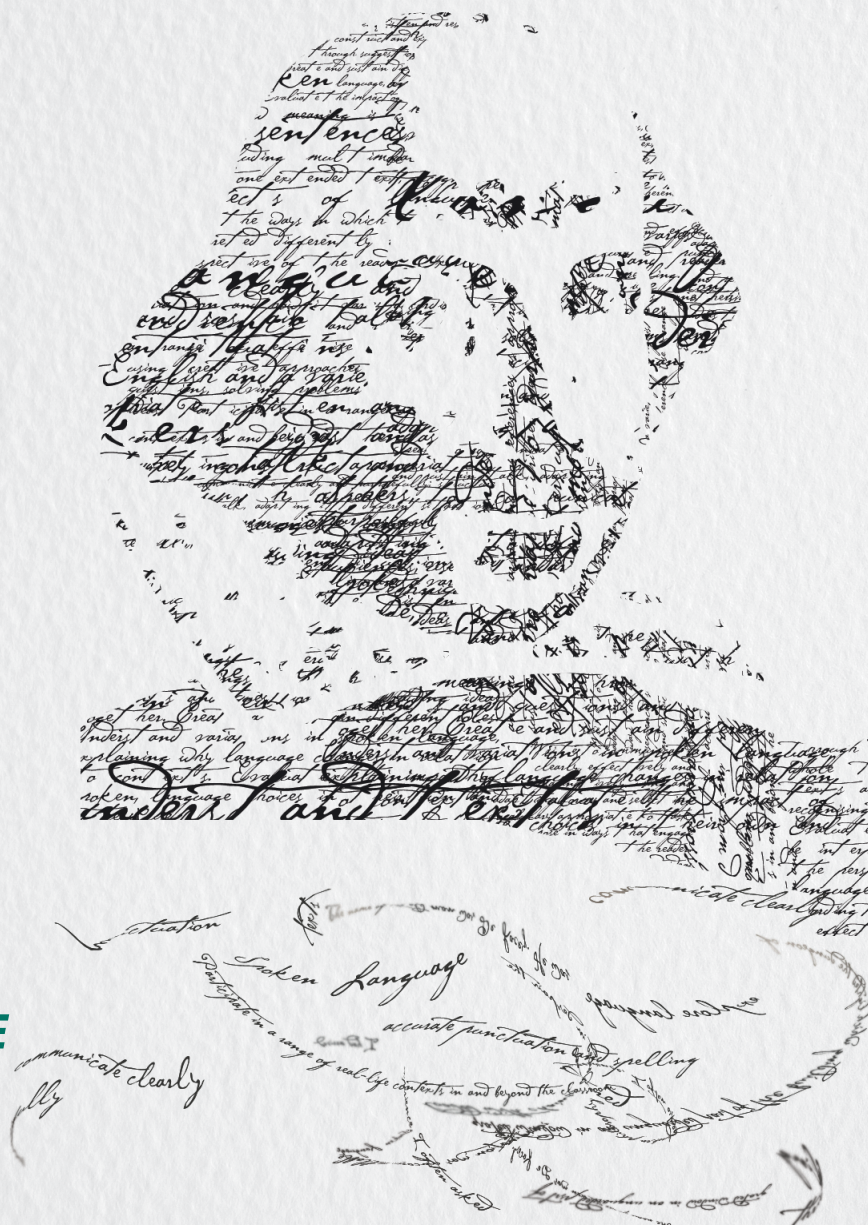


Unit F661 Poetry and Prose 1800 – 1945

FROM THE 2013 GCE ENGLISH
LITERATURE UNIT F661
EXAMINATION WITH
EXAMINER COMMENTARY

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BRINGING ENGLISH TO LIFE



CONTENTS

SCRIPT A, GRADE C	4
SECTION A	4
SECTION B	6
SCRIPT B, GRADE C	8
SECTION A	8
SECTION B	10
SCRIPT C, GRADE B	12
SECTION A	12
SECTION B	14
SCRIPT D, GRADE A	16
SECTION A	16
SECTION B	18
SCRIPT E, GRADE A	20
SECTION A	20
SECTION B	22
SCRIPT F, GRADE A	24
SECTION A	24
SECTION B	26
SCRIPT G, GRADE A	28
SECTION A	28
SECTION B	30

SCRIPT H, GRADE A	32
SECTION A	32
SECTION B	34
SCRIPT I, GRADE A	36
SECTION A	36
SECTION B	38
SCRIPT J, GRADE B	40
SECTION A	40
SECTION B	42

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SCRIPT A

- This Candidate received an C grade

Section A

'Things fall apart; the centre cannot hold;

Mere anarchy is loosed upon the world ... '

Discuss ways in which Yeats presents a sense of the world changing in 'The Second Coming'.

4

'The Second Coming' is a clear insight into the way Yeats' poetry had changed and developed over his lifetime. He had dramatically changed from writing Romantic poetry such as 'The Stolen Child' – "Come away with me O' stolen child" which was idealistic; to writing in a Modernist style, which was much more harsh and realistic – "Surely some revelation is at hand". This change in Yeats' style of poetry reflects on how he felt about the world changing around him. His views were that Ireland was once a great nation, with its own morals and values but British invasions had disrupted Ireland's previous beauty. September 1913 and Easter 1916 are both other examples of Yeats' beliefs about how Ireland had changed into a broken nation due to world war I and Britain's invasion – "Romantic Ireland's dead and gone, it's with O'leary in the grave."

This Modernist change in Yeats' poetry is reflected in 'The Second Coming' as it has no clear structure or rhyme scheme. I think that this helps to bring out Yeats' raw emotions towards the changing world.

Yeats' use of the description "the widening gyre" relates to philosophical work he had previously focused on in his life and still believed in. The image of the "gyre" is symbolic of time changing in a series of spiralling motions all linked together. It is Yeats' belief that this "gyre" and times changing is inevitable. 'The Second Coming' as a whole shows Yeats' belief that a "terrible" change is going to occur in the world and is inevitable.

Repetition of certain words such as "turning" and "surely" help to emphasise Yeats' view of the world spiralling out of control. As well as this, Yeats' use of enjambment helps to show how the poem was written from his stream of consciousness, emphasising Yeats' feelings towards the changing world. This enjambment also helps to speed up the tempo of the poem creating a desperate atmosphere.

The description of "indignant desert birds" links with 'Leda and the Swan' as, like 'The Second Coming', in 'Leda and the Swan' Yeats uses the image of 'birds' or "swans" to represent the cause of war and destruction, giving birds negative connotations within his poetry.

'The Second Coming' heavily revolves around religious beliefs and imagery. The description "blood-dimmed tide" gives an apocalyptic feel to the poem. Also, Yeats uses descriptions like "Spiritus Mundi troubles my sight" and "rough beast" which give the reader connotations relating to the devil and hell. This apocalyptic imagery creates a negative view of the changing world.

The poem ends with a rhetorical question – "And what rough beast, its hour come round at last, Slouches towards Bethlehem to be born?" This gives the poem an eerie atmosphere and creates a feeling of uncertainty about what is going to happen in Yeats' view of an ever-changing world. The fact that it has ended on a question, leaves the poem unanswered, giving the reader views that the world is continuing to change and has not yet stopped.

COMMENTARY

The introduction to this answer competently outlines ideas about change in Ireland's history and in Yeats's poetry; references to other poems are briefly made at this stage and lack detailed exploration. The candidate's comment that the **'Modernist change in Yeats's poetry is reflected in "The Second Coming" as it has no clear structure or rhyme scheme'** is flawed; the structure of the poem is in fact strikingly clear. References to the **'gyre'** are more successful, since this image is closely associated with historical change and upheaval. The discussion of repetition and enjambment which follows is generally developed, and would need more precision and exemplification to move into the B grade. The link to bird imagery in 'Leda and the Swan' is competent and clearly made. The final two paragraphs offer a competent analysis of the poem's **'apocalyptic'** tone, and focus sensibly on the poem's concluding with a question, thus creating **'a feeling of uncertainty about what is going to happen'**. This answer needs fuller treatment of other poems and a more detailed exploration of language, imagery and verse form to gain a higher grade.

Section B

'In Frankenstein, a man arrogantly takes on the responsibility of giving birth, and the female characters pay for his arrogance.'

How far and in what ways do you agree with this view?

5(a)

'Frankenstein' is written within a frame narrative consisting of three different perspectives. However, Shelley deliberately used an all male narrative in order to express her feelings about men in society. In the 1800s, when Shelley lived, men took the majority of power and the idea of 'separate spheres' for men and women were in place. Shelley was heavily influenced by her mother – Mary Wollstonecraft – who was a huge figurehead in the suffragette movement. Within the novel 'Frankenstein' she created a patriarchal society in which only men were heard. Gilbert and Gubar once said the novel showed "women being ignored in a patriarchal and misogynistic society." It is important to note that Shelley originally published 'Frankenstein' anonymously, some would say that this shows how little power women had in society.

Frankenstein takes a woman's role in society away by creating life in the novel using electricity. However, his creation fails due to lack of nurture from its creator, Frankenstein. It calls itself an "abortion" and Frankenstein calls it "hideous" and a "wretch". In many ways I feel it is not the women who suffer the consequences of Frankenstein's selfish actions, but actually the creature itself as it is left to live a life of isolation and misery, without the choice or opportunities to improve its life, like Frankenstein – "cursed, cursed creator!" "I am a miserable wretch".

However, I am not disagreeing with the fact that the female characters do suffer for Frankenstein's actions in the novel. The majority of the women in the novel die due to Frankenstein's unthoughtout and reckless decisions. His choices led to his mother and Elizabeth being killed by the creature as an act of revenge, as well as his cowardice to not stand up for Justine in court led to her execution. The only woman to survive is Safie who has previously escaped from a strongly patriarchal society, so is not part of Frankenstein's mistakes.

Although, I cannot ignore the fact that as well as the majority of women dying in Frankenstein a number of male characters die due to his wrongful actions, such as Clerval. This means that it would be wrong to say that the women were the only characters who suffered due to Frankenstein's actions.

Some would even argue that in actual fact it is Frankenstein himself who suffered the most as he lost all he had due to his creation. However, I would completely disagree with this. Frankenstein had the chance to make the most of the nurturing & caring family he had around him, but instead isolated himself and caused their deaths through his choice to create a new life, as well as failing to control it once it had been created.

In conclusion I do agree that the women in the novel suffered due to Frankenstein's arrogance. However, I also think that it was also many male characters which suffered in the novel, it was not just the women who paid for Frankenstein's actions.

COMMENTARY

The candidate starts the answer by writing about feminist contexts for the novel. The comments are generalised and sometimes wrong: for example, Mary Wollstonecraft is described as **'a huge figurehead in the suffragette movement'**. The candidate argues competently that both female and male characters suffer as a result of Frankenstein's arrogance, especially the Creature; s/he introduces and dismisses the idea that Frankenstein suffers too. The argument is straightforward and generally lacking in development and detail; there is some quotation relating to the Creature, but most of the answer remains at some distance from the novel, and reads more like an outline than a fully realised essay. To gain a higher grade, the candidate needs to offer a fuller and more detailed treatment of the text.

SCRIPT B

- This Candidate received an C grade

Section A

'... and though I knew that Spring
Would come again, I knew it had not come ... '

Discuss ways in which Thomas presents hope in 'March'.

3

March was written in early 1915 by Edward Thomas. Although the basis of this poem is hope, there is a sense of more a negative tone as well.

Edward Thomas portrays hope through a variety of techniques such as, in the first stanza, how he uses language to show his definite outlook; how 'I Know' that 'spring will'. This seemingly iron hard belief shows Thomas' undeniable hope that his wish will come true, that spring will return.

Thomas uses a juxtaposition between ideas and images to create his hope, and a hopeful outlook, when he states that the primroses were 'torn by the hail' which is then contrasted against the positive 'The sun filled earth and heaven with a great light' in the next line. Thomas' jump from a negative death metaphor moving to one of rebirth, joy and life creates the sense that he is looking forward to the future with a happier and more hopeful ideal.

The Sun is an image that Thomas uses a fair amount in his poetry and here he gives an image of the 'mighty sun wept tears of joy', whilst using very positive diction here in 'mighty' and 'Joy' we also see a similarity between this poem and 'The Sun Used to Shine', in which we see the same image of the Sun shining out, signifying both hope and happiness.

An image that seemed to display hope was the one of the thrushes singing, shown through 'on boughs they sang/, on gates, on ground' this shows us the hope Thomas felt as thrushes are an image of innocence, innocence trying to live in a cold world, and he develops this image by showing their strength to sing in all different places against the dark and the cold.

Another poem that we can compare this to is 'The Glory' due to their similar idea that there is sweetness in their world, for 'March' it is the singing that is sweet, but for 'The Glory' it is the morning, both images of hope and happiness and perhaps a new beginning.

In the final stanza of the poem, Thomas re-affirms his earlier definitive outlook in how 'they [The Thrushes] knew' and how 'I [Thomas] also' but also expresses his hope onto a time frame by 'Saying that spring returns, perhaps tomorrow.' In saying 'tomorrow' Thomas shows his hope that Spring returns 'any moment now' in essence, giving us a sense of his optimistic expectation.

