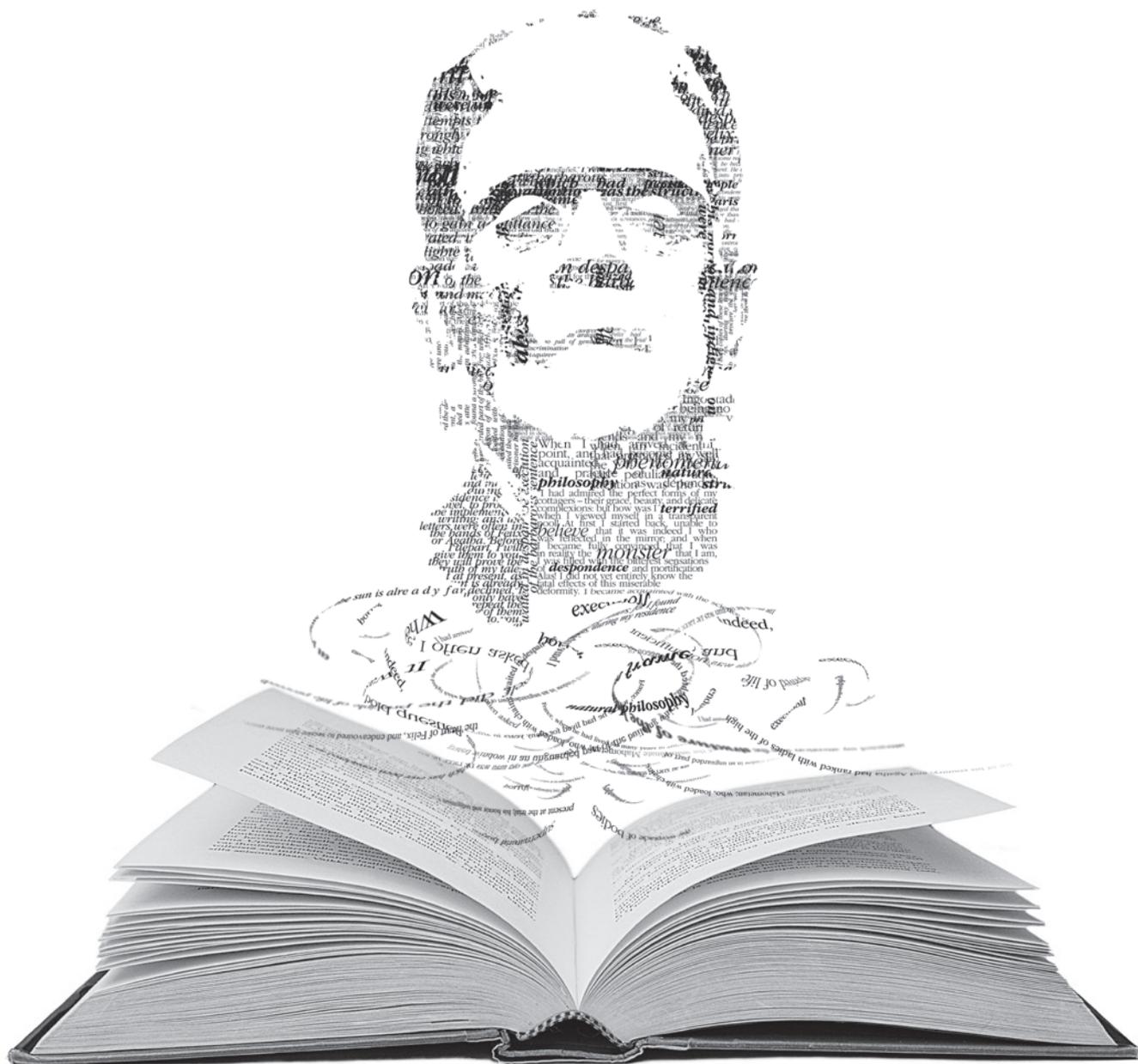


A LEVEL

ENGLISH LITERATURE H071 H471

Exemplar Candidate Answers

Unit F661 - Poetry and Prose 1800-1945



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BAND 6 SCRIPTS

EXEMPLAR 1: SECTION A

ROBERT BROWNING: *SOLILOQUY OF THE SPANISH CLOISTER*

'Gr-r-r – there go, my heart's abhorrence!'

Discuss ways in which Browning creates an impression of the speaker's character in *Soliloquy of the Spanish Cloister*.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Browning that you have studied.

ANSWER

AO2 - Form (very good point)

In the poem *Soliloquy of the Spanish Cloister* Browning introduces us to the character of the monk and his views on his fellow man 'Brother Lawrence'. Through the dramatic monologue, whilst gaining an insight into the speaker's opinion on Brother Lawrence, Browning also allows us to make a judgement on the monk who is speaking himself.

AO2 - Consideration of linguistic effects

'G-r-r-r- there goes my heart's abhorrence'-. From the opening line it is clear that Browning wants to strongly create a sense of Hatred towards Brother Lawrence. The use of the sound 'Grrr' rather than a word, shows the depth of this feeling as the monk seems unable to put it into words. He last line of the first stanza 'Hell dry you up with flames' emphasizes his feelings as the reference to fire creates connotations of hell and a deep hate. It also leads the reader to perhaps feel that his hatred is linked to Brother Lawrence's religious practices through the reference to hell. The speaker uses violent language – 'kill', 'snaps', 'trip' to show the depth of his hatred of Brother Lawrence and how he feels that he must physically harm him as a result of his actions. Browning also creates a strong sense of mockery as the speaker criticizes Brother Lawrence's actions and religious practices, 'Salve tibi! I must hear' – The speaker is belittling Brother Lawrence for wishing his fellow monks good health, which to the reader appears a petty and immature thing to do. The speaker continues to criticise Brother Lawrence – 'Knife and fork he never lays cross-wise'. The imagery of the knife and fork laid in a cross shape creates a religious connotation, however the speaker's judgement of Brother Lawrence for not having done this leads the reader to question whether the monk's intentions are entirely religious or perhaps slightly corrupted by his hatred as this symbolic action holds no meaning. This view of corruption is also present in Browning's poem *A Bishop orders his tomb at St Praxed's church* where the Bishop becomes so obsessed with having a superior tomb to 'Old Gandolf' that he appears corrupted and shallow. He cares more that his marble is 'True peachy-rose and flawless' than about his sons or indeed his death.

AO2 - Exploration of language

AO2 - Linguistic effect considered

AO2 - Further understanding of effect

Poem AO4 + text (comparison)

AO1 - Very good

Another strong characteristic of the speaker that Browning creates in *SOSC* is the hypocrisy of the monk in his criticisms of Brother Lawrence. Structurally, Browning uses the ends of stanzas to create asides which appear in brackets – (He-he! There his lily snaps).

AO2 - Exploration of language and effect

AO2 - Language of the poem explored effectively

AO2

AO4 - Link with another poem in the collection

AO2 - Consideration of rhyme

AO2 - Very good consideration of linguistic effects

AO4 - Link with another poem

Band 6

An excellent response to the poem, the question and the demands of the relevant Assessment Objectives. Well focused on AO2 – detailed, sustained and consistently excellent analysis of linguistic effects. (Only one other poem considered.)

