 Willmott, R *Metaphysical Poetry* Cambridge University Press 2002 p102
9 Donne, J. *The Major Works* Oxford World Classics 1990 p177
10 ibid. p176

Perhaps thus the idea that they can convey divinity and mediate the word of God is here partly fulfilled. They convey meaningfully, through the ravishing of the human emotion, the danger of evil and sin, and perhaps not only evoke the fear of God, but convey the personal strife of the religious person and indeed the omnipotence of the God whom they worship.

Whilst the concepts of evil and hell are ever present in the minds of the religious writers, the same is true of the concepts of heaven, paradise and the majesty of God. In order to convey them religious writers again provoke intense emotion, yet through different techniques. They ravish human sensuality, manipulating sight, smell, sound and even taste through the use of vivid imagery, onomatopoeia and meticulously detailed description. Paradise Lost's fourth book is perhaps characterised by Milton's descriptions of Paradise, for example: 'from that sapphire fount the crisped brooks/rolling on orient pearl and sands of gold/with mazy error under pendant shades/ran nectar'[11] This is breathtaking, it is like a painting; with a colour palette of exotic 'orient pearl' and rich intense sparks of sapphire and gold. This is a perfect example of what Christopher Ricks called 'Milton's Grand Style'[12] Milton goes on to describe 'rich trees [weeping] odorous gums and balm'[13] and the fateful tree of knowledge as 'blooming ambrosial fruit of vegetable gold' These descriptions, with such incredible sensuality, as the reader is made to so vividly imagine the sights, smells and sounds of Paradise, are captivating to say at the least. It is euphoric, religious experience inducing; Milton has arguably done nothing less than evoke the divine.

Donne utilises sensuous language in a different way to Milton but to no less effect. There is more of the unadorned in Donne's writing, it is less ornate, the mind is not flooded with imagery; instead a complex, powerful idea is conveyed with an element of simplicity. Demonstrated in his sermon 'Surprise in store for the pagans' delivered at a baptism, we see a specific emphasis, like Milton, on colour: 'his red blood, makes our red souls, white, that his redness gives our redness a candour'[14] The colour red, symbolic of human sin and fallibility, is contrasted with the holy purity of God, symbolised by the colour white. The recurring emphasis on water is also poignant (particularly apt at a Christening), Donne alludes to the cleansing of sin through the baptismal aspect of the Great flood of the Old Testament: 'he saw that flood wash away princes from their thrones' and puts forward the paradoxical notion that 'his [God's] water, his baptism...shall dry up the tears from our eyes'. Donne's illustration of the holy powers of water and indeed what baptism conveys is a perfect example of his unadorned style- an aspect of Donne's writing best described by T.S Eliot who called it 'a direct sensuous apprehension of thought, or a recreation of thought into feeling'[15]

This nature and perhaps purity of the language, and the effect it causes, in the use of sensuality is also present in the poetry of George Herbert. In his two poems, Baptism 1 and 2, Herbert (like Donne) conveys the sacramental beauty of the act of baptism in a sensual and pure way. In Baptism 1 he speaks of the 'blessed streams' whose 'spring and vent is in my Redeemer's pierced side'[16] The image of the water used in Baptism flowing directly from one of the wounds of Christ in his crucifixion is like Donne's image of the great flood- resounding and complex ideas conveyed meaningfully through the

11 Milton, J. *Paradise Lost* Vintage 1667 p86
12 Ricks, C. *Milton's Grand Style* Clarenden Press 1963
13 Milton, J. *Paradise Lost* Vintage 1667 p86
14 Donne, J. *The Major Works* Oxford World Classics 1990 p327
15 Willmot, R. *Metaphysical Poetry* Cambridge University Press 2002 p104
16 Ed. Di Cesare, *M. George Herbert and the Seventeenth Century Religious Poets* Norton and Company 1978 p18

medium of the un-adorned and pure. Coleridge said this of Herbert: 'the poet and scholar supplies the material, but the perfect well-bred gentlemen the expression and arrangement'[17] - the poem Baptism 2 demonstrates this perfectly. The second stanza goes: 'O let me still write thee great God, and me a child: let me be soft and supple to thy will, small to my self, to others mild, Behither ill.'[18] The simple rhyme scheme of a-b-a-b-a, along with the sibilance of phrases such as 'soft and supple' adds to the overall wistful tone of the poem. What is particularly poignant about it is that there is very much a sense of personal yearning. Herbert pleas that he be 'moulded' to God's will through the innocence and purity of childhood. In conveying the purity of the child's relationship with God Herbert, like Donne, use sensuality with an element of the unadorned, maintaining that emotive twist. Perhaps through evoking emotion, they can also evoke the majesty of God.