As Critic H. Coombe infers 'Thomas uses external influences to show his inner feelings', and here his natural imagery showing rebirth and energy show his hopeful nature. What was interesting about the verse form was that his definitive, affirming stanzas were relatively short and punchy, whereas his middle stanzas was longer, using imagery in order to convey his reasons for feeling this, such as the sun or the singing.

Overall I think Thomas is trying to show his hope by 'using natural images which infer either life or strength, in some cases both.

COMMENTARY

This answer offers a clear and firm approach to the question. Brief quotations support a straightforward argument that positive diction and imagery indicate a hopeful attitude. The link made to 'The sun used to shine' is apt, but again straightforward: the candidate points out that in both poems **'we see the same image of the sun shining out, signifying both hope and happiness'**; a more thoughtful and developed answer might focus on Thomas's use of the past tense in the title 'The sun used to shine', which may in fact be felt to imply a loss of hope. Similarly, the identification of thrushes as an image of hope linked to the sweetness of the natural world portrayed in 'Glory' is competent but relatively straightforward. In the penultimate paragraph, analysis of verse form is generalised and descriptive, lacking detailed exemplification. Overall, a controlled and competent response which needs more detail and development to achieve B grade marks.

Section B

'Though many of Clarissa Dalloway's concerns may seem trivial, Woolf's novel persuades us that they are not.'

How far and in what ways do you agree with this view of *Mrs Dalloway*?

10a

There are many ways to look at this question as Clarissa's concerns are mostly all trivial to a point, but also a number of them seem quite correct and pertinent. The novel also sometimes seems to make trivial concerns important and vice versa.

At the beginning of the novel we can see some of the concerns that one might think would be trivial, the most famous being how she wondered about gloves and such and why her daughter didn't like them, also she is preoccupied by the flowers that she has to buy for the party that she is hosting tonight.

These concerns are desperately trivial, especially considering the importance that that section of the novel places on these things, whole paragraphs and pages. These would be near impossible to be considered important, and when first read, they are this trivial, however as the novel progresses we can see the social position that Clarissa is in, as well as the pressures that this society is pressing on her, being the 'perfect hostess' and thus we can see the importance that these have to her, and their society in general.

However there are concerns that both the novel and Clarissa show to be deep rooted or powerful. A perfect example is Clarissa's overlying concern of war. This novel is based in 1923 (written in 1925) and so is only 5 years after the end of WWI. Clarissa shows her fear of the war in how she reacts violently to the car backfiring and the 'ominous' noise of the aeroplane. The war is mentioned a fair amount throughout the novel, referencing its affects – 'the well of tears, Septimus' death and mental state.

One of Clarissa's deep rooted fears is the concern that she is getting old and how she feels as if she is no longer fertile. We can see this feeling of infertility from how Clarissa and Richard sleep in different beds and Clarissa feels as if 'she had failed him'. The novel shows that these are most certainly genuine concerns as many other of her contemporaries are feeling this as well, such as Peter Walsh who tries to keep in step with the young soldiers, but falls behind, realizing that his youth has faded.

Woolf's novel uses all of the characters who have similar concerns and through this we begin to feel that Clarissa is may be not so shallow as you originally think, the war is an example of this, age is another, whether people like her or not is one that both major and minor characters feel. This is shown when Peter Walsh begins to cry in front of Clarissa as he confesses his feelings, or when Ellie Henderson simply wants to be talked to at the party. It is clear that most do like Clarissa, such as Scrope Purvis who says she has 'a touch of the bird about her'. What this tells us is that Clarissa's concerns, no matter how trivial, are justified.

Overall, I feel that the novel uses the characters around Clarissa, as well as contextual events to make it so that all of her concerns, both the trivial and the serious have sufficient justification in both social and personal terms so that I am persuaded that they can be taken seriously.

COMMENTARY

The candidate attempts to pin the question down in the introduction, but there is a degree of uncertainty which comes through in the somewhat contradictory nature of the expression: **'Clarissa's concerns are mostly all trivial to a point, but also a number of them seem quite correct and pertinent'**. The candidate goes on to identify concerns such as gloves and flowers as trivial, but reasonably points out that they are features of Clarissa's defining role as a hostess. Another paragraph appropriately identifies war and aging as concerns which are not trivial. The answer then balances the argument, suggesting that the novel's concerns range from the trivial to the important, but in any case are justified. This is a good answer which is appropriately illustrated and is more successful than the Section A answer; however, the candidate still needs to produce work which is fuller and more developed to reach the B grade.

SCRIPT C

- This Candidate received an B grade

Section A

'The Brain has Corridors – surpassing
Material Place – '

Discuss ways in which Dickinson explores the inner life in poem 670, 'One need not be a Chamber – to be Haunted – '.

2

Discuss ways in which Dickinson explores the inner life in the poem 'one need not be a chamber – to be haunted –'

Dickinson's exploration of inner life is pivotal in this poem as she describes the dangers of one's mind, through her use of language, form and imagery which takes the reader on a metaphorical journey.

Emily Dickinson's opening line pervades a statement, that 'one need not be a chamber' to face the gothic haunting of the mind. This aphoristic opening line is an automatic suggestion that there is some sort of life that exists outside of this 'material place'. Throughout Emily Dickinson's life she struggled with committing herself to a specific religion; this constant battle and questioning of religion is subtly reflected in this poem as she questions and suggests that there is a battle between the exterior and interior – which haunts the body.

Dickinson's immediate use of the metaphor "The Brain has corridors" suggests that the speaker has had a personal mental experience, and appears as though the speaker is trying to inform the readers that no one is safe. "I felt a funeral in my brain" explores a similar kind of mental experience that there is some sort of war between the physical and the psychological "and I dropped down and down, hitting a world at every plunge". This image of losing grasp of something, or being defeated is represented in 'one need not be a chamber – to be haunted –' though her inclusion of the line "The stones a' chase –".

Dickinson denotes that there is an inner life within the brain through the paradoxical mentioning of an "external ghost". This reiterates that there is some kind of internal life which causes this "meeting" with the ghost to be "far safer" than a haunted mind. This use of anaphora and the idea of being safe links to how Emily Dickinson kept her poems in bunched up 'fascicles' to keep them away from the world.

Unlike many other poems of Dickinson she chooses not to have a specific narrative which allows the reader to feel far more included and could possibly mean that Emily Dickinson wanted to show her readers that everyone should be aware that one cannot be fully aware of what 'The Brain' is capable of, and that no one is excluded or safe when it comes to the "lonesome place" of the mind.

The detachment of the mind and its thoughts from the body only heightens this idea of the inner life (being inside the mind) as it creates an uncomfortable gothic atmosphere, through the use of words such as 'haunted', and 'Assassin' provokes a sense that the reader (after retrieving the information given by the speaker) is now being followed and stalked by the mind along with the speaker. This 'chase' suggests that the inner life is far stronger and capable of killing, although the body is left 'unarmed' and therefore devoid of protection.

This sense of oppression and danger of this Inner life is presented in this poem as the speaker describes “ourself behind ourself, concealed—” which again suggest that These “corridors” have an “apartment” where this inner life can be “concealed” and hidden. Emily Dickinson strongly grasps this feeling of oppression and hiding (the inner life), however this could have been evoked from her own personal experiences of locking herself away in her room, causing her to overthink and try to understand this battle between the inner life being ‘the brain’ and outer life ‘The body’.

The poem’s form is set out as a hymnal quatrain and includes exact rhyme which causes the content of the poem to seem more concrete and definite although the poem is majorly metaphorical. The poem ends with “or more”. Which contrasts with another poem of hers called ‘It was not death for I stood up—’ because the ending of that poem is concrete and definite “to justify – despair” however through Dickinson ending this poem with “or more” suggests that the Inner life remains a mystery.

COMMENTARY

The candidate offers a clear and proficient opening to her answer, which is characteristic of her style and approach throughout. The identification of a life beyond the physical is usefully made in the opening stages of the essay. References to Dickinson’s biography are relevant, but in an A grade answer would be more closely linked to the poem itself. The link made to ‘I felt a funeral in my brain’ is interesting and deserves credit, but at times the candidate does not explain herself fully: for example, it is not entirely clear what she means by **‘a mental experience’**. There is a tendency to include contextual information which might be better left out: for example, the candidate suggests speculatively that **‘This use of anaphora and being safe links to how Emily Dickinson kept her poems in bunched up “fascicles” to keep them away from the world’**. Material on the poem’s gothic atmosphere is better focused, and the candidate includes some good discussion of the poem’s form (this aspect is often glossed over in weaker answers).

Section B

'Though many of Clarissa Dalloway's concerns may seem trivial, Woolf's novel persuades us that they are not.'

How far and in what ways do you agree with this view of *Mrs Dalloway*?

10a

'Though many of Clarissa Dalloway's concerns may seem trivial, Woolf's novel persuades us that they are not.'

How far and in what ways do you agree with this view of Mrs Dalloway?

Mrs Dalloway (1925) is a novel which puts the concerns of specific characters in light, through becoming the narrative allowing the reader to explore the thoughts and concerns of the character rather than to just being a witness of what is said through dialogue. As Clarissa Dalloway is the main character we are introduced and informed about her life decisions and concerns through Virginia Woolf's use of free-indirect style / discourse.

The novel was set post world war one which meant that England was facing a very traumatic recovery. Clarissa however presents her concern and experience of the war in a very subtle manner however through Woolf's inclusion of other characters and specific use of present tense the idea that Mrs Dalloway's concerns are sidelined as unimportant can be strongly argued. Paul Bailey describes Clarissa as "only a shadow, poetically enriched". Clarissa's thoughts and worries such as her 'party' is only a 'shadow' in comparison to what other characters are feeling and struggling with at that specific moment.

Septimus is a shellshock victim, Virginia Woolf cleverly aligns Clarissa Dalloway's life with Septimus Warren Smith to show the juxtaposition between their worries; Clarissa's concern that she will not say of herself "I am this, I am that" can cause Clarissa to appear as a narrow minded character because of her elaboration of thought the readers initially get misguided into believing that her "face, beaked like a bird's" is a major cause for concern. However whilst Clarissa appears to be facing those dilemmas Septimus' illness has led him to have hallucinations of seeing an old friend "Evans" and caused him to constantly contemplate whether he will commit suicide or not. This idea that these two characters completely oppose each other is threatened by Elaine Showalter's view that "Septimus serves as Clarissa's double" one may say that it is due to personal life experiences that define someone's cause for concern. i.e. Clarissa was not a WW1 victim therefore it is impossible to face such trivial battles.

Virginia Woolf herself faced many traumatic experiences, being both internal and external. After being sexually abused by her half brothers, she then later on in her life suffered with depression. Woolf may have deliberately assigned Clarissa with such perplexed yet basic thoughts because she may have wanted her readers to not judge the characters without going on the same psychological journey as they do. Clarissa's concerns could be seen as very trivial as she always saw herself as 'invisible'. Clarissa appears to others as being accompanied by her husband "not even Clarissa anymore," "being Mrs Richard Dalloway." although her thoughts present a whole new idea that she desires or feels to be independent "that was it, to be alone forever" it only takes further deeper reading to understand that she felt lonely and was concerned by that "that was the feeling, Othello's feeling". In Virginia Woolf's diary, she poses the same idea that "thoughts spoken aloud are not always the same as those on the floor of the mind". Although Clarissa did not speak of her concerns it cannot be argued that she most definitely felt them.

Originally Woolf was going to make Clarissa commit suicide, instead of Septimus which again enhances that Clarissa must have been having trivial concerns, if she was close to killing herself over it.

Other characters fail to understand Clarissa. Such as Peter Walsh and Sally Seton. Sally Seton believes that Clarissa Dalloway "was at heart a snob" In the same sense Peter Walsh confuses his feelings for Clarissa "What is this terror? What is this ecstasy?"

"It is Clarissa' he said" It is evident that through Clarissa's lack of saying what is on her mind, it has caused Clarissa to be misunderstood because the sort of concern that Clarissa does show is belittled because it is not as trivial as those which represent what is happening in society at the time.

One may say that Clarissa's concerns are trivial they just are unspeakable, although one may argue because all she can do is "prepare for the party". which is her main concern.

COMMENTARY

This answer sensibly opens with an explanation of Woolf's narrative method; the explanation could be more clearly made, however. Clarissa's concerns are placed in perspective by referring to Septimus's shell shock, and the candidate argues reasonably that Clarissa's much gentler experiences are bound to lead to gentler or more trivial concerns than his. References to the writer's biography, as in Section A, feel somewhat 'bolted on'; they are not irrelevant, but would be better integrated in an A grade essay. The end of the essay is rather rushed and unclear, but overall the candidate shows a good understanding of the text and context and supports her argument with a good level of detail. Critical quotations from Paul Bailey and Elaine Showalter are well chosen and sensibly used to inform the essay's argument.

SCRIPT D

- This Candidate received an A grade

Section A

'Here you come with your old music ...'

Discuss ways in which Browning evokes the past in 'A Toccata of Galuppi's'.