These thoughts come separately from the dramatic monologue and reveal the speaker's subconscious but true feelings as he watches Brother Lawrence trimming the 'myrtle bush'. The imagery created of Brother Lawrence gardening is one that might seem typical of the duties of a monk in a monastery, however here the speaker appears to make even this action seem detestable. 'Needs its leaden vase filled brimming?' – Here there appears to be a sense of sarcasm and patronising as it seems that the monk can find fault in even the action of watering the plants. This appears hypocritical as the speaker himself must carry out such tasks. The corruption we can see in the monk's own actions only adds to the sense of hypocrisy. The speaker accuses Brother Lawrence of listening to 'Brown Dolores' who 'squats outside the convent bank, telling stories' however from the detailed description of her hair, Blue-black, lustrous, thick like horsehairs' it becomes clear that the speaker himself has indulged in this immoral activity which would not have been acceptable. Yet he seems unaware of the hypocritical nature of his complaints.

There is a similar sense of corruption in *TBOTSPC* as the Bishop orders his sons to 'go dig the white-grape vineyard where the dive press stands' to find a precious jewel – 'lapis lazuli'. In attempting to outdo Gandolf, he is revealing the true corrupt nature of himself, similar to the monk'

The final aspect that Browning portrays is the speakers yearning for what he feels is injustice, but what might appear to the reader to be unjustified revenge. It is made clear that the monk has a violent and vengeful nature as he admits to keeping Brother Lawrence's flowers 'close-nipped on the sly' in order that they bear no fruit. This shocking action reinforces the jealousy and hatred that the monk feels towards his fellow brother. It is not until the last three stanzas of the poem however, that it becomes clear what lengths the speaker is prepared to go to in order to achieve justice against Brother Lawrence. 'here's a great text in Galatians... twenty-nine distinct damnations' The rhyming here between the Bible book and the word 'damnations' creates a hollow realisation of what the monk is willing to sacrifice to achieve his goal. Wanting to stop Brother Lawrence from reaching heaven through committing an unholy act, the speaker then goes on to suggest more ways of doing this. 'Then there's satan... one might pledge ones soul' – even agreeing here to sell his soul to the devil in order to be rid of him. The severity of this action seems unforgiveable to the reader. Browning is confirming our negative opinion which has been built up through the previous stanzas. His desperation is similar to the Bishop's in *A Bishop orders...* as the Bishop is even more willing to have 'Nymphs... ready to (remove) the last garment' in order to have a more impressive tomb. He is willing to effectively renounce his religious and moral beliefs in order to be superior. In *Soliloquy of the Spanish Cloister* the speaker doesn't aim to make the subject of his feelings jealous, but even worse he wishes to stop him reaching the ultimate goal of heaven.

In conclusion Browning uses language, imagery and form to show the reader the speaker's initial hate and longing for revenge, whilst also effectively encouraging us to judge him as corrupt and hypocritical and therefore overall, in the wrong to feel as he does.

EXEMPLAR 1: SECTION B

VIRGINIA WOOLF: *MRS DALLOWAY*

'We have all had a tremendous jolt.'

How far and in what ways does Woolf suggest that the 'jolt' of World War I is still felt by the characters in *Mrs Dalloway*?

ANSWER

Set just after the end of WW1, the characters in *Mrs Dalloway* have each been affected by the war in different ways, and its repercussions are still being felt in the day the novel is set.

AO3 - Critical view expressed

AO1 - Interpretation: excellent point

AO2 - Textual reference

AO2 - Linguistic effect considered

AO1 - Excellent argument

AO3+ AO4 (context) Excellent points made

AO2

AO4 - Social context explored successfully

'The governing class reacted with stoic denial even to the tragedies of war' – This view of critic Elaine Showalter is represented in the openings of the novel as the calm statements of the reactions of the upper classes are made. 'That nice little boy had been killed' – the use of the word nice shows the sense of almost indifference which appears to have been felt by society. 'Lady Bexborough, opening the bazaar, the telegram in her hand, John, her favourite, killed'. The calm acceptance of the loss of her son shows Lady Bexborough to have a very typically "British" outlook, one of showing little emotion at the situation. The war has also affected the protagonist Clarissa, as Woolf shows her reaction to a car back firing as 'A pistol shot!' This assumption of revolution and uprising represents how the war has crept into the subconscious of Clarissa. Politically it has also affected her husband Richard as the nature of his job seems more unstable now. In general however it appears that in the novel Woolf wants to show that the upper classes were the least affected by the 'jolt' of war. This short simple phrase seems to suggest a sense of "brushing things under the carpet". Clarissa seems most affected by the war when she tries to buy some gloves 'where before the war one could buy the most perfect gloves'. Critic Leena Kore Schroder comments on this, confirming that after the war 'the price of gloves had risen to impossible figures', however the shallow nature of this problem for Mrs Dalloway confirms to the reader that it was not the upper classes who were most affected by the war.

Socially in the novel, it appears more evident that the war has had an effect on London and its people. 'Homelessness and vagrancy were on the rise' (Leena Kore Schroder) and it is in the more minor characters in the novel that this is evident. The 'female vagrant' who is passed by both Peter and Richard represents the thousands of people who would have been left homeless after the end of the war. Although she is unnamed, her presence in the storyline is felt by more than one character and she makes the reader aware of the social problems of which the upper classes, Clarissa included, seem ignorant. Clarissa even admitting, 'she knew nothing...of social problems'.

AO2 - Linguistic methods considered with skill

The motif of the striking of Big Ben – ‘the leaden circles dissolved in the air’ also has a mournful tone to it perhaps offering a constant reminder of what has been lost. The aeroplane in the sky which is in fact advertising – ‘Glaxo it said’ – ‘The aeroplane swooped’ also seems to act as a shadow of wartime and highlights the change since the end of the war.

AO1 - Development of argument

The characters which represent most significantly the effect of the war however, are Septimus and Rezia Warren-Smith. Septimus who ‘had fought valiantly’ in the war, is now suffering severe post traumatic stress and perhaps even schizophrenia as a result of his experiences of war. The war has had a severely damaging effect on not only his sanity but also his relationship with his wife Rezia. The contrast between Septimus’ feelings towards the war is highlighted by Elaine Showalter who suggests ‘Septimus feels so much because others feel so little’. His sporadic stream of conscience supports this. His torrent of ‘revelations’ although arguably insane, come in sharp contrast to that of the upper classes. ‘Woolf herself suffered five bouts of debilitating mental illness + depression’ (Stephanie Forward) and it is evident in the way Woolf writes about Septimus. ‘Septimus had fought... he was not Septimus now’. There has been a dramatic change in him due to the war and as a result his wife Rezia refers him to Sir William Bradshaw who prescribes ‘The rest-cure which according to Stephanie Forward was ‘6 weeks of rest where [they were] denied the opportunity to stretch themselves creatively or intellectually’. By 1922, over 100 special treatment centres had been set up to deal with post-war mental illness. Woolf herself was prescribed the rest cure, so her knowledge of it would have been thorough. But it is not only Septimus who is affected. Even though he has revelations such as ‘Men must not cut down trees’ and ‘there is a God’ his wife Rezia also feels mentally burdened, exclaiming ‘Why should she suffer’. Physically too she is affected by having to care for her husband ‘her hand had grown so thin’. – perhaps Woolf could sympathise with her husband Leonard who had to look after her. Ultimately Rezia suffers the biggest loss as ‘far rather would she that he were dead’ the extent of her despair is fully felt here as she only wants what is best for her husband. In the endings of the novel, Septimus is even led to commit suicide as a result of his illness related to his experiences of war. He reaches the point when he thinks people stop talking to him from behind the walls, similar to the story ‘The Yellow Wallpaper’ by Gilman which is also about mental illness and the rest cure. His dramatic suicide is related to Clarissa, and there is a certain sense of admiration – ‘Death is defiance’ – however the lack of understanding between Clarissa and what Septimus had suffered ultimately highlights the huge contrast in how the war has affected the different characters in the book.