We can thus see how sensual language is used by the religious writers in order to convey the majesty of God. The wish to ravish the inner eye is again present, and so is the wish to provoke emotion, aligning with T.S Eliot's idea that the metaphysical poets 'were trying to find the verbal equivalent for states of mind and feeling'[19]. Through sensuous language they stimulate the physical as well as the mental in the reader. By doing this, they convert the abstract concept of God into something meaningful.

The use of analogy and metaphor to express the divine is one of the key elements of meta-physical poetry, partly due to the contemporary philosophical movement of 'Neo-Platonism'. It presented that all parts of the universe were connected and ordered, due to the 17th century view that the solar system was in harmonious movement around the earth [20]. It thus encouraged an outpouring in the use of metaphor and analogy in meta-physical poetry. It was a way for religious poetry to make something unknown (the concept of God) known to those who read it.

17 Willmot, R *Metaphysical Poetry* Cambridge University Press 2002 p102
18 Ed. Di Cesare, M. *George Herbert and the Seventeenth Century Religious Poets* Norton and Company 1978 p19
19 Willmot, R *Metaphysical Poetry* Cambridge University Press 2002 p104
20 Ibid. p31

Examiner Comment

Level 6
This is a lengthy extract from a Level 6 essay chosen to illustrate the way in which contextual material is integral to the argument of the essay. It is not simply used, or referred to or discussed: it is essential to the writer's thought processes and methodology. A comprehensive and perceptive appreciation of Christian thought, ideology and liturgy; of Metaphysical explorations; of relevant philosophical movements; all combine with close analysis of form, structure and language across an impressive range of texts as well as relevant critical comment.

Example Candidate Response 2: By comparing *North and South* and *Hard Times*, consider how far and with what effects masters and workers are differentiated in the worlds of the novels.

Charles Dickens **Hard Times** and Elizabeth Gaskell's **North and South** share the theme of being condition of England novels and therefore present the social and work disparity between social classes during this period. The novels examine the issue of inequality between master and workers through use of language, narrative style and tone. These techniques enable the readers to comprehend and experience the worlds of Mr Thornton, Mr Bounderby, Mr Gradgrind, Mr Moore and Vic Wilcox. A common premise throughout the novels is the failure of each class to properly comprehend and empathize with each other, therefore leading to their class diversity. The secondary texts, David Lodge's **Nice Work** and Charlotte Bronte's **Shirley**, share in the portrayal of social disparity between master and workers. A likeness between all of the novels is that the master's experience a transformation in their state of mind towards their workers and working conditions. Examination of the ignorance of both masters and workers is portrayed in all of the novels, the physical and verbal treatment of each other, their psychological stance, their educational backgrounds and their enlightenments enable the readers to comprehend and causation behind their social inequality.

Hard Times examines the world of work in nineteenth century England, where the social and industrial conditioning was constantly being challenged. Working class movements were common during this period, such as the Chartist Movement between 1838 to 1848, where a group of frustrated working class labourers joined together in an effort to gain basic rights such as universal male suffrage and annual elections. **Hard Times** focuses particularly on the heavily industrialised Coketown, where Dickens involves the social and political conditioning during this period. The Marxist outlook was common during the nineteenth century among the working classes, who were eager to receive the same rights as the middle and upper classes, both socially and politically. Similarly **North and South** compares the calm idyllic Helstone to the heavily developed Milton. **Nice Work** centres on Thatcherite Britain which similarly is a crux of industry. During this period the government's failure to provide economic aid to employers in the effort to increase wages caused unemployment to become '*disproportionately high*'[21] leading to riots and workers unions, illustrating the social and industrial state of Britain. **Shirley**, however, focuses on a cloth producing district in Yorkshire, which by comparison to both **North and South** and **Hard Times**, is far less built up and industrialised, but foremost not as prestigious in production as both Milton and Coketown. One significant point of comparison between the novels is that **Nice Work** is based in the 1980's, however the distinction is that the other chosen novels are all nineteenth century based. Therefore they portray entirely different states of industry, with **Nice Work's** industry being more developed and current than any of the others. Also, their

21 'Thatcher' - Clare Beckett

social state is comparative, in that the nineteenth century presents a heavily class orientated Britain, where aristocracy and middle class dominated. Surprisingly though in Nice Work, there is not a huge change to this temperament, but the fact that Robyn is discriminated at the company by Vic due to her gender. However, the fact she has a respectable and decent job at the university emphasises the progression of women's rights from the nineteenth century, where characters such as Margaret Hale would never have been expected to have a job. **Hard Times** and **North and South** were first published in serialised form, and therefore have a completely different format to that of both **Shirley** and **Nice Work**. Their weekly publication meant that each chapter had to be exciting and compulsive in order to attract the following week's readers. Whereas both **Shirley** and **Nice Work** were published in novel format, giving them the potential and freedom to gradually evolve their story.