1

Browning was fascinated by Italy, a place he called his 'university'. He also considered himself a romantic and adored the countryside of Italy and was interested in what had happened there, in the 'Two in the campagna' Rome's 'ghost' still washes over the grasses. Similarly, in 'A Toccata of Galuppi's' Browning explores the past of great Italian city; Venice.

The past is strongly evoked in this poem through a speaker who glories in it and simultaneously condemns it. The speaker mentions the Venetian tradition, defunct at the time of this poem, wherein the Doges would 'wed the sea' by throwing in a golden ring each year. There is a story like feel to this poem, with its simple AAA rhyme scheme it is reminiscent of a nursery rhyme. Browning evokes the past in this way because nursery rhymes are often based on very old stories, handed down for years. The nursery rhyme style is also seen in the phrase 'the sea's the street there'; this reinforces a sense of legend because it is a basic yet enthralling fact about Venice that many children know. The idiosyncracies of Venice that the monologist refers to, with rulers who marry the sea and streets of water makes it sound defunct and quaint; something that belongs in the past, particularly in harmony with the childlike rhyme scheme.

The speaker's implied and imaginary auditor is Galuppi, a musician who used to play for the Venetians at his pinnacle. The speaker calls him a 'ghostly cricket'. The comparison of Galuppi, a fundamental of Venice's past, to an insect reinforces how gone that past is. An insect has connotations of insignificance and inconsequence so comparing part of old Venice to one reinforces an idea that the past of Venice is now a petty thing that no longer matters.

The past is also evoked by Browning through the phrase 'cold music'. Once Galuppi's music had its place among the lively 'mirth and jolly' of Venice. The fact that it is now 'cold', a word not out of place describing a corpse, indicates that Venice's past is dead but somehow resurrected in a cold copy by the monologist's words, a ghost mournfully summoned but only a shadow of what it was in life.

Certainly, the language used by the speaker evokes the past. The speaker calls Venice's past now all but 'dust and ashes' but his words raise Venice's past with vivacious phrases such as 'balls and masks begun at midnight, burning ever to midday'. The implication of the word 'burning' and the word 'ashes' later on in the poem is that Venice burned out. Nevertheless – early in the poem the descriptions are lively and indeed erotic with 'red' lipped women and a 'bite' to a 'mask's black velvet'. The past is here evoked by Browning through the sheer decadence of the phrases his speaker uses, reminiscent of Venice's own old decadence and 'bloom'.

One of the ways that Browning tries to give a sense of, and evoke the past in 'A Toccata of Galuppi's' is through extended metaphor used by his speaker comparing the Venetian's to flowers or plants. They are 'born to bloom and drop'. This not only creates a sense of the carelessness of Venice's past, and even a little pathos, but also a sense transience and how what is now the present can so quickly become the dusty, 'ghostly' past and music like the 'butterflies' face 'extinction' to pick them off 'one by one' in 'time'.

Like in 'Love Amongst The Ruins' where a speaker revels in the 'brazen' history of the warring city that once stood where he stands and evokes its shade with his vivid description, the monologist evokes a sense of the past and what it was like through his description in 'A Toccata of Galuppi's'. At the same time, Browning's nursery rhyme style reminds the reader of the fact that Venice's glorious 'folly' was in the past, as the nursery rhyme style is so often used to tell stories wherein the protagonists are centuries dead or never existed at all.

COMMENTARY

The candidate opens the answer with an assured style and confident – if brief – references to other poems in the selection. He focuses consistently on the question (loss of focus was often an area of relative weakness in answers to Question 1). The argument is persuasively introduced: 'The past is strongly evoked in this poem through a speaker who glories in it and simultaneously condemns it'. The candidate makes it clear from the outset that he understands the form of the poem to be a dramatic monologue, and at no time confuses the speaker and the poet. References to the poem's style and sense of a legendary past are effective, although comparisons to a nursery rhyme are perhaps questionable. The candidate's response to Browning's evocation of Venice's life and subsequent decay is sophisticated and mature; especially impressive is his explanation of the poem's 'sense of transience and how what is now the present can become the dusty, "ghostly" past'. The answer could be improved by more detailed treatment of the set poem's relationship to other poems.

Section B

'Throughout *Frankenstein*, Victor and the Creature seem to change places with one another.'

In the light of this comment, discuss Mary Shelley's use of the Double and doubling in *Frankenstein*.

5(b)

Mary Shelley wrote her novel in a time when intellectual Europe was fascinated by the phenomenon of galvanism. There were public demonstrations on hanged men and bulls' heads and even Shelley's husband dabbled in the strange craze, electrocuting cats in his spare time at one point. It seemed at this time that mankind were but a few heart beats away from resurrecting the dead, from creating something new. Perhaps it raised the question in Shelley's mind, as it must have done in many people's, what would these creations be like? Would they take on the traits of the creator or be independent, would they mirror for the minds of those they came into contact with or just blank slates, tabula rasa. Shelley explores such questions through the use of doubles in her novel *Frankenstein*.

When Victor creates the creature, he seems to be doing something wrong; 'with profane fingers' he robs graveyards. The use of the word 'profane' is striking, it has marked connotations of sin, of blasphemy and impurity. As said by critic Andrew McCulloch, the novel is full of 'broken taboos and illicit aspirations'. Here it seems that Shelley condemns the actions of her character Victor before he has even created the creature, is it a warning to the reader to what we will create? The similarities between the creature and Victor are striking.

After creating the creature Victor walks Ingolstadt's uneven with 'irregular steps'. 'Irregular' is the same word used by Shelley to describe the 'vast' plains of ice that surround Walton as he journeys northwards. The ice plains are threatening, beyond humanity is sheer size. The creature is also built on a larger scale than humanity, a patchwork of limbs from different corpses he is expected to be 'irregular', out of the ordinary just like the ice, so why then does Shelley use the term 'irregular' to describe Victor? It is perhaps a sign that the creature and Victor are linked in more ways than one. The myth of Europe is scattered with mentions of doppelgangers and doubles and the well read, well travelled Shelley is highly likely to have stumbled across one such tale and had it influence her novel *Frankenstein*.

What if the creature and Victor are the same person, in creating him did Victor share more than the 'spark' he wanted to, and did the creature, the blank slate absorb it? If this is the case then it is far more complicated than the thoroughly traditional good half and dark half. The creature is kind and sympathetic, a 19th century 'man of feeling' and seems to verge on humanism, his interest for language and literature sounding like Clerval at times. The creature reads texts such as the 'Sorrows of Werter' for joy whilst Victor reads his Cornelius Agrippa only as a means to an end. Here it can be argued that Shelley doubles the creature and Victor in order to draw attention to the faults of Victor, the close comparison is not favourable to Victor. Or perhaps Shelley uses the creature whose form fills the heart with 'breathless' disgust as a comparison to Victor, because Victor is supposed to represent humanity as a whole, or at least what is flawed. Victor is shallow, single-minded to obsession, careless and irresponsible and these flaws, perhaps to Shelley's mind flaws of humanity, compare harshly to the creature's loving kindness and compassion. Though it is true that the creature does eventually become malignant, it can be argued that it is humanity that corrupts him with their cruelty to him.

Here doubles are used by Shelley to create a sense of moral ambiguity. In *Frankenstein* wrong and right, good and bad are unclear. The creature for example; kind, empathetic but also a murderer. The novel lacks a moral judgement of its own in many ways and so Shelley uses her doubles to involve the reader more into her novel. She does not necessarily say that Victor or the creature are morally right or wrong, it is a decision explicitly left to the reader.

Shelley's use of doubles does not however end with Victor and the creature. The similarities between Walton and Victor are striking, when Walton and Victor first discourse, Victor asks of Walton; 'Do you share my madness?'. This indicates that Walton has an obsessive, and indeed monomaniacal, personality like Victor. They both use the word 'ardently', it has connotations of strong or even violent passion. Just as Shelley uses 'irregular' to draw the readers' attention to the links between the creature and Victor so she uses 'ardently' to draw attention to the links between Victor and Walton. Victor's ardent 'madness' has lead him starring on the ice with a dead brother, dead servant, dead friend and dead wife in his past because of where his madness took him. Does Shelley create a double for Victor in Walton so that he may gain redemption? For is there not catharsis for Victor in saving another from the fate that has befallen him. If so then it is a chance that Victor seizes as he swears to 'dash the cup' of madness with its intoxicating qualities from Walton's lips.

Shelley's novel Frankenstein has been called a dream novel, critic Andrew McCulloch stated that it is 'like the monster Victor creates', mismatched, uneven and unconstrained by practicality. Perhaps Victor has two doubles, in the creature and in Walton to represent the different stages of his life, and indeed of the novel. Walton 'passionately' read scientific books as Victor did in his boyhood when early on the path to obsession, the creature is full of regret and feeling as is Victor at the end of the novel as he wishes to save Walton. Is Walton Victor's past and is the creature Victor's future? It would allow the reader to study and understand the character of Victor to and extreme depth, creating a sense of pathos.

In conclusion, Shelley uses her novel to explore ideas of the self. Where do we end and someone else begin in the time of galvanism when it seemed that only in a few years men might steal the power of god and raise beings. Victor's creation and Victor share much, is that what Shelley thought may happen between the masters of galvanism and their future's creations? If so, then Shelley's novel can perhaps be read as a warning in the light of the moral confusion and ambiguity of identity created by the doubles in Frankenstein.

COMMENTARY

This answer begins with a real sense of excitement, recreating the context for the novel's genesis in a stylish and creative manner. The approach to the theme of the Double is perhaps somewhat oblique, but by the end of the second paragraph the candidate has made it clear where his argument is going: **'The similarities between the Creature and Victor are striking'**. Links between Victor and his creation are explored, including a verbal correspondence in their treatment by the narrative as 'irregular'. The candidate's use of contexts such as galvanism, doppelgangers and 'men of feeling' shows that he has absorbed and understood this material thoroughly, and can use it to build his argument. The broadening of the discussion to include other examples of doubling in the novel and to incorporate other critical viewpoints demonstrates further the quality of the answer. Sophisticated writing, consistently detailed throughout.

SCRIPT E

- This Candidate received an A grade

Section A

'Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world ...'

Discuss ways in which Yeats presents a sense of the world changing in 'The Second Coming'.

1

In 'The Second Coming,' Yeats presents a vivid image of the world changing. It is a vision of the present era coming to an end and a new, terrifying era of Godlessness replacing it. Yeats challenges the Catholic view of the second coming of Christ by bringing forth the idea that the disintegration of the world will not lead to good but to evil. He also presents the philosophy, (which is evident in other poems of this collection such as 'Sailing to Byzantium' and 'Leda and the Swan') of gyres, that time travels in cycles, in this is what he uses to show that the change in the world. His use of form, structure and language emphasize these ideas.

The Form of the poem helps to reflect the idea of the world changing and disintegrating. 'The Second Coming' is made of two stanzas, the first of eight lines and the second of fourteen. This difference in length between the first stanza, which is predominantly describing the present time, (at least at the time of writing) and the second stanza, which is predominantly speaking of the future, reflects the idea of change. It is perhaps showing that the future will not be like the present.

The disintegration of the rhyme scheme of the poem and the increasing use of enjambment during its course show that the change of the world will not be peaceful. The first four lines of the poem are two couplets which flow with the meter of the poem, but even within them, the half rhymes of "gyre" and "falconer" and "hold" and "world" emphasize the disunity between the "falcon" and the "falconer," who can not be heard. After these two couplets however, no rhyme scheme is evident, and the enjambment in lines such as "the best lack all conviction while the worst / Are full of passionate intensity," puts the syntax in opposition to the meter. This perhaps reflects the "mere anarchy" which is "loosed upon the world," as the poem, which starts ordered, descends into disorder. The idea of "the worst" being full of "passionate intensity" echoes the violence of Zeus in "Leda and the Swan," and the line "A terrible beauty is born" in 'Easter 1916.' Yeats often, in this collection of poems, tries to emphasize that the violent passion to any cause, such as that of the revolutionary of 'Easter 1916' and "the west" in 'The Second Coming,' will only lead to more violence, such as "the broken wall" in 'Leda and the Swan' being the result of Leda's rape.

The way the content of the poem is structured also emphasizes the sense of the world changing in 'The Second Coming.' The first stanza may be about the present, as Yeats saw it. It was written just after the First World War and the communist revolution in Russia, so the idea that "Mere anarchy is loosed upon the world" may well be speaking of the international violence Yeats and his contemporaries had been experiencing. The second stanza, although talking of the future and the world's questioning of it with "Surely some revelation is at hand," also talks of the ancient past, of "A shape with lion body and the head of a man," the sphinx of ancient Egypt. The imagery of a "rough beast" slouching "towards Bethlehem to be born" at the end of the poem evokes an image of the first coming of Christ. Perhaps though the structure of the poem; beginning with the present and then telling of the change to come in the future, and ending

with an image from the past, reflects Yeats cyclic theory of time. Yeats believed, and seemingly shows in 'The Second Coming,' in 'Leda and the Swan,' and 'Sailing to Byzantium' that history repeats itself. Whereas in 'Leda and the Swan' Yeats suggests that the destruction of Troy will happen again, in 'The Second Coming' Yeats suggests the change in the world will be the repetition of Christs' birth, but the new christ will not bring comfort, but "nightmare."