AO3 - Critical view cited

AO4 - Historical context cited to excellent effect

AO2 - Very good textual references

AO4 - Literary context explored with skill

AO2 - Linguistic effects evaluated

A clear and insightful conclusion

Woolf shows the effect of the first world war on all levels of society, but through the detailed and individual story of Septimus and Rezia, it seems clear that it is here, in the lives of the soldiers who lived through the war and fought on through the rest of their lives without being able to forget, that Woolf feels the war has had its largest impact.

Band 6

An excellent, impressive response to the text and the question. Very specific use of the text and its context throughout. A focused, well-argued essay. Very well-informed, analytical and precise in expression of ideas.

BAND 6 SCRIPTS

EXEMPLAR 2: SECTION A

EMILY DICKINSON: *A BIRD CAME DOWN THE WALK*

'He bit an Angeworm in halves
And ate the fellow, raw ...'

Discuss ways in which Dickinson presents nature in *A Bird came down the Walk*.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Dickinson that you have studied.

ANSWER

AO1 - Firmly focused on demands of question.

AO4 - Bringing in other poems for comparison. Brief context introduced

AO2 - Contrast between poems. Well developed language comment.

AO1 - Argument focused on differing relationships between man and nature.

AO2 - Specific language focus.

AO4 - Specific comparisons and contrasts.

Nature is a key theme in much of Dickinson's poetry. She explores it in depth in poems 328 *A Bird came down the Walk* -, 1400 *What mystery pervades a well!* and 986 *A narrow Fellow in the Grass*. Her focus on nature is a reflection on the context of her poetry, reminding readers of the importance and subtle beauty of nature at a time when much of the natural world was being destroyed following the industrial revolution.

In both 328 *A Bird came down the Walk* - and 986 *A narrow Fellow in the Grass*, Dickinson focuses on specific creatures in nature. The episode depicted in 328 is focused on the minute details of nature, clear for all to see. Dickinson creates a sense of voyeurism, looking in on the bird who 'did not know I saw.' By contrast to this open description of nature, 986 *A narrow Fellow in the Grass* is far more secretive and elusive. Whereas in 328 Dickinson is candid with her descriptions, in 986, the subject is hidden and deceptive. The reader is given glimpses of the creature, the language creating an image of a snake 'Unbraiding' or appearing like a 'whiplash'. The image of a snake is far more threatening than the bird in 328.

The relationship between people and nature is a key part of Dickinson's presentation here. The sense in 328 is that we are the threat to the bird whose eyes 'looked like frightened Beads'. When the onlooker intrudes as they 'offered him a Crumb', the bird flies away, showing the perceived threat we as a race pose to the natural world. In 986 ('A narrow Fellow in the Grass'), the threat is clearly coming from the other side. The creature induces a 'tighter breathing' and 'zero at the bone', suggesting a paralyzing fear that penetrates to the core. These opposing interactions with nature can be seen symbolic of our wider relationship with our surroundings. The obvious message that humans pose a threat to nature is expected, but Dickinson also warns us of the threat nature poses us. Not only is this the threat of a venomous snake that would clearly cause us harm, there is also the threat of what will happen if we damage nature too greatly, for it to bite back at us unexpectedly. The message appears to be to respect nature both for its vulnerability and its inherent danger.

AO4 - Further poem introduced for specific comparison/contrast.

AO2 - Close language analysis. Structural focus developing. AO1 - Developing thesis focused on nature's ambiguity and incongruity.

AO4 - Continued integrated discussion of two poems. Main poem always remaining the focus.

AO4 - Wider context.

AO2 - Well developed structural comment. Some more convincing than other suggestions but well developed discussion.

Dickinson further explores the concept of nature's grandeur and mystery in both 328 and 1400 *What mystery pervades a well!* The first three stanzas of 328 are totally focused on the bird. In the fourth comes the intrusion of man and one of several incongruous images of the bird having 'rowed' himself home. This conjures images of the sea, a surprising language use for a bird. This is seen again with 'Velvet Head' as you would not expect such a fine material to be associated with a small and apparently insignificant creature. This is perhaps one of Dickinson's messages, that each small part of nature is distinctive and precious no matter how apparently inconsequential. The final stanza is markedly different from those that preceded it. A sense of scaling-up and awe come into Dickinson's language. Where the rest of the poem was fairly blatant and obvious in its images, now we see far more ambiguous description of both the 'Ocean' and 'Banks of Noon'. We are presented with an image of 'Butterflies' that 'swim' in these 'Banks of Noon', again a most unexpected description that cause the reader to puzzle over its incongruity. This fits well with the language of 1400 where nature is clearly an enigma. Dickinson uses the image of a 'well' and questions 'What mystery pervades' it? Again we see ambiguous description, the well being compared to an 'abyss' 'whose limit none has ever seen'. Quite in contrast to 328 where all is plain to be viewed, 1400 revolves around mystery in nature.

The mystery in 328 comes from the incongruous imagery and the message that even the smallest creatures are unique and full of life, while 1400 focuses on unknown depths. The end of the riddling final stanza epitomises this, saying that 'those who know her, know her less/The nearer her they get'. When analysed, this appears to reference toward the hidden secrets of nature and how little we know of her, especially in Dickinson's time. The sea was largely unexplored during her time of writing, making her reference to its mysteries unsurprising. The enigmatic final stanza suggests that the more questions we ask of nature, the less we know her, as we only succeed in revealing the yet greater ignorance we possess of her true complexities.

Structure is a key device Dickinson manipulates throughout her poetry. There are several features common to most of her poems that make them so typically characteristic of her style. In the main, they consist of fairly uniform stanza of 4 lines each and of fairly consistent line length. This is clearly apparent in 328 and 1400, but not so in 986. Here, Dickinson instead deploys 5 stanzas with 2, 4 line stanza at the start and end and an 8 line stanza in between. This undulating structure may physically represent the uncoiling of the snake as described in the poem. The regularity of the others is often used intelligently by Dickinson to add depth and ambiguity to her work. In 328, the enjambment between the 3rd and 4th stanzas gives the 4th a double meaning. The reader cannot tell if it is the bird or the onlooker who is 'Like one in danger, Cautious', adding suspense and mystery and allowing the reader to engage through interpretation. The punctuation of Dickinson's work is also unique. She often deploys dashes as a structural device. These break up the structure, slowing the poem down to allow the reader to digest and analyse the often surprising images. They are also often put at the end of lines or the end of the poem to extend the idea, used as you may employ an ellipsis. This is apparent in the second line 'He did not know I saw -', where the dash delays the reader by just enough to make them question what has been seen before it is revealed. Dickinson's characteristic punctuation here shows how nature does not conform to confines, contrary to what the regular structure would suggest. 1400 is also marked by its lack of dashes. This would seem to reflect its content, as the poem is allowed a greater fluency without the dashes to break it up, mirroring the content of the water.