Examiner Comment

Level 4
The essay takes as its topic the world of work, and this extract shows a clear appreciation of the nineteenth century social and industrial background as well as of Thatcherite Britain. Class issues, the economic situation and the progression of women's rights are all referred to. It is a sensible, very proficient contextualising of the relevant social background prior to close consideration of the texts for comparison in the rest of the essay.

Example Candidate Response 3: By close comparison of the texts you have studied, discuss how far they explore the 'American Dream' as an unattainable goal for the characters portrayed.

So is Arthur Miller implying that the American dream is unattainable? Possibly, but this could just be a more realistic view of the dream itself. Yes America is seen as the land of opportunity and of course many people must have flourished off this opportunity, for example Jay Gatsby became a millionaire upon return from Europe (although not in the conventionally honest way), yet in order to have a balance, some may succeed whilst others will fail. Willy Loman can be seen as an honest man (not when it comes to his marriage, this is also the same with Frank Wheeler) and so the irony is that although he works hard, he receives nothing in return. This is arguably what the American dream is, you either come down on the right or on the wrong side and in many ways this can depend on luck.

"*This is America, pick a job and then become the person who does it*" **Madmen**

Now this is not to say that all Americans who have made a fortune throughout the mid and early 20th century were merely lucky, but a 'Death of a Salesman' is an example of someone who certainly appeared to work hard, but received nothing in return, and I'm sure there were many other cases just like this. This play is a highlight of the faults of the American dream as opposed to its benefits.

"*A small man can be just as exhausted as a great man.*" **Linda Act 1**

'Revolutionary Road' written by Richard Yates explores a very similar American setting when compared to 'Death of a Salesman'. In the suburbs of Connecticut, Frank and April Wheeler attempt to live a life they are not fit for, a life for which they believe they should have. In many ways Frank and April achieve what Willy and Linda Loman could never, which was to live the 'happy' American life in the suburbs. The American dream was also largely shaped by the media during this time. Television showed the people what they should look like, how they should talk and where they should live.

A recent example of this today would be the T.V series 'Desperate Housewives' which also presents this 'perfect life' as being 'not so perfect'.

Yes , each new day in suburbia brings with it a new set of lies. The worst are the ones we tell ourselves right before we fall asleep. Each night before we fall asleep we lie to ourselves in a desperate, desperate hope that come morning -- it will all be true. **Mary Alice, Desperate Housewives**

Frank and April begin to resent each other for not having the life they really wanted, and because they had children, their initial dreams were eradicated. They fail as a family and eventually Frank has an affair and April supposedly commits suicide when she tries to self abort. This can be related to 'Death of a Salesman' in the way that Willy experiences his life falling to pieces around him and finds no other escape, exactly the way April feels. It is as though the American Dream trapped these two characters from fulfilling their true potential.

'If you wanted to do something absolutely honest, something true, it always turned out to be a thing that had to be done alone' **Revolutionary Road pg.311**

Another aspect to both texts would be the links between Franks' grief and Linda's grief over the death of their wife/husband. As an audience, we tend to sympathise more with Linda as she appeared more honest, and more faithful to Willy as Frank was far from faithful to April after having an affair with his secretary. Frank, in many ways got what he deserved as he failed to appreciate April, despite her failings as a wife.

'Willy, dear, I can't cry. Why did you do it? I search and I search, and I can't understand it, Willy. I made the last payment on the house today. Today, dear. And there'll be nobody home. We're free and clear. We're free. We're free... We're free.' **Linda Loman Requiem**

This novel is interesting because it addresses the issue on 'what is the perfect life?' From an outsiders view their life looks happy, but this is the importance of the novel, everything revolves around what everyone else thinks and how Frank and April relate to the perception of others, mainly Mrs Givings.

'It takes backbone to live the life you want, Frank.' **April Wheeler**

Classic American T.V shows such as 'Bewitched' in the 1960's and 70's depict the women as the housekeepers and the men as the 'providers'. This is different for Frank and April because they live their lives the way they think they should live them, not by what they want. Their desire to move to Paris and to live a happy life there was nothing but a fantasy, an unfulfilled dream which never became a realisation.