The language used by Yeats also presents the sense of the world changing. The imagery of the "widening gyre" of which "the centre cannot hold" creates an image of a loss of order and control, this emphasised by the "Mere anarchy" being "loosed" and the "blood-dimmed is loosed." The repetition of the word "loosed" emphasizes the loosening control of "the Falconer," perhaps representing God, on the "falcon," representing humans. Yeats is showing through this language that change is coming, and that change will bring destruction. The anaphora that "Surely some revolution is at hand; / Surely the Second Coming is at hand." and then the repetition with "The Second Coming!" perhaps shows the desperation of people at Yeats's time, perhaps religious, for the change in the world to bring about peace in the form of the second coming of Jesus. However, the caesura repetition of "The Second Coming!" mocks these people, and emphasizes Yeats view that the change in the world will bring a "rough beast," and an ancient, primitive godless culture similar to the "blank and pitiless" sphynx, not the hopeful "revelation" of the Bible. This mocking of the religious view of the future can also be seen in 'The Cold Heaven,' where Yeats describes Heaven as "cold and rook-delighting." The image he creates in both 'The Second Coming' and 'The Cold Heaven' of questions and almost ridicules the religious view of the future; that after times of trouble, the peace of Heaven will prevail. Yeats instead says that there will be no comfort from God.

Yeats presents a sense of the world changing in 'The Second Coming' through his use of language, form and structure, and suggests that the change will bring "nightmare." The views presented, such as that of the philosophy of gyres and the criticism of religious hope, are typical of many other poems in this collection. Perhaps after the events following the writing of the poem we can see that Yeats idea of the future, and ideas about the world changing did come true. Indeed, "things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world."

COMMENTARY

The answer opens with a confident overview of the poem and question and moves immediately into a full and detailed discussion of form which consistently keeps the question in view (many weaker answers offer little or no comment on form, or describe the form without relating it to the meaning of the poem or the question). References to other poems are again closely tied to discussion of the set poem and the question. The candidate continues into detailed analysis of the poet's use of structure and language. Appropriate links are made to other poems; the candidate also refers to historical contexts for the poem. This is not strictly required, but the quality of understanding of Yeats's material is enhanced by the sense of history which is suggested. Throughout, the candidate focuses on poetry and the ways in which 'form, structure and language shape meaning' – this conforms brilliantly to the assessment structure and, moreover, goes to the heart of the subject.

Section B

'The ending does nothing to resolve the story's mystery – it just adds to it.'

In the light of this comment, discuss the ending of *The Turn of the Screw*.

7b

Throughout 'The Turn of the Screw,' the reader is forced to ask questions about the events at Bly, such as why Miles was expelled from school; whether the ghosts are real or just figments of the Governess's imagination; and whether, even if the ghosts are real, Miles and Flora have a relationship with them. As the reader approaches what should be the denouement of the story, in the last chapter, where they may expect to find the answers to their questions, they are instead posed by more questions: whether Miles can actually see Peter Quint, and how he came to lose his life. The answers given by James are ambiguous and obscure, and it is through the form, structure and language of the book as a whole, but also particularly in the last chapter, that James perhaps adds to the mystery of the story with its ending.

The novella is written in First person, from the point of view of the Governess, and thus the reader is subject only to the information she chooses to supply. Although she claims when first seeing Quint on the tower that he was "as definite as a picture In a Frame," the reliability of her narration is questioned by statements she makes such as "our not seeing [the ghosts] is the best of proofs," and "the more I look into it, the more I see in it." This unreliability creates mystery in the story, as the reader can not be sure whether the ghosts she sees are real. Nevertheless, some readers, such as Marius Beully, insist that there is no mystery in the story, even after the ending, and that the ghosts are not real but that "Governess provokes, by a kind of sympathetic magic, demons that correspond to her own hidden evil." This psychoanalytical view is similar to that of Wilson, who believes the ghosts are merely hallucinations. However, for a reader who does not insist on a particular reading and who is not certain of the narrators reliability, or otherwise, the ending creates even more mystery, as her unreliability continues. Although she claims with certainty that she sees the Peter Quint, and that so does Miles, she admits that she was "blinded with victory," and fails to notice the signs of his "fever." She even questions "if he were innocent, what then on Earth was I?" Perhaps the governess, as some readers believe, terrified of being deemed insane, insists on the ghosts existence even upon realising her insanity, to cover up the death, or perhaps murder of Miles. In the 1860s when the novella is set, and similarly in 1898 when James wrote 'The Turn of The Screw,' if a woman was deemed insane, she could be sentenced to a lunatic asylum, where she would be treated appallingly. Perhaps then, it is understandable that the Governess might try to verify her insanity as the truth, relying on the belief of Mrs Gross, who she herself admits would "had I mixed a witches broth and offered it to her with assurance: would have held a large clean saucepan."

"James blurs our access to meaning," as Dr Andrew Green puts it, "by deliberately delaying the release of information." The reader expects an answer as to why Miles, who had "a positive fragrance of purity" was expelled from his boarding school. The structural delay of this information, and that of why the master will not be contacted, and whether the ghosts are real, creates terror in the reader. The ending does not however, offer the answers. The Governess asks why Miles was expelled from school, and he replies "I said things ... to those I liked." The ambiguity of this statement leads readers to question whether perhaps Miles had an advanced sexual knowledge due to his time with Peter Quint, but offers no direct answers. Likewise, on asked who Miles can see, in a rather leading and threatening way, he replies "Peter Quint – you devil." The choice of language here makes it unclear whether Miles is just telling the governess what she wants to hear, and calling her a "devil," or actually stating that he can see Quint, and that he is referring to the ghost as "you devil." This ambiguity as to the ghosts existence emphasised in the stories writing is not a flaw of James. He was certainly able to write about ghosts with no degree of ambiguity. In 'Sir Edmund Orme,' the ghost that appears is certainly shown to be reality. Therefore the ambiguity of 'The Turn of the Screw's' ending is perhaps purposely put in by Yeats to create its mystery. However, some readers do insist, such as Meuller, that "the children only experience the ghosts indirectly, only insofar that they act through the governess," thus taking the reading that the governess is the 'devil' being referred to.

Some readers such as Green suggest that language of the whole story leads to a mystery and unresolved ending. He states that the “often oblique and indirect narrative traces a steady approach to what [the governess] refers to as ‘the Inner chamber of my dread.’” James uses “labyrinthine sentences, with all their grammatical subordinations” to circle round “the dread heat of the tale.” Whereas the questions of the ghosts existence and Miles expulsion are not answered, her true fear is revealed in the denouement of the story; “if he was innocent, what then on Earth was I?” This Freudian Fear that perhaps the Governess had created the ghosts due to her repressed desires for the master may not fully resonate with a reader from the modern day. At the time the story was written and set, sex outside of marriage was seen as a terrible sin, whereas now it is seen as normal, therefore a modern day reader may not understand why the Governess could not let her feelings known.

The ending of ‘The Turn of the Screw’ does indeed add to the mystery of the tale, which perhaps makes it stand out against many contemporaries of the ghost story genre. The obscurity of the language used, the unreliability of the narration, and James purposeful withholding of information ensure that the reader finishes reading the novel with more questions unanswered. It is this mystery however, that creates the terror of the ghost story, and sets it apart from others of its kind, as, due to the lack of answers, readers are lead to “supply their own suitably dark and sinister motivations” and “fill in the gaps for themselves” of the mysterious events at Bly.

COMMENTARY

Again, the candidate outlines the central issues of the question in an introductory overview – an admirable approach. The answer goes on to consider narrative method as the key to the novella’s quality of mystery; as with Section A, the focus is on areas of literary interest. The answer taps into the critical debate concerning the novella and offers well-chosen critical material to support the argument. Weaker answers to this question were inclined to rely on the critical debate and associated quotation of secondary material; this answer, however, demonstrates a close and detailed acquaintance with primary material, and is liberally supplied with supportive quotations from James’s text. Contextual discussion is efficiently managed, and once again the candidate pleasingly privileges literary material – another story by James – in this regard. The essay does perhaps read like a well prepared general essay on the novella’s mysterious qualities, and could be improved by making the closing stages of the text even more important to the argument.

SCRIPT F

- This Candidate received an A grade

Section A

'Here you come with your old music ...'

Discuss ways in which Browning evokes the past in 'A Toccata of Galuppi's'.

1

'A Toccata of Galuppi's' is a poem which considers the past and recollects the intense emotion associated with it. The dissipation that occurs in 'Toccata' is similar that which occurs in 'Love Among the Ruins' in which the fall of empire is evidenced by the shift in setting. Recollections from the past are reliant on their narrator's state of mind and in 'The Bishop Orders His Tomb' we can observe the effects that the past can have. 'Dubiety' indulges in the emotions associated with the past and the fleeting nature of happy memories is central to both poems.

Setting plays a crucial role in recalling the past both 'Toccata' and 'Among the Ruins'. 'Toccata' is situated in Venice by the narrator's ignorance of the location is evidenced by the fragmentary, anacoluthic structure of the incorrect statement: "tis arched by ... what you call / Shylock's bridge." But as Elizabeth Barrett-Browning once wrote "the Venetians lead a life of dissipation" and the transience of their existence is made clear by the tricolon of phrases which are pleonastic in meaning: "Dust and ashes, dead and done with, Venice spent what Venice earned." The narrator's futile rhetorical question – "What's become of all the gold" is answered by how the Venetians were "born to bloom and drop" in this floral natural image. Their sensual existence is related by the rich assonance and plosive alliteration in the simile: "small face buoyant, like a bell-flower on its bed." And such times must all end as death is personified as the spondaic rhythm reduces the pace and tone to a morbid one in "Death stepped tacitly and took them" as the dental sounds create a sense of definition marking the end of their existence. The men who inhabit the former city in 'Among the Ruins' are a direct contrast for the tricolon of their attributes: "folly, noise and sin" is almost antithetical to the pleonastic, floral qualities of the Venetians' "fruitage, mirth." The synaesthesia in the opening line of 'Among the Ruins' – "Where the quiet-coloured end of evening smiles / miles and miles" continues within the pastoral iconography of an idyll and the enjambment into the echoing cretic line to create a sense of infinity; possibly taken from Shelley's 'Ozymandias' where the sands stretch "covering the remains of men. However the men used to inhabit a "hundred gated circuit" where the guttural alliteration emphasises the notion of limitations which is also found in their actions "made of marble, men might march" where the oppressive trochaic rhythm binds with the labial alliteration to again create a sense of demarcation. But their existence couldn't last, much like the Venetians, for ultimately the city is overcome by a personified, holistic force of nature: "By the caper / Overrooted / By the gourd, overscored." Both these poems reflect on the past to remind us that man has a limited existence.

The recollection of the past can often have an effect on the narrator, particularly in the dramatic monologues, and that is evident in both 'Toccata' and 'The Bishop'. The scientist who narrates cannot conceive of the Venetians' pleasure, he can only relate it and in this manner he is shown to be soulless and this emerges through the awkward conjunction of the physical and the abstract where the tangled syntax is reflective of his discomfort: "your cold music till I creep through every nerve" which is a particularly cold, corporeal image. He is like Galuppi who is also detached, echoed by the caesura in "While you sat and played Toccatas, stately at the clavichord." The double medial caesura separates him from life and nature in the line "Butterflies may dread extinction, – you'll not die, it cannot be." The humorous rhyme of "blind ... mind" ultimately results in him being "chilly and grown old" as he is left alone.

The Bishop's speech has an equally detrimental effect but on his mind as reflected in his fragmented and anacoluthic speech "Nephews, sons mine ... ah God!" which eventually cause him to be lost in his material desires as reflected by the labial alliteration of "mistresses with great smooth marbly limbs." This occurs as he contemplates his past in which "Old Gandolf envied me, so fair she was" in which the Augustan caesura balances his emotions. Browning is trying to display Catholic corruption at a time when the Oxford movement was trying to ritualise Anglican practices and indeed he published the poem with the note "I pick out as being a pet of mine, and just the thing for the time, what with the Oxford movement. In trying to recall his sins the Bishop is tortured "as here I lie in the long dead hours of the night" where the spondaic rhythm draws out the process of his death. Further the blasphemous and sadistic imagery of "lapis lazuli / Big as a Jew's head cut off at the nape / Blue as the vein o'er the Madonna's breast" leads to the ellipsis which shows his loss of thought. And whilst the corrupt scientist cannot conceive sensuality, it is their recollection of the past that drives them into physically and mentally deteriorated states.