AO1 - Lucid and engaging conclusion. Coherent conclusion to the essay's thesis.

To conclude, Dickinson's presentation of nature in 328, 986 and 1400 is both varied and complex. She uses incongruous language and imagery, as well as unique structural devices to explore the intricate beauty of nature and also its awe-inspiring grandeur. A respect for nature is apparent in all 3 poems, whether this is born of fear or delight at its complexity and vibrance. The central message seems to be placing distinct value on nature as something to be protected and cherished. Dickinson may well have felt that those around her were losing contact with nature, making these poems an attempt to reconnect with and glorify the natural world.

Band 6

This answer offers a close and detailed discussion of the poem with excellent insights. The AO2 discussion is well developed and analyses language and structure in a consistently detailed fashion. Some structural points are a little less convincing but still well developed overall. References to other poems are effective and apt – two other poems blended into the discussion as points for comparison and contrast. Sophisticated merging of all 3 poems and the main poem always remains central: a difficult skill as many candidates just make fleeting reference to other poems. Essay well organized around key areas of thesis. The answer is fluent, and shows a detailed understanding of the poem; it is coherent and well structured. The fluency, insight and clarity of this answer suggest a secure Band 6 mark.

EXEMPLAR 2: SECTION 2

CHARLOTTE BRONTË: *JANE EYRE*

'Above all, *Jane Eyre* is a love story.'

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

ANSWER

AO1 - Firmly focused on demands of question.

AO3 - Suggesting a grappling with the terms of the question.

AO2 - Specific language comment suggesting a well developed knowledge of the novel.

AO3 - Sophisticated views developing. Continued excellent knowledge of the novel.

AO4 - Literary context.

It cannot be questioned that love plays a hugely important role in *Jane Eyre*. Love is often a contentious point among characters and their response to and desire for it is a key tool Brontë uses to shape the plot of the novel. Love and its absence are vital to most of the story's key parts. However, *Jane Eyre* is more than just a love story. Brontë has not limited herself in this way; rather she has made her novel a critique of love, religion and the role of women in 19th century Britain. Love is far from being the only part to this novel, so filled with devious and relevant issues.

Love comes in many forms in *Jane Eyre*. The love of a relationship is one form that Brontë explores in great depth. The characters of Rochester and St. John, each the other's antithesis, are key to Brontë's exploration of love and its role in marriage. Brontë's narrator is frequently cited as championing reason over passion, claiming that 'Reason, and not feeling, is my guide'. Despite this, Brontë makes it clear the passion that the character of Jane has for Rochester. The reader is left in no doubt about Jane's feelings for him, even if she insists that 'reason holds the reins'. Brontë presents Jane's love as being dangerous for her, as she says 'the fire scorches me' in the gypsy scene. This is symbolic of the force of dangerous passion. St. John by contrast, casts a 'freezing spell' on Jane. While he is physically better looking than Rochester with his 'Classical' and even 'Athenian' looks compared to Rochester's 'broad and jetty eyebrows', he lacks the 'flaming and flashing eyes' of the true focus of Jane's passion. This contrast of fire and ice characterizes passion and love as elemental, showing their strength as forces of nature. The fact that the two key male characters are both characterized in such a way shows the intrinsic power of passion and love in *Jane Eyre*, leaving us in little doubt of the strong sense of the importance of love therein.

Jane's denial of St. John's proposal is even more powerful evidence for Brontë's focus on love. Jane cannot bring herself to marry him as she says 'he will never love me; but he shall approve me'. A loveless marriage is clearly not an option in Brontë's eyes. This is further supported by the dramatic gothic figure of Bertha. Her captivity and subsequent insanity can arguably be seen as Brontë's comment on what may come of a loveless marriage.

Bertha is described as a 'bad, mad and embruted partner', showing dangerous suppressive marriage can be. This quote is also an amusing play on the description of Byron as 'mad, bad and dangerous to know', showing the Byronic influence on Brontë's work. The typical features of a Byronic hero apparent in Rochester add to this, firmly placing Brontë's work in the context of its literary influences. The captivity of Bertha may also be symbolic of the general repressive nature of the Victorian era. Marriage for women at the time can be clearly seen as imprisoning as a woman had almost no rights. This makes love all the more important, Brontë uses love in this manner to criticize the Victorian concept of marriage, showing the novel to be far more than merely a love story.

Brontë is clearly concerned with the role of love in the family in *Jane Eyre*. Jane is deprived of affection at Gateshead, with one particular outburst to her aunt revealing much. Her violent outburst that 'you think I have no feelings; and that I can live without one bit of love or kindness; but I cannot live so', reveals how key Brontë views a loving family to be. Much of the novel is concerned with Jane's search for love in a platonic and not just romantic sense. She finds this at Moor House with her cousins Diana and Mary. Even the names of her cousins mark out their symbolic value to Brontë as they are the names of the Greek deity and the Christian Mother. It is no coincidence that those who show Jane love are given such status by Brontë. For Jane, 'there is no happiness like that of being loved by your fellow creatures', a statement that shows Brontë's desire to place true importance on the role love plays in life. Denial of love leaves Jane a destitute orphan, uncared for by her relatives. Yet with love, Jane finds not only a husband, but also a family and security like she never had before. Consequently, *Jane Eyre* is not a typical romantic love story as it focuses on a much different form of love than was the norm in literature of romance.

Love reveals much of Brontë's ideas on religion. The religious characters of St. John, Brocklehurst and Helen all have a very different outlook on love and religion from Jane. Helen warns that Jane 'thinks too much of the love of human beings'. Although Brontë shows Helen as a fairly admirable figure, 'a hero, a martyr', in much the same way as she does of St. John, neither character is shown as an ideal. Their 'creed' is not one for the common man. Helen is not shown as actively rejecting love as St. John does, but her view is too fatalistic as she views death as 'so certain an entrance to happiness'. Brontë is clearly of the view that Helen's view is too polarised, shown by Jane's inability to truly embrace Helen's outlook. St. John meanwhile, sees love as a temptation and consciously gave up his 'elysium' that would have been his marriage with Rosamund Oliver, a fellow God. The word 'elysium' is a perfect choice as it refers to a pagan paradise, the true impression that we receive of how St. John views earthly love to be.

The Calvinistic doctrine of Brocklehurst leaves no room for love, focusing on purging the human spirit of sin. Brontë is highly critical of such hypocritical evangelists as is seen when having chastised the girls of Lowood for having curly hair and being too extravagant, his family appears in 'fine silk' and 'furs', as well as having 'fake French curls'. Contemporary critics labeled *Jane Eyre* as 'an insult to piety', yet what Brontë is attacking is the hypocritical nature of organised religion and the harsh doctrines of Calvinism with its predestination, Original Sin and focus on improvement through suffering.