'It's unrealistic for a man with a fine mind to go on working year after year at a job he can't stand. Coming home to a place he can't stand, to a wife who's equally unable to stand the same things. And you know what the worst part of it is? Our whole existence here is based on this great premise that we're special.' **April Wheeler**

But did they succeed in living the American Dream? In many ways yes, from an observers pint of view they managed to live a life in the suburbs, buy a big house, have two children (with the third on the way). For many Americans (such as Willy and Linda Loman) this is deemed the 'perfect life' and surely

they have achieved the American dream. Yet what this novel does so well is question the dream itself, question its very existence as to whether the dream is nothing but the admirations of an individual. April's dream was to live in France; this surely can't be the American dream as April (more than Frank) wishes to leave the U.S. Surely the American dream isn't what the media presents it to be? It is more than a home, a neighbourhood, and a family but most of all, it is happiness. Both in 'Revolutionary Road' and 'Death of a Salesman' the two families are far from happy, but could be from the search for the American dream as opposed to the failure of it. The importance of the children in both 'Revolutionary Road' and 'Death of a Salesman' changes the attitudes of the main characters involved. For example Biff and Happy (his name is ironic in the way that their family was far from happy) reject the city life that their father so passionately encouraged. This could have been because of what Willy had become, a person driven on being 'successful' who also had extremely high, and possibly too ambitious hopes for his sons.

'And don't undersell yourself. No less than fifteen thousand dollars. Because you got greatness in you, Biff, remember that. You got all kinds greatness...' **Willy Loman Act 1**

The idea of being trapped inside this fake life is a key aspect in both texts. The house Willy lives in is tainted with the stench of debt and mortgages that he feels trapped, unable to get away from the life he starts to resent. This can be cross referenced back to 'Revolutionary Road' as Frank and April are trapped in a house (and a life) they really don't want. Paris was an escape that never became a reality, which is arguably the reason for the death of April. The aspect of hope seemed promising but when this goal wasn't achieved, the idea of failure killed April and the family life she had.

Hope can be a dangerous thing, and in this case the hope and aspiration that everything should be 'perfect' within a family led to the suicide of both Willy Loman and April Wheeler. The search for the American dream lead to there deaths.

'I saw a whole other future, I can't stop seeing it' **April Wheeler**

The American dream was not only confined to the 20th century, even though this is when it became most notable. 'The Scarlet Letter' by Nathanial Hawthorne was first published in the 19th century but was set during the 16th century. This novel does not address the American dream in the same way that either 'Revolutionary Road' or 'Death of a Salesman' does, but the principles are still the same. For example 'The Scarlet Letter' examines the behaviour of the society as opposed to the individual, addressing the issue as to whether society looks down on those who sin despite acting as sinners themselves. The story focuses on two main characters, Pearl and Hester Prynne (interestingly their surname rhymes with sin). Hester was prosecuted for adultery from which she had a child. The sexual hypocrisy of Dimmesdale was another way in which Nathanial Hawthorne was challenging the audience of his time, whilst also maintaining the image of the dream and how new it was during this period.

As in the 'Scarlet Letter' the idea of personality and likeability also matter in the 'Death of a Salesman'.

"The man who makes an appearance in the business world, the man who creates personal interest, is the man who gets ahead. Be liked and you will never want." **Willy Loman Act 1**

Being liked was a big deal for Willy Loman but far from so for Hester Prynne who bore a much bigger burden. Possibly over the centuries the ideology changed as the idea of popularity grew, but this is

an example of a negative competitive attitude (Willy Loman) as opposed to a positive attitude (Hester Prynne) who strives to do better, but not because others say so.

Yet how does this relate to the American dream? The basis of the dream itself started out in colonial America. It was seen as a land of opportunity for religious sectors of society in Europe at the time. Many of these religious fanatics moved to America to escape persecution in Europe, the irony of 'The Scarlet Letter' is that Hester, and many others were persecuted for many crimes that would have received a lesser punishment in Europe. Despite this, Hester still remained morally right, and accepted her situation for what it was.

"And never had Hester Prynne appeared more lady like, in the antique interpretation of the term, than as she issued from prison" ***Scarlet Letter Pg 40***

America was called the 'new World' for a reason and kept this title right up until the end of the twentieth century because it continued its legacy of being a land of opportunity. The issues that Hawthorne addresses are that Hester is persecuted her whole life, and in many ways she lives with the shame of this, both with the scarlet letter and her daughter Pearl who is a constant reminder, not just to her but also everyone else around her over what she did. She came to the land of the free but was put in prison instead (the prison was also the first building to be erected when Boston was first built).

"Such unsightingly vegetation, which evidently found something congenial in the soil that had so early borne the black flower of civilized society, a prison" **Scarlet Letter Pg 40**

The American dream is nothing but an illusion when it comes to those trying to achieve, and in all the cases above, it is clear that the society is partly to blame. Much like in 'The Great Gatsby' as Jay finds himself trapped in a world he can't control.

Examiner Comment

Level 3

The 'American Dream' was a common theme of Personal Investigations, and this lengthy extract is typical of many: the ideas are familiar ones from cultural history and sociology. It is comprehensively discussed referring to four texts, but the contextual material drives the argument too forcefully; the essay is in danger of forgetting that literary texts are much more than a reflection of 'real life' and the sociological trends of an era.