'Dubiety' and 'Toccata' both evoke the memories of the past and the emotion associated with the past remains ever strong. The highly erotic imagery of "cheeks so round and lips so red" is enhanced by the hyperbolic qualities of their lusts "more kisses! ... a million seemed so few" and this is directly contrasted with the state of the narrator's mind which as the dactylic rhythm announces in melancholy: "Oh Galuppi, Baldassara, this is very sad to find." 'Dubiety' was Browning's final poem written in 1889, 28 years after Elizabeth's death, and it too portrays a narrator seeking to escape: "but for once ... ensconce" as the humorous rhyme reflects. He is in a particularly melancholy state as he searches for a holistic state of calm as emphasised by the placing of the positional words within typography of "Outside / Quiet and peace: inside, nor blame / nor want", where the position of "outside" and "inside" reflect how he wants to be enclosed by "sofa luxury lap of leather" where the rich alliteration reflects the meaning. This is a stark contrast to the narrator who is in a "creaking-house" and certainly cannot attain his "comfort" due to his displeasure with sensuality. The fluidity of the rhythm when a personal moment of the past is recalled in 'Dubiety' reflects how it is able to subsume him: "Of what came once when a woman lent for to feel where her kiss might fall" and this antithesised by the pain of the scientist. The scientist perceives an imagined past whilst though he rhetorically questions it "A dream? A vision?" in 'Dubiety' Browning knows the reality of that past and how it differentiates from his harsh, emphasised by alliteration, present: "rough ready thrust of the busy world." Across these poems the past is both realised and imagined and that comes through what the narrator can associate with his own prior reality.

Time for Browning is fluid and the characters' ability to recollect it, for they are the constants within that time, relates this. The past has strong links to emotion and conjuring the past can often have an effect on the present narrator, even if that past might be romanticised and fictional as in 'Toccata.' 'Among the Ruins' is the only poem where such a tension doesn't exist because the narrator is indifferent as he himself never could have experienced it. Past and present often have tension in both setting, emotion and the state of the narrator but as Browning writes in 'Dubiety' what matters is "truth ever, truth only the excellent." Man's ability to play with the limits of time in his mind is evident in 'Bishop' where the anaphora of "And hear ... And see ... And feel" in a tricolon of sensory verbs describes the narrators perception of the afterlife; but it isn't real and his acceptance of it only serves to corrupt it. Such power has the past that it can entirely alter the beings of the present that attempt to conceive it, even if as in 'Dubiety' and 'Bishop' they have already experienced it. Time is a metaphysical force which slowly alters the characters themselves and thus their powers of perception which is why perhaps we shall never uncover the true past of any of the speakers. It is presented as a continuum which captures and alters the minds of men. For in 'Toccata' it is the scientist who calls upon the past by listening to Galluppi's music but ultimately it takes control of him. It has the same effect in all these poems which is highly ironic given that it can never be realised again. Man can recall the past but can never revisit it in physical form but was he can revisit is the emotional debris left behind such as the sin in 'Among the Ruins', the luxury of 'Bishop', the love of 'Dubiety' and the lust of 'Toccata'. Gradually as these emotions are unearthed from the past they control the present and define their narrators. The past for Browning is thus primarily a vehicle for recapturing and reexperiencing emotion.

COMMENTARY

This answer begins with an excellent brief statement about the set poem, followed by similar descriptions of the small group of supporting poems which will be discussed in the essay. The focus on the question is clear, and the introduction represents a very promising start. The answer is remarkably full and knowledgeable, making frequent use of rhetorical terms. It is clear that the candidate understands these terms and can exemplify them successfully. There is no need for candidates to take this technical approach in answers, and those who try are often at risk of exposing their limitations. This candidate, however, offers a virtuoso display, and analyses both the set poem and his chosen additional poems with impressive detail and focus.

Section B

Woolf feared that reviewers would say *Mrs Dalloway* was 'disjointed because of the mad scenes not connecting with the Dalloway scenes'.

In the light of her comment, explore the effects of the novel's 'disjointed' structure.

10b

'Mrs Dalloway' is a novel which conjoins the mad and the sane. Woolf wrote that she wanted the novel to portray "the world seen by the sane and the insane side by side." The reason that the novel isn't disjointed is due to the lack of definition which the doctors assign to madness. Furthermore the two suffering characters, Clarissa and Septimus, display both moments of sanity and insanity. Woolf wrote of her personal experience with madness in her essay "On Being Ill" in which she describes it as "the waters of annihilation close above our head" – she too lived life struggling with insanity and sanity and the novel reflects how the two combine.

The doctors have the power to define madness and the caesura in Bradshaw's decision "this madness, this sense" acts as a dividing line between them. However as critic J. Berman states "they violate the sanctity of the individual" and in doing so impose a definition of madness; as critic M. Whitworth states "they have the ability to define each and every non-medical person." Woolf had plenty of experience with such men and her doctor, Spencer Hartington, is said to have "practised equanimity." The doctors make it "impossible to propagate their views", when referring to their patients or "victims." The jussive vocabulary that surrounds them, as evident in the repetition of "'must', 'must', 'must', why 'must'? ... What right had Bradshaw to 'must' me" reflects their authority. This sense of pervasion is connected to time as displayed in the pleonastic description "shredding and slicing, dividing and subdividing, the clocks of Harley Street nibbled at the June day" is almost rhythmic in its oppression. But Woolf deprives these people of all humanity – "obscurely evil, without sex or lust" and the cold image of "the wall of gold mounting between" them and their patients reflects that they are the disconnected ones. The balance in phrase "health is proportion; and health we must have" fails to describe what madness is. Their lack of definition allows for the mad and the sane to blend since they cannot be differentiated.

Septimus is "not so much a character as an idea" according to critic H. Lee and this is reflected in the tension within him between practicality and madness. His pun on "Holmes' homes" demonstrates linguistic flair whilst his appreciation of finance: "the upkeep of that car alone must have cost him quite a lot" shows he is still connected to the real world. Much like Leonard Bast in E.M. Forster's 'Howard's End' he has made efforts "to improve himself" whilst he is simultaneously similar to Rhoda in Woolf's 'The Waves' who bemoans that "the world is entire and I am outside it, crying"; this leads critic D. Bradshaw to comment that he is "far from wholly deranged." This tense between practicality and madness is reflected the tormentous phrase "Kill yourself, kill yourself – but how does one go about it? Where the repeated, monosyllabic imperative is countered by the practical rhetorical question. But Septimus was a soldier and so knows how to kill – this is reflected in critic Bradshaw's comment he is "at once homicidal and suicidal." And whilst the highly vulnerable and viscerally grotesque image of "His body was macerated until only the nerves fibres remained ... spread like a veil upon a rock" reflect how detrimental his madness is, his ability to perceive is enhanced as in the equally corporeal image: "ran into his brain, waves of sound." The image of his isolation – "like a drowned sailor, on the shore of the world", one reminiscent of "the drowned Phoenician sailor" in Eliot's 'The Waste Land'; show that he lives with reality of both sanity and insanity and this could indicate a lack of 'disjunction' in the novel.

Clarissa is a character who is similar to Septimus in terms of her mental health and it causes a similar tension within her. The setting plays a role in illustrating the disjunction for in her home once alone she is "like a nun" and enclosed by "flowers of darkness." The attic scene in which she is confined, as stressed by the repeated comparative "narrower and narrower would her bed be" draws parallels with those of Ann Catherick in 'The Woman in White' and Miss Havisham in 'Great Expectations'.

But as critic J. Tambling writes she has an "introspective and retrospective self" and so when she decides that she "must assemble" her body becomes a binding, rather like Elinor's in Austen's 'Sense and Sensibility' which makes her "appear indifferent", with which she can conceal the effects of madness as expressed in the tricolon: "shrivelled, aged, breastless" and it is this which critic K. Rossy terms "the withering of her soul." Once outside she is "like a bird"; the irony in the simile is that she isn't physically liberated and so is like an encaged bird. Even so her powers of perception are overwhelming as illustrated in this asyndetic list: "white, violet, red, deep orange; every flower seemed to burn" and this poses a far greater contrast with the doctors' "grey" homes and "dove-grey" upholstery, ironic for men who view the world in such black and white terms, than it does with Septimus who also feels "like part of the pattern" of nature. Clarissa can conceal her madness to such an extent that her hair becomes a "stately grey" as she fulfills the socially demanding role of being a "hostess." Since 1867 and the release of Herbert Spencer's 'The Principles of Biology' it was assumed that women were far more likely to develop hysteria than men as they had "a smaller fund of energy." Clarissa has turned hysteric, as critic D. Bradshaw asserts "due to the fact that she is probably post-menopausal" but the fact that she is able to balance being "like a nun" and "like a bird" within a single mind would indicate a lack of disjunction.

Woolf herself firmly believed that madness wasn't debilitating and wasn't something that could define you. By creating such strong links between the doctors and the "assertive and restrictive" establishment, as critic J. Tambling writes, she makes them appear corrupt and so any definition they put forth is negated. With a lack of definition for madness emerges a blurred liminal space in which both Clarissa and Septimus belong; for they are neither fully insane nor completely sane. By enhancing their perceptive powers, something Woolf experienced when she heard pigeons speaking Greek, an experience she shares with Septimus who heard the birds speak "piercingly in Greek words", she is forcing us to recognise that mental illness shouldn't be suppressed; and critic T. Bogacz claims that the society she creates wishes "to bury the reflection of horrible disorders." When the moments of sanity and insanity are considered separately they disparate but in her essay 'Modern Novels' Woolf calls for us "to trace the pattern, however incoherent" within every character. If we apply this to 'Mrs Dalloway' we find that, due to the fact sanity and insanity are manifest in the same characters, that perhaps when Woolf wrote that she wanted "the world to be seen by the sane and the insane side by side" that what she meant is through the same eyes. For when examined closely Woolf's narrative method is devoid of any 'disjunction', mostly due to her modernist stream-of-consciousness approach which emerges in her imagery and through the way she narrates her characters' lives and perceptions.

COMMENTARY

The answer opens with an interesting discussion of the theme of madness, thoughtfully contextualised by Woolf's personal experience. The approach seems somewhat oblique (many candidates began discussion by referring to Woolf's narrative method), but is justified by the focus on disjointedness: **'Their lack of definition allows for the mad and the sane to blend since they cannot be differentiated.'** There is a wealth of contextual and critical detail throughout the essay; especially pleasing are literary references (for example to Woolf's *The Waves* and Forster's *Howards End*) which suggest a breadth of reading. The candidate also shows a strikingly detailed knowledge of the set novel, supporting the argument with well-chosen quotations from the text. The links between Septimus and Clarissa are thoughtfully explored with sophistication and maturity. The candidate arrives at explicit treatment of narrative method in the essay's conclusion.

SCRIPT G

- This Candidate received an A grade

Section A

'The Brain has Corridors – surpassing
Material Place – '

Discuss ways in which Dickinson explores the inner life in poem 670, 'One need not be a Chamber – to be Haunted – '.

2

In 'One need not be a Chamber – to be Haunted –' Emily Dickinson portrays the inner life as a separate notion to the exterior self, as an unknown and quite inconceivable entity. Similarly in 'There's a certain Slant of Light –' the notion of inner life is presented as unfathomable, yet a link is drawn between the interior and exterior self, in contrast to Poem 670. Dickinson also presents the inner self as another entity in 'I felt a funeral in my Brain', this time the inner life reaching a despair which only physical imagery can articulate. The notion of an inner and exterior life is presented in all three poems, yet explored through different links between the two forms of the self.

In Poem 670, Emily Dickinson presents the inner self as an indefinable concept. Her use of language gives the inner life a great depth and complexity, particularly in the labyrinthian metaphor of 'The Brain has Corridors – surpassing'. This is a very intricate description of the mind and shows the inconceivability of the mind as Dickinson sees it. Emily Dickinson impresses on the reader how complex the inner self is by reminding us that one need not be physically haunted by 'External Ghost' in order to be tormented by a 'superior spectre'. Through this she is telling us that the inner life has far more depth and power than any exterior self, or 'Assasin hid in our apartment'.

In great contrast to this Dickinson cannot distinguish between the inner and external life in 'There's a certain slant of Light'. Dickinson used the natural imagery of the 'slant of light' and 'the seal' in juxtaposition with far more cerebral concepts such as 'hurt' and 'despair'. In doing so she highlights the inability to have the inner self without the exterior surroundings, her inability to articulate one without the other. This link is strongly contrasted in poem 670 where 'ourselves behind ourselves, concealed –' shows the dualism of the inner self, 'concealed' behind the physical exterior.

Dickinson's inability to articulate is also emulated in 'going to him! Happy Letter' in which the inner life cannot express its feelings through exterior motives. The anaphoric imperatives of 'Tell him', 'Tell him', in reference to the letter being written, we can see that the inner life requires the external self to overcome her oppression, but fails to do so. The writer of the letter also fails to articulate to 'pronoun' or 'the verb', signifying once again the oppression of the inner self by the exterior world.

In 'going to him! Happy letter' the oppressor of the inner self is primarily due to patriarchal society in the Nineteenth Century, which Dickinson found herself subject to a lot of her life, having grown up in a male dominated Household in Amherst. In fact Dickinson herself said that she 'deal(t) in possibility, a fairer house than prose', believing that possibly prose was for the males which dominated her current period of time. This oppression is also resonated in Poem 670, in the form of the 'superior spectre'. Dickinson clearly felt some form of repression haunting her and wills us to try to overcome these emotions which oppress the 'cooler host'.

A calvanist point of view could suggest that 'Or More –' on which Dickinson ends Poem 670, suggests the 7 Demons cast out of Mary Magdalen or the Demon Legion; 'I am legion for we are many'. This fear of Evil could be seen as the problems haunting her mind and Dickinson doesn't want to open herself up to them. It could also be a direct attack on Christian Doctrine which, as shown, has repressed her inner and exterior life.