AO1 - Developing thesis – looking at different aspects of love in the novel.

AO2 - Further specific focus.

AO3 - Well developed judgement on another aspect of love in the novel – its connection to religion.

AO2 - Consistently effective; aware of how the whole novel's structure connects together.

AO4 - Consistently detailed understanding of a range of contextual influences: social and literary.

The character of Jane turns to God in her times of crisis and criticises Rochester for not adhering to 'God's law'. Brontë is therefore, arguably questioning religion's lack of love and compassion in some cases, and not faith itself. Again this displays Brontë's keen use of the value of love to critique her surroundings.

The Romantic genre is manipulated expertly by Brontë in *Jane Eyre*. Her heroine does not blindly follow her passions like a typical female character of the period. Brontë changes this traditional image to create her heroine, at once fiercely passionate and independent. The classic format of the Bildungsroman is used in *Jane Eyre*, in itself a blow for Brontë's brand of proto-feminism as such a format was typical of a male protagonist, such as with Dickens' *Great Expectations*. Brontë has made this genre her own and combined it with the Gothic and the Romantic to form a distinct novel rooted in its literary setting. Love is again key to this as it shapes Jane's development through the structure of Bildungsroman. Love is at the heart of much that Jane does, yet the mature narrative style that Brontë employs ensures the reader always knows that Jane is holding on to her individuality. One of Brontë's friends Mary Taylor criticised the novel for not being hardline enough on the issues of 'rights for women' or 'equal opportunity'. However, Brontë makes it clear that the ending with Jane's marriage to Rochester is not abandoning the autonomy she strives for for so long, but an act of sacrificial love. Brontë feels that Jane has proven herself as an individual by her work as a teacher and the relationships she forms at Moor House, as well as having the strength to turn down St. John's proposal. She can therefore marry Rochester without sacrificing her integrity as she is choosing love over her desire for complete control of her destiny. In this sense, the view Brontë is putting forward presents a progressive feminism, arguably more effective than the radical action of MPs such as John Stuart Mill whose radical campaigns took him many decades to win any rights for women.

AO1 - Fluent conclusion

To conclude, Brontë has created in *Jane Eyre* a unique love story in that it goes beyond the confines of romance to more widely explore her society and women's place in it. Love is shown as being a powerful force of nature that is present throughout almost all our lives, making this in the truest sense, a love story.

Band 6

This answer is rich in AO2 references which some candidates find difficulty supplying in an answer on the novel. Quotations are frequently blended into discussion, and always serve a clear purpose in relation to the argument. Well blended reference to a range of contextual issues. Again, there is always a clear thesis in place. The candidate is willing to grapple with the terms of the question but the question of 'love' is always central to the overall argument. The argument is coherent and detailed, showing an impressive grasp of the novel as a whole. The detailed, fluent nature of this response again suggests a safe Band 6 mark.

BAND 6 SCRIPTS

EXEMPLAR 3: SECTION A EDWARD THOMAS: *TEARS*

'The men, the music piercing that solitude
And silence, told me truths I had not dreamed ...'

Discuss ways in which Thomas considers change in *Tears*.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Thomas that you have studied.

ANSWER

AO1 - The candidate achieves a persuasive overview of the poem in the light of the question

This is an impressive detailed AO2 analysis of the set poem, again keeping the question firmly in view.

AO4 - The links to other poems are clearly related to both the set poem and the question, and have been shrewdly selected

AO1, AO2 - Discussion of enjambment and paradox show sophistication and confidence in reading poetry which is impressive at this level

Thomas presents strong emotions in *Tears* in a highly solitary and personal way as Thomas feels isolated from the emotions around him, in the first part of the poem. However, as the poem progresses the strong emotions are presented as "piercing" that inner solitude, as Thomas feels deeply moved by the display of unity in light of the First World War.

In the opening lines of the poem, Thomas' strong feeling of being unable to express emotions – "It seems I have no tears left" – is strongly contrasted with the outpouring of joy expressed by the hounds "in their rage of gladness". The highly unusual, almost supernatural imagery of the "ghosts" of his "tears" vividly conveys Thomas' lingering, insubstantial emotions which may be either "tears" of joy or sadness – this is left ambiguous. On the other hand, the use of caesura, breaking the flow of the sense in the middle of the line – "tears left. They should ..." – and repeated line-breaks with the hyphens, "have fallen – ... did fall –", emphasise a strong sense of melancholy, as the expression of himself in the verse is cut short. This feeling of inadequacy to convey his emotions in verse is expressed in many of Thomas' poems, such as in *The Glory* when he feels he cannot describe the beauty of nature – "The glory invites me, yet it leaves me scorning / All I can ever do, all I can be". Similarly, in *No One So Much As You* Thomas mourns his inability to return the love which he receives: "We cannot speak / Except in trifles and / Words the most weak". The limits of expression through language here, therefore mirrors this strong emotion in *Tears*.

The frequent use of enjambement in the following lines – "that day / When twenty hounds ..." – sharply contrasts with the stasis of the previous lines as Thomas presents a rapid outpouring of happiness felt by the "hounds". The presentation of their "rage of gladness" seems somewhat paradoxical, as moods of aggression combine with those of joy, and so by using this kind of paradox Thomas highlights the intensity of their emotions. A similar technique is used in *March*, when Thomas uses the oxymoron of "cold burning" to stress how strongly he felt pain in the cold. Strong emotions of unity are also highlighted by the use of the embedded clause "made one" in the middle of the line, and by placing heavy stresses on the phrase "still all equals".

The simile of being “like a great dragon” also emphasises their feeling of unity, as the mass of hounds seem to blend into a single creature. The enjambement of “gladness / Upon the scent” further highlights the strong animalistic, predatory emotions as the hounds are engaged in a thrilling chase, quickening the pace of the lines.

AO2 - The analysis of the shift in voice and tone at this stage in the poem shows an impressive appreciation of structure – a feature which many candidates ignore

AO4 - Links are again entirely apt and effectively related to the set poem

AO4 - The wider WWI context is handled sensitively and persuasively, bringing in more support from other poems in the selection

AO1 - The conclusion is brief but sufficient

Band 6

This answer is impressively detailed and responsive. Although the candidate is apparently very well prepared, there is never a sense that the answer is ‘making do’ with learned material; every sentence is focused on the question and the poetry. Contextual material – both in terms of references to other poems and wider historical context – is integrated throughout into the candidate’s argument.

As the poem develops, there is a growing sense that Thomas feels a strong emotion of pride in this display of unity, as the voice of the poem progresses from watching as the hounds “streamed by me” to the moment “When I stepped out”. The shift from being a passive bystander to the active voice highlights his growing desire to leave his solitude and share in the joy around him, with the enjambement of “the double-shadowed Tower / Into an April morning” emphasizing the shift in imagery from the “Tower”, a kind of metaphor for imprisonment, to the openness of the outside world. The tricolon of adjectives with “stirring and sweet / And warm” with polysyndeton highlights his strong emotion of pleasure in sensing the world around him. His desire to enjoy “sweetness” is expressed in several of Thomas’s poems, such as in ‘Words’ when he commands “Make me content / With some sweetness / From Wales”; while polysyndeton is also frequently used to describe Thomas’s pleasurable experience of nature, such as in ‘The Glory’ – “sky and meadow and forest”.