In 'I felt a funeral in my Brain' Dickinson uses a similar Synecdoche to describe the inner life as she uses in 670. 'The Funeral' in her Brain is metaphor for the despair she feels and she requires an exterior analogy to express the inner emotion, 'the mowners' symbolising her emotions as literally walking over her. In 'One need to be a Chamber – to be Haunted' an extended metaphor of the 'corridors' and supernatural 'spectre' to describe the inner life. This once again highlights the importance of Dickinson's inability to define her own thought and emotion through cerebral contemplation. She clearly finds her psychi to be worthy of study and marvels at its complexity, very typical of the Gothic and Romantic movement in America, This saw contemporary writers such as Edgar Allen Poe use psychological entity and contemplation, which Dickinson does clearly in poem 670, using particularly gothic imagery of the 'Abbey Gallop' and 'the Stones a'chase –'.

In poem 670 Emily Dickinson's use of the Dash makes the relationship between words less clean-cut and also slows the pace of the poem forcing the reader to contemplate on the idea of the mind. In other poems such as 'A Certain slant of light' and 'I felt a funeral in my Brain' Dickinson encourages the same contemplation of the inner life, but cannot seem to reach a conclusion on its relationship with the external life. She finds the Mind to be a far more complex issue as she reaches the end of her train of thought and wants the reader to ponder upon its nature and how it is perhaps repressed by the exterior world around it.

COMMENTARY

In the introduction to this answer, the candidate helpfully draws a distinction between **'the interior and exterior self'** and outlines its importance in the set poem and two others. The answer goes on to show how the imagery that 'the Brain has corridors' shows the complexity of the working of the mind, and links this by contrast to 'There's a certain slant of light' where, she argues, the distinction between interior and exterior is not so clear. The answer goes on to suggest that Dickinson suffered repression as a nineteenth century woman, and argues that the inner life in her poetry is especially important for this reason. Further contextual insights are gained from Romanticism, which the candidate links to the importance of inner life in the poem and its use of Gothic imagery. The answer concludes with a discussion of Dickinson's use of the dash, suggesting that it alters the tempo of the poem and makes it more contemplative in character. The answer shows a very good understanding of the chosen poems and of important contextual issues; to gain a higher A grade mark it needs a fuller and more precise discussion of form, structure and language in the set poem.

Section B

'In *The Secret Agent* there is neither love nor heroism.'

How far and in what ways do you agree with this view?

9(a)

As Josef Conrad himself said, 'The Secret Agent's plot is more of a 'blood-stained inanity' than a story of heroism or love. The novel is an ironic mockery of the anarchist stereotypes that were developing at the time of the Russian November Revolution and it is the first real story about terrorism to exist. It is a particularly ironic novel in relationship to its characters and Conrad seems determined to undermine all heroism or real love in any of the characters, described by Jaques Berthoud as 'shams', 'not revolutionaries'. The Narrator seems to despise the characters, particularly those of the anarchists, and he undermines all suspense in the book by revealing the plot. He doesn't allow any of the characters to be heroic or love one another, by showing them as 'pathetic shams', driven by self interest.

Heroism is not present throughout the novel, not merely as none of the characters fulfil any act out of anything but self interest, but they all lack a particular inability to act for any Cause. Adolf Verloc could perhaps be considered a tragic hero, his fate being predetermined from the start, but his 'corpulent' and 'wallowing' figure who move in a 'fat pig style' seem to suggest otherwise. His 'fanatic inertness', as suggested by his gross bulk, seems to suggest a man thoroughly focussed on the security of economic wellbeing. His motives are low and seems only to care for 'the protection of the social mechanism' which leads us to believe that he merely wants his own domestic pleasures, other than '(society's) perfectionment or even its criticism'. This domestic and economic stability is a theme which resonates through the entire book, summarised by the Assistant Commissioner's saying 'we are here in the presence of a domestic tragedy'. The emphasis on the domestic shows the void of all heroism and love as each character is only self interested, even the so-called anarchists.

David Mulry, in his essay 'The Anarchist in the House' references that the anarchists merely 'contradict themselves whilst quoting the Supermen; Nietzsche, Nechaev and Marx'. This highlights the complete lack of any individual standing out as a hero but rather soliciting their own personal Safety, the opposite of heroism. This, despite Conrad claiming the opposite, could easily be an attack on Anarchists forming at the time, and exposing the actual cowardice of many of the characters in the book and people in real life. This was perhaps a criticism on Conrad of the Greenwich outrage in the 1800s and his lack of sympathy or a hero, could suggest that he held contempt for social revolutionaries like his father, a political activist in the Ukraine.

Love is also completely absent within *The Secret Agent*, even between the Verloc's. The 'ostensible business' which the couple run together suggests that it is merely a cover for something, as we later find out in the novel. There is also no communication between the two Verloc's, Winnie described as 'talking at' Verloc rather than to him. This suggests that no real conversation occurs and that Mr Verloc's tongue 'capable of much honeyed banter' is not used to communicate with his wife. Both Characters are acting in their own domestic interest and the shop and marriage are a cover for the protection of Stevie and of Mr Verloc's domestic pleasure. Winnie actually gave up her love to secure a place for 'passengers', her mother and Stevie. Verloc is also acting in the interest of his own desire to 'wallow' in bed and to go unnoticed by the police force. The Absence of love between the couple is ultimately what leads to the death of Verloc and is foreshadowed to cause problems. The need for Winnie to be with Adolf Verloc for the protection of her family could be seen by Conrad as a comment of the patriarchal society in which the *Secret Agent* is set. In an oppressive socio political environment such as London in the Nineteenth century, love was not a primary reason for marriage. This highlights the Irony that the entire book revolves around a couple that cannot communicate and eventually Winnie killing Adolf.

Conrad said that *The Secret History* could be seen as 'A history of Winnie Verloc' and one could easily argue that she is the only one in the Novel who shows some heroic value. She ensures the protection of Stevie through 'Maternal Vigilance' and 'Maternal Protection' and that of her Mother. She abandons love to support and protect her family. As well as this she is the only character to 'perform a serious act of violence against another character' which, while not heroic in itself, shows a different motive to that of the 'shams', which call themselves anarchists. However this easily undermined by her then Pathetic exchange with Ossipon and her leaving the country. The omniscient narrator also chooses to look over her death, perhaps signifying the unimportance of her character and the only fleeting appearance of heroism.

One could also argue that Winnie has love for Stevie after we are revealed that she gave up everything in order to care for him, however we are later revealed through the fragmented narration that she regrets not leaving Stevie for her first love.

I agree with the Statement that there is a clear absence of love and heroism in 'The Secret Agent' as there is no character who can fully be seen as a selfless hero. All the characters act within self interest or the pursuit of domestic security and this negates all need for love or heroism. This could be a criticism by Conrad that, at the time of the Greenwich outrage, for too many people were concerned with domestic commodity and not the heroism or love that Ironically makes the Secret Agent so humourful.

COMMENTARY

This answer starts by offering a general survey of the novel in the area of the question; as with Section A, there is a tendency to call on a mixture of contextual material. The essay moves on to give a more focused view of heroism – or the lack of it – in the novel, with a detailed discussion of Verloc and the anarchists which is well supported by quotation of primary and secondary material. Discussion of the absence of love between Winnie and Verloc is again effective and well supported; the following paragraph on the importance of Winnie as a potential hero and as a source of love is thoughtfully included. The conclusion is appropriate, although there is a sense that the candidate is trying to include material about domestic security and humour which she has not been able to use elsewhere. Overall this is a confident and detailed answer which would be improved by a more selective method.

SCRIPT H

- This Candidate received an A grade

Section A

‘... and though I knew that Spring
Would come again, I knew it had not come ...’

Discuss ways in which Thomas presents hope in ‘March’.

3

The poem ‘March’, written by Edward Thomas in November 1914 was based on a bike ride he had enjoyed in the Spring of 1913 from London to the Quantark hills and therefore the poem is laced with hopeful language and imagery. However at the same time is this poem, though Thomas is certain that Spring will come eventually, there is perhaps a small amount of uncertainty in this poem at Winter’s longevity which prevents his hope in this poem from being too prevelant. As H. Coombes says Thomas uses ‘the incident and the scene ... in order to convey the inner world of [his] feeling and thought and here Thomas uses nature to convey his desire for Spring to come and his slight doubt and perhaps even impatience for Winter to disappear.

Thomas begins the poem with the emphatic phrase ‘I know that Spring will come again’ indicating the certainty he has on the changing seasons. He concedes that he does not know when this will be but affirms his willingness to wait, saying ‘I’ve patience.’ Immediately these three lines that set up the rest of the poem present a hopeful outlook. However, this is then slightly contrasted with the oxymoron of ‘cold burning’ which vividly conveys the negative impact the current elements of Winter have. He adds to this by personifying the hail which ‘the primroses [are said to be] torn by’. However hope reemerges as the dominant feeling in the poem as Thomas described the power of the sun with warm and colourful imagery. The sun is said to have ‘filled’ the earth with ‘a tenderness, almost warmth’. The image goes on to become almost biblical as the ‘earth and heaven [are filled] with a great light’ and the personification of the sun here ‘we [eeping] tears of joy’ gives it an almost Godly effect.

In great contrast to this, the next image that Thomas presents is bleak and cold as he uses repetition of ‘mountains’ to emphasise just how much ‘snow and ice’ has ‘piled’ up and shows just how icy and without hope the current conditions are by personifying for a third time, here showing that even ‘the wind was lost’. He then uses a similar phrase to that of the very first line of the poem but here the tone seems to possess less hope as he adds ‘I knew it had not come, / That it was, too’. This poem and the idea of waiting for Spring in Winter’s presence is similarly portrayed in another of Thomas’s poems; ‘But These Things Also’ however in that there is a lot less of a contrast between hope and despair as it is mainly negative with Thomas’s main concern being the fact that ‘Winter’s not gone’ whereas in ‘March’ there are still many bursts of optimism

By listing the elements of ‘Rain, snow, sleet, hail’ Thomas emphasises the power and relentlessness of Winter. Similarly he does this in one of his other poems, ‘Melancholy’ where he says ‘the rain and wind, the rain and wind raved endlessly’ and also in ‘Rain’ where he talks about the rain; midnight rain, nothing but the wild rain’ in order to convey a similar image to this poem of a barrage of elements. However he also shows that Spring’s thrushes are becoming relentless as the change of season draws closer as we are told ‘On boughs they sang, on gates, on ground’. This list, coupled with the idea of the birds singing creates a hopeful image that Spring’s arrival will be soon. Thomas says that whether [the singing] ‘was hoarse or sweet or fierce or soft’ was irrelevant as ‘to [him] all was sweet’.

Again this reinforces a sense of optimism and warmth as Thomas enjoys the beauty of nature. He goes on to link himself with nature which was very typical of Thomas's poetry, for example in 'Gone Gone Again' he describes himself as an 'empty quay'. Here he says that 'Something they [the thrushes] knew – I also' and perhaps this knowledge is that Spring will soon be upon them for he says that the silence was 'saying that Spring returns'. Here Thomas uses the silence and the sibilance of '... riot of songs, a silence / saying that Spring returns, perhaps tomorrow' in order to give the close of the poem a somnolent warmth and certainly it finishes on a positive and hopeful sentiment. This use of sibilance and silence greatly contrasts with many of Thomas's other poems, such as 'Aspens', where he uses the description of 'the silent smithy' to indicate a sinister absence of people to the small village described.

The form of this poem, though it is largely free verse and could perhaps even be considered blank verse (iambic pentameter), has three clear stanzas or breaking points. As Andrew Motion said Thomas's 'metre reflects the movement of his mind' and so here this well structured poem but with loose verse could perhaps indicate Thomas's certainty and optimism that 'Spring will come again' but also his unease at Winter's long lasting reign.

Throughout the poem Edward Thomas contrasts the bursts of despair and negative images with the vein of hope that seems to run throughout the poem, albeit with minor moments of absence. Certainly the final lines that draw the poem to a close end on a positive and hopeful note and Thomas reaffirms his certainty at the very opening of the poem that 'Spring [will] return' and that he is willing to wait for it 'however late' it comes, though he is hopeful that it will return soon, 'perhaps tomorrow.'

COMMENTARY

This answer begins with a thoughtful account of the link between 'the incident and the scene' and Thomas's inner life. The critical quotation does not get credit in itself (there is no AO3 assessment in Section A) but it has been used by the candidate to aid the argument, and helps to show an understanding that the coming of Spring means more in the poem than just the progress of the calendar. The answer goes on to characterise the shifting tone of the poem, and to analyse its progress by picking out features such as oxymoron, personification and repetition. Links with other poems are well made, again referring to subtle differences in tone and different uses by Thomas of listing. The candidate refers to more additional poems than is strictly necessary (the minimum is two), but does so to good effect here, and without falling into the trap of neglecting the set poem.

Section B

'Lord Henry Wotton is not just Dorian's tempter; he is also his victim.'

How far and in what ways do you agree with this view of the relationship between Lord Henry Wotton and Dorian Gray?

8a)

'The Picture of Dorian Gray' written by Oscar Wilde in 1891 is a novel in which the influence of Henry is key to Dorian's corruption and so if anything it seems more likely that Dorian is the victim of Henry, however because of Dorian's unwavering 'pursuit of pleasure' this is certainly an arguable claim. This desire to enjoy the 'beautiful aspects of life' that both Lord Henry and Dorian strongly follow and believe in, stemmed from the Aesthetic movement that Oscar Wilde was a part of and became a figurehead of. As Patrick Duggan says 'Dorian Gray is a cautionary tale in which Wilde illustrates the dangers of the aesthetic principle when not practiced with prudence' and this is arguably what leads to Dorian's demise and eventual death as unlike Henry, Dorian goes too far. This therefore seems to show that it is Dorian who becomes the victim of Henry and his influence as Dorian's 'tempter' and this is the view I will argue in this essay.

However it is important first to assess the credibility of this view and therefore the ways in which I agree with it. Certainly Henry acts as Dorian's tempter, seeing him as some sort of scientific experiment 'certainly he was a subject made to his hand and seemed to promise rich and fruitful results'. As the critic Geoffrey Nunokawa says about Henry's pedagogic role 'Henry imagines the scene for seducing a young man (here, Dorian) as a classroom instead of a bedroom'. Furthermore it is after meeting Lord Henry for the first time in Chapter 2 that Dorian is 'awakened' and here Wilde uses language to contrast Dorian before with 'youth's passionate purity' and 'rose white boyhood' and after Lord Henry has spoken when the world becomes 'fiery coloured' and his 'own beauty came upon him as ... a revelation'.

It could be argued that Henry becomes Dorian's victim also, as he tells Dorian 'Youth! Youth! There is nothing in the world but youth' and so implies that it is essential to life is something he himself lacks and as Dorian begins to stop aging he acts as a symbol to Henry of this and so has a negative impact on him. Furthermore it is Dorian who takes Henry's own policy of aestheticism and goes even further than the man who introduced him to the movement. This victimises Henry as Dorian uses him merely to gain ideas and information and towards the end of the book when Dorian has little further need for Lord Henry he is said to become a 'caged thing' as he rarely visits Henry or anyone else.

However in contrast to other characters Henry seems significantly less of a victim. For example Dorian's treatment of Sybil is worse than that of Henry. Once she becomes unable to act because of her love for Dorian, he calls her 'nothing more than a third rate actress with a pretty face', leaving her like a 'trampled flower'. Certainly she seems to be made a victim of Dorian's and ends up killing herself because of his denouncement of love for her. Put in comparison with Dorian's relationship with Lord Henry, whose 'low musical voice' he listens to and admires constantly, it seems unreasonable to say Lord Henry is a victim of Dorian's. Furthermore Basil Hallwood, who is also a close friend of Dorian, takes on a Christ-like role of being punished for Dorian's sins, saying 'I am punished ... we are both punished'. The language Wilde uses also reflects Basil as a Christ-like figure as, when being killed by Dorian, his hand is said to have 'shot up three times convulsively' which has obvious religious connotations as Jesus rose on the third day and then once dead he is said to have 'head bowed' which again presents a religious image. This idea of Basil having to, and perhaps even wanting to, die for Dorian's sins again portrays him to a much greater extent the victim of Dorian than Lord Henry.

Lord Henry says that 'to influence a person is to give him one's soul ... he becomes an echo of someone else's music. Certainly Dorian takes on much of Henry's personality and towards the end of the novel he has even begun quoting him ('Harry says') and so arguably with his role as the tempter Henry also becomes not the victim of Dorian but in fact the one who victimises him through his influence.

Similarly to the relationship of Henry and Dorian, Wilde was greatly influenced by another aesthete and his tutor who gave Wilde a book on aesthetics which he called 'the very very flower of decadence' and so parallels can be drawn here with Dorian who receives a book from Henry which deeply influences him. Wilde admits in 'The Decay of Lying' the influence and impact Walter Pater had on him and so seems to be the relationship of Henry and Dorian. With the influence of Henry, Dorian takes his 'pursuit of pleasure' too far and at the very end of the novel pays the ultimate price for it; his life. Henry acts as the spring board for Dorian's decadence and corruption and so it seems more likely that Dorian is the victim of Henry.

In conclusion, though it is possible for Henry to be seen as Dorian's victim, in comparison to Dorian's relationship with other characters, this seems unlikely as Dorian treats them much poorly than he does Henry. As Richard Ellman says the novel is a parable of the dangers of living a life of aesthetic terms as shows by Dorian's death as Henry's victim.

COMMENTARY

This answer starts by considering the nature of the relationship between the two characters named in the question. The candidate feels that the natural way to see this relationship is to place Lord Henry as the tempter and Dorian as the victim, but remains open to other views. The answer goes on to quote both from the text and from critics in order to explore the relationship further. The candidate shrewdly picks up on Dorian's youth and the fact that he leaves his mentor behind as factors which may be found to turn the tables. The argument is broadened to other characters, as the writer notes that others suffer more at Dorian's hands than Lord Henry, notably Sybil and Basil. He goes on to make a telling link to Wilde's biography, often an effective way of contextualising this novel. The conclusion is judicious and grows logically from the discussion. The essay reads as a fresh and interesting exploration of a relationship which may not have been seen by the candidate in this light before. The argument develops interestingly, and at all times the candidate makes use of helpful and detailed material to aid his thinking.

SCRIPT I

- This Candidate received an A grade

Section A

'Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world ...'

Discuss ways in which Yeats presents a sense of the world changing in 'The Second Coming'.

4)

In the poem 'the Second Coming', the poet W. B. Yeats presents a sense of the world changing through many of the different themes he explores. Perhaps most prominent in 'the Second Coming' is the theme of Irish Nationalism and the subsequent war taking place in Ireland at the time of writing this poem. However equally important in Yeats' presentation of change is the theme of religion, which is also explored in other of Yeats' poems for example "God's holy fire" in the poem *Sailing to Byzantium*.

Indeed, a fundamental theme in Yeats' presentation of the world changing is the theme of Irish Nationalism. Yeats begins the poem with the phrase "Turning and turning in the widening gyre", the gyre is often used in Yeats' poetry to describe the change of one historical cycle to another, for example in the poem 'Leda and the Swan', Leda's "Shudder in the loins" this results in the "broken walls, burning roofs and towers", we could therefore compare this to Yeats' theme of Irish nationalism, as actions of nationalist splinter groups such as the IRB lead to full-scale war as displayed in the Easter rising.

Moreover Yeats goes on to use the imagery of 'the Falcon cannot hear the Falconer', if we attribute this to the theme of Irish Nationalism, Yeats could be suggesting that the people of Ireland do not understand the message of Irish Nationalism and Ireland's changing political spectrum, this is also possibly similar to Yeats' suggestion in the poem 'Among School Children' that the Irish people cannot tell 'the dancer from the dance'. Yeats further emphasises the imagery of "the Falcon cannot hear the Falconer" with the use of a caesura at the end of the phrase. The use of a caesura thus employs the reader to slow down and take note of the imagery that Yeats has just described, perhaps is trying to point out to the Irish people of the social and political change that the Irish Nationalist caused pursued by friends of Yeats' such as Constance Markievicz at Eva-Gore Booth, is trying to achieve.

Given the context in which this poem was written, Ireland was undergoing large social and political change due to the actions of the IRB, Sinn Féin and individuals such as the "vein glorious lout", John MacBride in 'Easter 1916', therefore it would make sense that in the poem 'the Second Coming' Yeats pursues the presentation of the world changing through the theme of Irish Nationalism.

However, whilst the theme of Irish Nationalism is undoubtedly important in presenting a sense of the world changing perhaps equally if not more important in some critics' view is the theme of religion, and the change that religion could possibly bring to the world.

Given that Yeats' poem is labelled 'the Second Coming' evokes the book of revelations from the bible and the anticipated Second Coming of God.

In the first stanza Yeats uses the phrase “mere anarchy is loosed upon the world”, this could be compared to the rapturous tone envisaged by Yeats in other poems such as in ‘the Cold Heaven’ in particular the phrase “suddenly I saw”.

Moreover, Yeats goes on to say that “The blood dimmed tide is loosed”, again Yeats could be using the technique here of biblical allusion to the book of Genesis, in particular the inter-textual reference to Noah’s ark and the ‘Flood’ that God allows the earth to suffer.

Furthermore, Yeats suggests in the second stanza that “surely some revelation is at hand”, perhaps it could be suggested that Yeats explores the concept of world change through the theme of religion as he believes the results of english and nationalist conflict the world he lives in needs to be changed or, referencing the aforementioned Noah’s ark, the world needs to be cleansed of the violence and sin that is taking place in Ireland, such references to death also take place in poems such as September 1915 with the suggestion that “the hangman’s rope was spun”.

If we again consider the context of this poem, the ongoing Anglo-Irish violence was a highly sectarian affair in that Nationalists mostly represented the believes of ‘Roman Catholicism’ and Unionism was very much considered protestant, this therefore perhaps lead Yeats himself to suffer great changes in his religious beliefs.

Indeed, while it can be considered that Yeats explores the presentation of the world changing generally through themes of religion and Irish nationalism it could also be argued that Yeats also explores this concept through the themes of Yeats’ ideal Irishman in comparison to the living Irishman.

At the end of the first stanza Yeats suggests that “the best lack all conviction”, Yeats’ perception of ‘the best’ could be comparable to ‘the freckled’ “wise and simple men” of whom he elegises in the poem ‘The Fisherman’, moreover Yeats’ goes on to argue “the worst are full of passionate intensity”, Yeats could therefore be arguing that as the world is changing ‘the worst’ or the “living man that I hate” are beginning to outnumber “the dead man that I loved” as suggested in another of Yeats poems.

Yeats makes his opinion clear in other poems, for example in the poem ‘Easter 1916’, Yeats imagery of the short living “salmon” is being outnumbered by the “mackerel” this representing Yeats’ ideal Irish man being replaced by the ignorant living man. Yeats perhaps emphasises this opinion in his use of the simple iambic pentameter, in keeping with his love of the “wise and simple” man.

Once again if we consider the context of the poem, Ireland was undergoing drastic social change thus leading to mass changes in population sizes due to the policies of Home Rule and partition, moreover the increasing urbanisation of Ireland thus reduced industries such as farming, in which “the best” would have probably belonged in Yeats perception.

In conclusion whilst the themes of Religion, Irish nationalism and the change in Yeats’ ideal Irishman are undoubtedly fundamental to Yeats exploration of the world changing, perhaps the most important is the theme of Religion. Not only is the title of this poem evokative of biblical readings Yeats signs of the poem in a true Yeatsian style with the question “slouches towards Bethlehem to be born” againg evokative of the bible whilst also keeping with Yeats use of a question to end the poem such as in Leda and the Swan “Before the indifferent beak could let her drop?”.

COMMENTARY

This answer begins quite slowly, with an introduction which seeks to establish thematic areas of interest for the poem; history and religion are reasonable choices to make. The candidate goes on to explore the imagery of the gyre and the falcon, and relates the set poem appropriately to ‘Leda and the Swan’ and ‘Among School Children’. Discussion of the biblical echoes in the poem is convincing. Linking ‘the best’ to Yeats’s idealised fisherman is an apt piece of contextualisation. The answer concludes with a point about Yeats’s style, in particular his use of the rhetorical question. Overall, the answer is full and detailed, and has as its strengths a strong overall understanding of the selection and clear sense of important themes and contexts. There is some discussion of imagery and style, but for a higher mark the candidate would do well to develop further analysis of form, structure and language.

Section B

'Jane Eyre is one of the great mystery stories.'

In the light of this comment, discuss Brontë's use of mystery and suspense in the novel.

6)b)

The novel 'Jane Eyre' by Charlotte Brontë is undoubtedly a 'mystery story' particularly the mystery of the "tigress" Bertha Mason, Rochester's arranged wife who lives in the attic, however whilst 'Jane Eyre' is a mystery story many critics have suggested that "Jane Eyre is throughout the story of an unregenerate and undisciplined spirit", among other things, Brontë explores the theme of society in particular the role of women.

Indeed, Charlotte Brontë undoubtedly wrote Jane to an extent as a mystery story, perhaps most commonly associated with mystery in the novel is the mad woman in the attic, Bertha Mason. Brontë introduces the reader to the concept of mystery upon the lighting of Rochester's bed on fire, moreover the "shredded veil" also allows the reader to conjecture the mystery of Bertha, until she is finally revealed to Jane in the attic; "It grovelled seemingly on all fours". However it is not only Bertha that adds a sense of mystery and suspense to the novel. The ongoing commentary of the relationship that blossoms between the "poor, disconnected and plain" Jane Eyre and the 'strong featured' and 'heavy browed' Edward Rochester, keeps the reader in a sense of suspense in the suggestion in the early chapter "I looked and had an acute pleasure in looking" finally reaching a climax at the end of the novel at Ferndean manor where Brontë reveals through the character of Jane "I was my husband's life as fully as he was mine".