At the close of the poem, the strong feeling of joy and unity is expressed from a human perspective, with the description of “The British Grenadiers”. The imagery of the soldiers’ faces – “Fair-haired and ruddy, in white tunics” – conveys their strong feeling of optimism shared with the “hounds”, with the use of these short clauses creating a syncopated, upbeat rhythm to reflect that of the music. The paradox of “the music piercing that solitude / And silence” highlights the strongly felt emotion of pride to break Thomas’s solitude, with this sort of patriotism expressed in ‘This is No Case of Petty Right or Wrong’ with the personification of England – “She is all we know and live by, and we trust / She must endure”. The focus in the final line on “their beauty passed” highlights Thomas’s feeling of admiration towards the soldiers, but is also tinged with an awareness of the potential of war to cut lives short. When Thomas wrote this poem, on 8th January 1915, it had become clear that the early optimism that the war would be over by Christmas was short-lived.

Thus in ‘Tears’ Thomas powerfully portrays a complex mixture of strongly felt emotions – isolation, joy, pride and also perhaps sadness over what has come to pass since the moment he describes.

EXEMPLAR 3: SECTION B

JOSEPH CONRAD: *THE SECRET AGENT*

'*The Secret Agent* is a study in human isolation.'

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

ANSWER

AO3 - The quotation from Leavis is inaccurate, suggesting limited understanding of this source

AO2 - The discussion of Winnie is well focused and illustrated, showing good textual recall and a high level of appreciation of narrative method

AO4 - The reference to social Darwinism is apt and economical

F. R. Leavis described *The Secret Agent* in *The Great Tradition* (1948) as a work with "strong currents of insulation". Certainly, many of the characters in the novel, such as Verloc, Winnie and the Professor, are portrayed as highly isolated figures, whose lack of connection both with each other and the outside world is the source of much of their tragic, and in the case of the Professor, sinister force. However, in a deeper sense we may view *The Secret Agent* as more fundamentally a study of a flawed society.

Much of the pathos generated towards Winnie as a tragic figure may be seen to stem from her isolation from and abandonment by the other characters in the novel. In the climactic Chapter 11 the narrative is focalized almost entirely from Verloc's perspective, until Winnie murders him at the end of the chapter, and so Winnie is effectively isolated from both Verloc and the reader by Conrad, as she is described as having a "stony" face and her head buried in her hands. Elsewhere in the novel she is described as having "an air of unfathomable indifference", and so Conrad is constantly limiting access to her consciousness. Equally, her abandonment by Ossipon in Chapter 12 is focalized from Ossipon's perspective to heighten the sympathy we feel towards her in her tragic isolation. The narrative voice describes her sobbing through "the doctor's" eyes – "Ossipon observed her symptoms with an almost medical air". The use of the word "symptoms" highlights Ossipon's unempathetic, reductive, calculating approach towards Winnie, motivated only by seizing the Verlocs' money. In this portrayal, Conrad is strongly influenced by the philosophy of social Darwinism prevalent in the 19th Century, as Ossipon callously describes the suffering Winnie as a "degenerate".

Winnie's lack of communication with Verloc is also highlighted in Chapter 3 by Conrad's use of simile – "it was as if she were speaking at the other side of a very thick wall". Conrad's manipulation of the narrative structure enhances the dramatic ironies of the novel, as the reader is made sharply aware of the characters' sense of isolation. For instance, in Chapter 9 Winnie is presented as being under a mistaken idealistic belief that Verloc will treat Stevie well – "That boy just worships you" – as she is unaware of Verloc's role as a secret agent.

AO4 - Clear focus on the question is supported here by more AO2 detail and by literary context

AO2 –Again the argument is developed with beautifully chosen quotations and a sophisticated awareness of method.

Wider political AO4 is again economically handled.

Here the essay has an AO3 transition, where the candidate challenges the statement in the question.

AO4 - The reference to Conrad's biography is succinct and helpful

The reader's knowledge of Stevie's death in the Greenwich bomb explosion makes Winnie's remark about Stevie to Verloc – "He'd go through fire for you" – bitterly ironic. As Conrad was operating in the detective genre, and was influenced by Edgar Allan Poe and other writers, the limited access given to his characters is central to his manipulation of dramatic tension.

Moreover the portrayal of the Professor in *The Secret Agent* as an isolated figure may be key to the dangerous threat to society that he poses. In Chapter 5, for instance, he is described as walking with "the gait of a nerveless tramp...indifferent to rain and sun in his sinister detachment from sky and earth". Beyond Conrad's choice of the phrase "sinister detachment", the Professor's portrayal as a "tramp" highlights his principal source of danger – that society underestimates him – and so on several levels he appears detached from the mainstream. In addition, Conrad chooses to end the novel with a description of the Professor as "unsuspected and deadly, like a pest in the street full of men". In this way, the character appears isolated from his society as an insect might be isolated from humans. Conrad also frequently highlights the Professor's hatred of humanity, with the imagery at the end of the novel reversed as mainstream society become the despised insects – "they swarmed numerous like locusts, industrious like ants" – as an unattractive monolith lacking in individualism. Conrad's portrayal of "the perfect anarchist" in this way is greatly influenced by the political content of the period, as ideologies such as anarchism and communism, advanced by revolutionary thinkers such as Kropotkin and Marx, felt disenfranchised from the ruling imperial systems of Conrad's time.

However, while in many respects *The Secret Agent* thus appears as a study in human isolation, we may also view the novel as a study of the flawed society of the time. In Chapter 8, for instance, Conrad portrays a sharp contrast between Stevie's lower case "universal charity" and the capitalized "Charity" from which Winnie's mother seeks succor. In this way Conrad proactively explores the flawed attitude of a society that believed that the poor's poverty was their own fault, and so drives a deep moral issue in the novel. This might in part explain why some of Conrad's Edwardian audience were so negative towards the novel – 'Country Life' for instance stated "we have no hesitation in saying that the whole thing is indecent" – as the story deeply challenged traditional societal beliefs.

Moreover, through the exploitation of both Stevie and Verloc by governmental forces, we may view the novel more as a study of the corruption of international politics and the imperial system. While in Chapters 11 and 12 Winnie feels that Verloc is as arch-villain in murdering her brother, we may see the central character of the novel as merely a pawn in what Conrad chooses to describe as "the game" of international politics, as stated by the Professor in Chapter 4 – "Revolution, legality; counter-moves in the same game". As Conrad was the son of Polish exiles in Russia, the novelist was keenly aware of the power of imperial forces to shape people's lives.

AO3, AO1 - The final paragraphs are a little repetitive and less well-handled, but the argument – about the inter-connectedness of the characters' lives – is sophisticated and interesting

Indeed, through Conrad's use of structure, linking the different strands of the novel together – police, government, anarchists and "domestic drama" – we might view the novel as a study of the way lives are inter-connected, rather than isolated. As Conrad vividly describes the "confusion of intersecting lines" drawn by Stevie in Chapter 3, the novelist may be exploring the consequences of the inter-connectedness of the characters' lives

And so, while on many levels Conrad explores the effects of human isolation in 'The Secret Agent', he maybe more deeply explores the ways lives are connected.