Brontë further augments the mystery and suspense of Jane and Rochester's relationship through the use of fire imagery, in particular in the early chapters of the novel where after Rochester sustained injury in 'Hay Lane', upon returning home he is described as having "the fire shone full in his face", thus allowing the reader to understand the potential blossoming relationship at hand. Given the context of Brontë's life it is almost unsurprising that she should include a sense of suspense surrounding Jane and Rochester's relationship due to the fact that Rochester is believed to have been modelled on Monsieur Heger, a Belgian school master who Jane fell in love with.

However whilst the novel 'Jane Eyre' is undoubtedly one of the "great mystery stories", it can also be suggested that the novel is perhaps most importantly a critique of society.

Throughout the novel 'Jane Eyre' Brontë continually explores the rights of women. Brontë makes this an evident feature in the opening passages of the novel by expressing Jane's sense of independence, of which a woman would not have in Victorian Society, in her reading of "Bewicks" of which she describes "the words in the introductory pages aligned themselves with the succeeding vignettes" which in turn "gave significance to the rock standing alone in a sea of billow and spray".

Moreover, Brontë continues to explore Victorian Society and the presentation of women by Jane's manor in which she speaks with her master Edward Rochester, for example upon refusing Rochester's gifts Jane suggests "I will not be your English Celine Varens, I will continue to act as Adele's governess". In the final chapters of the novel, Brontë appears to reverse the common paradigms of Victorian Society by allowing Jane to gain independence. Brontë makes her presentation of Victorian evident in her technique of addressing the reader, in particular the suggestion "Reader I married him" thus to suggest that it was Jane rather than Rochester who allowed this marriage to take place, moreover Brontë's technique of addressing the reader has also been suggested by some critics as establishing Brontë and her reader as social equals despite the fact that critic Robert Southey suggested that "literature cannot be the business of a woman and it ought not to be".

Also considering the context of Brontë's novel, Brontë wrote *Jane Eyre* at a time when other prominent female authors were beginning to question Victorian society especially the female author Wollstencroft whom wrote "The vindications of a woman's rights" of which it is believed Brontë found inspiration.

However, whilst being a story of mystery, Brontë's novel *Jane Eyre* has also been described by critic Elizabeth Rigby as "An anti-christian composition".

Undoubtedly Brontë's discussion of religion is also paramount to the novel 'Jane Eyre'. In the story of 'Jane's' upbringing Brontë employs many religious characters such as the "cold as an iceberg" St. John Rivers, in an attempt to comment on religion in Victorian society. Perhaps most important in Brontë's discussion of Religion is the corrupt character of Brocklehurst, the school master of Low-wood.

Brocklehurst is described as a "black pillar" and as "marble", representing an evangelical strand of christianity, however Brontë's real comment on religion can be found in Brocklehurst's actions. Brocklehurst punished students for their "naturally curled hair" despite his own daughters being dressed in frivolous apparel.

Moreover, the character of Brocklehurst is also believed to have been modelled on Brontë's childhood school master Carus Wilson of Cowan Bridge School at which her sister Maria died, due to the harsh conditions as overseen by Carus at the School.

In conclusion, Brontë's use of mystery and suspense is undoubtedly fundamental to many of the novel's plots such as the love story of Jane and Rochester, however in many critics' perceptions, what is more important is Brontë's comment upon society due to her influence from other writers such as Wollstencroft and also the harsh realities of women's lives in Victorian Society that ultimately removed a woman's independence.

COMMENTARY

The answer begins with an outline of the chief areas of interest in *Jane Eyre*, and cites the story of Bertha Mason as the novel's chief mystery. The candidate goes on to support the Bertha Mason strand of the argument with detailed textual references, and to pick up the question's reference to 'suspense' by charting the romantic journey of Rochester and Jane. The essay then contextualises the novel as a feminist text and considers it as a commentary on Victorian evangelical Christianity. These areas are included to counter the suggestion that this is 'one of the great mystery stories' by characterising other ways in which the novel might be seen. The answer as a whole is detailed and well informed and includes substantial sections on mystery and suspense, and therefore achieves a mark low in the top band. To gain a higher A, the candidate would need to focus more consistently on mystery and suspense, and consider more fully the artistic effects of these elements of the novel.

SCRIPT J

- This Candidate received a B grade

Section A

'... and though I knew that Spring
Would come again, I knew it had not come ... '

Discuss ways in which Thomas presents hope in 'March'.

3

March by Edward Thomas, shows great optimism for the future through the use of language, imagery and verse, even though it is acknowledged that spring is yet to arrive.

Thomas uses romantic imagery to create hope in March. For example 'twas', and archaic word alludes to romance like that in Keats poem about two lovers. Also the song of the thrushs, even though not known for its beauty, is even romanticised. The fact this moment lasts for such a small time also emphasises their song igniting a feel of hope.

The use of synecdoche, also creates an image of hope. The words 'sweet' 'song' 'silence' 'warmth' all add to reflection of hope through the senses. They make the reader engage through the poem, again creating a light tone emphasising hope.

Thomas shows great optimism throughout the poem. For example, 'The sun filled the earth with a great light' This could have religious connotations, with the genesis, and creation of the world as a joyful experience. The hyperbole again highlights hope as a theme, as if the sun was creating an image of optimism. Thomas continues this constant link with nature to convey his emotions throughout the poem. For example the phrase 'the wind was lost' also creates hope, showing the cold that we would associate with winter has left, even if it is just for a brief moment in time. Thomas often personifies nature to convey an emotion, like 'Rain' in which Thomas uses the image of rain to portray a negative emotion.

March, was written in December 1914 in form of a poem. However, it was first written as a prose 'In pursuit of Spring' which was based over numerous days. This passage of time that is reflected in the poem also emphasises the image of hope. For example

'So earnest were they to pack into that hour

Their unwilling hoard of song ...'

emphasises the insignificance of that moment, yet to them it was special as they had saved up their song for the whole of winter and were desperate to release it. This sense of desperation and time linked together creates hope as it shows relief that they can finally get it out, creating a positive image.

The use of the 'thrushs' emphasises hope, as they can sense something that no one else can. This is emphasised through (they cared not what they sang or screamed). This lack of care, shows true genuine emotion thus emphasising hope.

Finally the final line ends with 'perhaps tomorrow' this shows a continuation of Spring emphasising that it is not quite here, yet he is certain it will come. This contrasts with the tone of 'But These Things Also' which shows a pessimistic view that winter is still lingering.

In conclusion Thomas, in 'March' presents the idea of hope through his romantic imagery, and optimistic language. The fact that the poem is an irregular structure correlating with its irregular rhyme and rhythm show an unpredictability as to when spring will come, then contrasts with the quadruplet at the end where there seem to be more certainty.

COMMENTARY

One of this answer's greatest strengths is its consistent focus on the question, which is characteristic of work at B and above. The candidate finds a range of ways in which the poem expresses hope: for example, romanticised use of birdsong; synaesthesia; religious references; use of personification. The additional contextual knowledge that the poem was first written as prose and described happenings over a number of days is well used to help answer the question, since the candidate thinks about the implications for the poem's tempo and the development of events. The comment on the poem's ending is apt and effective. Links to other poems are sensibly chosen but rather brief and undeveloped; similarly, the comments in the final paragraph about form are generalised and lacking clear exemplification. Overall, this is a good answer which would earn a higher mark by improving links to other poems and comments on form.

Section B

'In *The Secret Agent* there is neither love nor heroism.'

How far and in what ways do you agree with this view?

9a)

To one extent I would be inclined to agree with the view that 'in *The Secret Agent* there is neither love nor heroism'.

Throughout the novel Conrad presents a theme of 'dark' and 'moral spiritual inertia'. The gap in perception with all the characters emphasises a lack of love and the futility of the actions represent a lack of heroism. I would be inclined to take the view that all the characters act out of personal reasons thus showing neither love nor heroism.

The Professor is a prime example of this. Throughout the novel the Professor acts purely out of a personal vendetta against humanity. He feels that he has not got the respect and credit he deserves out of life. His personal description co-insides with this image of not being noticed. The description is which he is 'masked by the crowd' and his personal image of a 'small' insignificant man again underlines this gap in perception. He feels he is a lot better than he is and that people should be scared of him when in reality he is just a un-noticable human being.

Also the constant reference to him 'grasping his ball' in his pocket shows a lack of heroism to bring about change. There is irony in the way he can only effect someone by blowing himself up also but the futility in this action is not enough to bring about change.

The use of irony, is Conrad's way to induce humour to emphasise the pointlessness within the whole novel and that none of the characters act out of love or heroism for the good of others.

Vladimir is another example of lack of these qualities. Vladimir's actions are ineffective resulting in him being defeated by the British Police force, in this case the Assistant Commissioner. Vladimir is shown to not show any heroism and instead send off Verlock to try and create a bomb outrage. Vladimir's Russian sounding name could link into Conrad's own background. As a young child Conrad lived in a Polish speaking area of the Ukraine, where his parents were exiled to Russia and eventually died of tuberculosis (tb), leaving Conrad orphaned at the age of twelve. This could factor in to emphasise the defeat of Vladimir and Wurmbs showing a lack of heroism. Anthony Walker says that the novel shows a 'theme of isolation', which again emphasises a lack of love and heroism. This isolation implies a lack of communication throughout every character eventually resulting in the death of Stevie, Verlock and Winnie.

Winnie, in particular shows isolation as when Stevie dies we see her digression into loneliness. This then results in her pushing herself upon Ossipon in a desperate need to be protected. There is reference to her 'needing' him, this contrasts to the theme of heroism showing how she is scared and vulnerable, this feeling is emphasised with her constant obsession with her 'forty foot drop'.

Verlock shows no qualities of heroism or love. Conrad portrays this through his marriage of convenience with Winnie and his little regard for her, treating her almost like an employee rather than a wife. For example Verlock says 'go calm yourself down' when Stevie has died and 'you can't go out like that people will talk', altogether showing a lack of love. Conrad often refers to Verlock being animalistic, comparing him to that of a pig. This simile shows a lack of heroism, as well as his blatant laziness, emphasising the futility of his actions creating no change. Conrad writes 'he wallowed all day on a unmade bed' thus showing a slovenly un-heroic attitude. Also reference to him being 'corpulent' 'fat like a pig' and walking in a 'pig-style' also shows indications of lazy behaviour, showing neither love nor heroism.

However one could interpret Verlok's actions differently, saying that he feels forced to act out of a need to support his family financially, showing a glimmer of both love and heroism, facing things he doesn't want to for Winnie and Stevie.

Yet, to me, his other actions, such as the manipulation of Stevie throughout the novel override this.

To another extent I would be inclined to disagree with the statement as some characters do show love and heroism.

Firstly, Stevie has as genuine care for the world even though he is unable to act through this. An example of this would be the incident with the horse, where Stevie screams 'Bad' and refuses to get on the cab due to the horse's suffering. Even though this causes commotion at the time, he resultantly brings no change.

Anthony Winner draws correlations between the Professor and Stevie in his piece 'Culture and Irony'. He exclaims that the Professor acts out of personal reasons for his self to bring about destruction whilst Stevie acts out of compassion and concern for the poor yet he cannot act due to his futility. Stevie, often being referred to as 'poor' shows how he does have love and care in the world and is prepared to act heroically to stop this suffering yet the only way he can act is through destruction. Conrad had based this novel on a real event in 1893 where there was a plan to blow up the Greenwich Observatory, when in result a simple minded fellow had instead blown himself up. This emphasises that a political plan to make a change evolved to just a simple domestic disaster.

Winnie again shows love and heroism. She shows love through her personal sacrifice to cast aside her love for the Butcher boy in order to marry Verlok to protect Stevie. She refers to him as 'my Stevie' showing an almost motherly love and instinct towards him. She shows heroism through killing Verlok. Even though her actions achieve very little resulting in her own death, she is the only one to act through genuine love and pain. In the scene where she kills Verlock we see her mouth turn 'pale' and she appears 'ghostly' as if life has been drained out of her. However when she hears about Stevie we see that her eyes are full of 'rage'. This coincides with Stevie's 'furious circles' when he hears about suffering, showing a correlation of love between them.

Finally Stevie and Winnie's death are the only deaths to seriously change and affect at least one person. Whilst Stevie's death creates Winnie to turn 'cold' 'like ice', Winnie's death provokes a change within Ossipon.

In conclusion I would be more inclined to take the view that there is a lack of love and heroism in the Secret Agent, however it is evident in some characters, mainly on the domestic side, showing correlation between political and domestic and that people who act through purely personal reasons will never achieve heroism and love.

COMMENTARY

This is again a good answer which is simply argued, offering a list-like structure. The candidate fulfils assessment requirements by considering alternative ways of viewing the novel, for example by explaining that Winnie bucks the trend by showing **'almost motherly love and instinct towards [Stevie]'** and when **'she shows heroism by killing Verloc'**. There is some apt inclusion of contextual material, such as references to Conrad's childhood and to the 'real event' on which Conrad based the attempt to blow up the Greenwich Observatory. The quality of written communication is variable, but despite some errors the candidate's meaning is consistently clear. Overall this is a good answer, offering a good level of detail in support of a clear argument.



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