Band 6

This answer is well-informed and convincingly argued with well-chosen illustration. Quality of expression tails off very slightly at the end, but the overall standard is extremely high. The great strengths of the answer are its succinctness (prepared contextual material, for example, is presented very concisely) and its sophisticated AO2 discussion.

BAND 6 SCRIPTS

EXEMPLAR 4: SECTION A

W.B. YEATS: *THE WILD SWANS AT COOLE*

Discuss ways in which Yeats considers change in *The Wild Swans at Coole*.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Yeats that you have studied.

ANSWER

AO1 – Clear understanding

Yeats considers change in *The Wild Swans at Coole* by noting how Coole Park has changed, and giving the swans anthropomorphic qualities portraying the difference between himself and the swans, as well as his longing for change.

AO1 – Focused references
AO4 – A brief link made to another poem

The first stanza of the poem is filled with images of things coming to an end. Yeats's use of the words "autumn", "dry", and "still sky" represents decay and perhaps suggests his ageing body. He is using his environment to bring about thoughts of his ageing. This idea of nature inspiring contemplation is also found in *The Cold Heaven* where the 'grey' skies bring about his thoughts.

AO1 – Form
AO1 – Diction
AO1 – Excellent observations in this paragraph

The poem is written in iambic tetrameter, along with the combination of parhyme throughout the poem, Yeats's combination of these two elements of form help create an uneasy atmosphere suggesting Yeats's discontent with ageing and his longing for a change, which would include immortality and not ageing. The words "twilight" and "still sky" also suggest our ephemeral human existence which makes Yeats's "heart sore".

AO4 - Biographical context

The poem was composed in 1917, therefore Yeats was at a time where he finally came to accept that Maud would never accept his proposal; therefore there is a sense of grief over lost love throughout the poem starting from line six where Yeats mentions "nine-and fifty swans", this antiquated way of saying fifty nine shows us that one swan is alone without a companion, that individual swan perhaps represents Yeats and how he feels alone after being rejected by his love.

AO1 – Exploration of diction

Yeats's theme of passing of time is also evident in this poem. "The nineteenth autumn" that has "come upon him" suggests he has been waiting and counting for what seems like a long time and he is tired of it. Yeats wishes he could "fly away" with the swans into the unknown realm of the sky". In the third stanza of Yeats's description of the swans's movement such as the "bell-beat" of their wings provides a similar sense of lyric intensity like that found in the *Stolen Child*.

AO1 – Diction: very good point

AO4 – Link possibly under-developed

AO1 – Sustained response in evidence

AO4 – Context / other poems considered

AO4 – Link (another poem) - more developed

AO1 – Excellent consideration of diction

In *The Wild Swans at Coole*, Yeats compares and contrasts the effect time has on humans and landscape with that of the swans. Yeats repetition of “still” in the fourth stanza emphasizes how after all that time, things with the swans are still the same. He contrasts the “unwearing” swans that “have not grown old” to the “woodland paths” that have become “dry”. These comparisons Yeats makes shows the landscapes and humans change into less desirable things as time passes, whereas the swans are “brilliant creatures”, and we can sense a slight tone of jealousy and longing as Yeats wants to escape his “dying animal” of a body, and join these “mysterious” creatures.

In the poem the speaker charts the movement of the swans; and notes the circular motion particularly in the second stanza. The words “wheeling” and “rings” suggest circular motions, similar to the circular movement in the gyres of the ‘second coming’. The circular movement of the gyres in *The Second Coming* symbolize our era coming to an end, therefore perhaps these circular motions, similar to the circular motions in this poem are suggesting everything coming to an end. The word “broken” suggests disharmony and the fragmented parts of human nature which Yeats desperately wants a change from. The somnolent tone of the poem helps us sense what the speaker is feeling.

The poem is written in first person therefore giving us as readers an introspective view as we are allowed into a very ‘personal’ part of the poets thoughts.

In the poem Yeats emphasizes his longing for change by showing how much his once beautiful cool park has changed into a ‘dry’ barren land. The swans however remain the same and Yeats wants the “hearts” of the swans, who are allowed to explore “mysterious” places, and are “still” “companionable (with) lovers”. The swans have everything Yeats wants, however he can not achieve. The poem ends in a typical Yeatsian “what if”. This romantic image laden poem give us a glimpse into Yeat’s longing and grief, and a sense of sympathy as he can never recieve his unobtainable ‘dream’ of immortality.

Band 5/6

Good and secure understanding of the text and the question. Some development of links with other poems in the collection; clear and consistently focused on the set poem. A detailed, focused and fluent response. Some signs of ‘excellence’ in this very good answer.

EXEMPLAR 4: SECTION B

OSCAR WILDE: *THE PICTURE OF DORIAN GRAY*

'The novel's contrasting settings portray a gulf between social classes in Victorian society.'

How far and in what ways do you agree with this view of *The Picture of Dorian Gray*?

ANSWER

AO1 – Clear expression of ideas

AO1 – Very good introductory overview

AO1 – References (very good)

AO1 – Picking up function of 'gulf'

AO3 – Interesting reading

AO2 – Apt references; very good

AO3 – An interesting reading

The novel's contrasting settings do portray a gulf between social classes in Victorian society but also represents the dualism in *The Picture of Dorian Gray*. Wilde specifically chooses to pick two opposite settings, the East End and the West End, and ignores the middle class areas of London. This is due to the suggestion that Wilde wanted to convey class indifference explicitly and clearly in the novel, but also the double aspects of Dorian and his life.

Dorian comes from the West End of London, living in a very wealthy and prestigious "Grosvenor Square", the wealth in the glamorous side of London is explicitly different to the "foul" East End, with its "grisly prostitutes, drunken brawls, and opium dens". These two contrasting settings are very interesting as Dorian, a wealthy man likes to spend his time in the "darkest" London. Not only is Wilde portraying the gulf between these two social classes, he is representing Dorian; the glamorous West End acts as a mask for Dorian, whereas the "evil" East End is a true representation of the real Dorian Gray and his true nature. However the rest of high Victorian society would not tolerate such visits Dorian went on and Dorian would face social ostracism, however as long as immorality was hidden it was fine. Rita Felski suggests that this portrays the "crass vulgarity of modern bourgeois society".

The specific places in the novel help portray a gulf between social classes. One example is Lord Henry's "exquisite" Library at his mayfair home, with its "blue tinned china", "olive stained oak", and beautiful "persian rugs". Wilde's detailed description of the library is not only there for imagery but also to portray the vast options available to the wealthy Victorian society. Comparing Lord Henry's library to the Vane's sitting room with its "still intrusive light" and "worn armchair", we can see the great difference in wealth. And the fact that the Vane's home is located in the East End, and Lord Henry's is in the West End helps portray the gulf between social classes in Victorian society.

Although the novel's contrasting settings show a difference between the social classes, the difference is only regarding to materialistic, and physical things such as wealth. Some critics believe that all the characters in the novel are either "a representative of the id, the pleasure principle, or the superego, the morality principle without a balance between the two extremes".

AO3 - An interesting approach to the question

AO3 - An interesting reading

AO2 – Well focused detail about ‘gulf’ (on the question)

AO3 – Very good reading.

AO1 – Interesting material about duality

AO1 - Imagery (very good)

AO4 - Awareness of literary context

This is certainly true of Sibyl Vane and Alan Campbell, despite their contrasting social backgrounds they are very similar characters. In fact Alan Campbell is the male equivalent of Sibyl Vane, this is because both characters are talented and have great potential, Sibyl in her acting and Alan in his chemistry; they both draw attention from Dorian due to their mutual love for art, and in the end are both “destroyed” by Dorian. Sibyl commits her suicide at the theatre and Alan “(shoots) himself in his laboratory”. Therefore although they are both from two separate opposing poles, the picture of the characters are very similar. In light of this comment Maho Hidak agrees and believes that the people of the West End are just “better at concealing their immorality”.

The contrasting setting also portrays class indifference in Victorian society. When Sibyl and James Vane take a walk in Hyde Park, it is evident James Vane is uncomfortable as only “swell” people such as “Prince Charming” walk in Hyde Park. James is very aware of class indifference and therefore hates “gentlemen” like Dorian who are “dandys”. Ironically he gets killed by one of the “dandys” he hates so much. When Geoffrey kills James Vane he is only worried about his “shooting for the day” which has been “ruined” due to a person from the East End he “takes no interest in”. Aunt Agatha believes that “Dorian playing the piano” to the inhabitants of the East End would help them. The fact that she thinks piano playing will help the “drunkards and prostitutes” of the East End just shows how distant her social class is from the lower orders. Joyce Carol Oates comments and suggests that “Dorian’s affairs in the nocturnal underworld of London (are due to) the fall in the human psyche”. Dorian’s visits in the East End increase as he becomes worse, in a sense his psyche has developed a dual persona. He belongs to both social orders. He has inherited the “wealth” of the West End of London however has an evil soul, therefore belongs in the “hell like East End” with its “lanterns with flame like tongues” of fire, and “dark alley ways”. His description of the East End is similar to that of Hell and also an intertextual allusion to the final scene of ‘Doctor Faustus’ where Faustus descends into the “tongues of hell”. The East End is a honest representation of Dorian’s “evil corrupt nature” and “soul”, whereas the brighter West End, also is a true symbolisation of Dorian’s physicality his, “beautiful” youth and “unstained” purity, just like the “unstained streets” of the West End.

Although the novel’s contrasting settings portray a gulf between social classes in Victorian society, the settings help portray ‘the double’ theme in the novel and represent the dualism in *The Picture Of Dorian Gray*, and also the “artificial bourgeois society” symbolized by the West End, and as Duggan suggests, “the immorality of such tawdry lifestyles” in the East End. From the “horrid” private box in Sibyl’s East End theatre to the “beautiful roses” in Basil’s studio in the East End. Wilde’s use of contrast does not only portray the gulf in social classes, but class indifference, and most significantly the dualism of *The Picture Of Dorian Gray*.

Band 6

A very good response to the text and the question. Some excellent points made. The answer explores the terms of the question – settings/gulf/social classes – but takes the argument a stage further in highlighting internal division/duality. Well focused detail and readings.

BAND 6 SCRIPTS

EXEMPLAR 5: SECTION A

W.B. YEATS: *THE WILD SWANS AT COOLE*

Discuss ways in which Yeats considers change in *The Wild Swans at Coole*.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Yeats that you have studied.

ANSWER

AO1 – Clear focus on the terms of the question, using key terms in the introduction

AO2 - Detailed focus on set poem, developing the effects of language and imagery

AO4 - Precise AO4 link to one of the 'other poems', used concisely to illuminate the set poem

AO1 - The set poem remains the central focus, as does the question

In *The Wild Swans at Coole* Yeats uses a memory of his youth, caused by his viewing of the swans before him, to contemplate how his relationship with Maud Gonne has changed over time, as well as how he himself has changed.

He opens the poem with the line 'The trees are in their autumn beauty,' emphasising the word 'autumn' to suggest things coming to an end, the end of youth and the approach of death. This is reflected in the following line with the word 'dry' as well as the phrase 'October twilight' in line 3, creating a mysterious setting, conveying the gradual effects of old age. This imagery of decay and autumn contrasts to the 'brimming water' of line 5, suggesting playfulness and youthful vibrancy. Throughout the poem, Yeats makes this contrast between youth and old age—the declarative and monosyllabic phrase of stanza 3 'And now my heart is sore' emphasises his loneliness, caused by the pain of his past memories of his relationship with Maud Gonne, in 1893, as well as her repeated rejections of his many proposals. This loneliness contrasts to the peace and consistency of the swans, who can also be seen to represent social order, conveyed in stanza four, 'Passion or conquest, wander where they will/ Attend upon them still'. Yeats emphasises the freedom of the swans, conveyed in the alliteration of 'wander there they will', with his own loneliness and fear they will abandon him, conveyed in the final stanza, which ends with a question to convey how the changes of time make him feel increasingly uncertain.

This sense of loneliness and isolation is also conveyed in Yeats's poem *The Cat and the Moon* in which Yeats, represented as the Cat Minnaloushe, stares longingly up at the Moon, who can be seen to symbolize Maud Gonne. As with *Wild Swans*, the moon is presented as distant from the Cat, conveying Yeats's loneliness, 'The pure cold light in the sky/ Troubled his animal blood'. Yeats emphasises the emotional pain caused by the moon with the adjectives 'pure' and 'cold', juxtaposing this with Yeats's idealization of Maud, conveyed in the phrase 'light in the sky'. In the same way, looking at the swans causes feelings of loneliness and isolation in Yeats, emphasized by the odd number 'nine and fifty swans' and the disruptive and fragmented imagery of stanza 2, in which he uses the word 'scatter' and 'great broken rings' to create a sense of disturbance and disharmony, contrasting to his idealization of the swans as 'brilliant creatures' representing continuity and consistency over time.

AO2 - Effective discussion of form and structure

AO1 - Critical terminology used accurately and consistently, in order to develop discussion of effects language (AO2).

AO4 - Relevant, focused and precise reference to the context of Yeats's 'other poems', again used to illuminate the set poem (AO2).

AO2 - Effective use of apt, brief quotation sustained to the end

Band 6

This answer offers a close and detailed discussion of the poem. The AO2 discussion is consistently analytical and focused on effects of language, imagery and verse form. References to other poems (AO4) are effective: precisely focused, used to illuminate the set poem (which remains at the centre of the discussion) and integrated into the terms of the question. Historical/ biographical contexts are used sparingly. The answer is consistently fluent, with accurate use of critical terminology, and shows a detailed understanding of the poem; it is coherent and well structured. The fluency, insight and clarity of this answer make it a (high) Band 6 response.

'Unwearied still, lover by lover' contrasts to the way in which Yeats himself grows old and is continually subjected to loneliness and isolation as his love for Maud Gonne is unrequited, emphasized by the declarative and monosyllabic line 'Their hearts have not grown old'.

In terms of structure, Yeats emphasises the concept of change by creating a cyclical structure in which the poem starts in the present, goes into memory, and returns back to the present. The imagery of a peaceful lake reflected in the sky, emphasised in stanza one by the sibilance 'still sky' and the trochee placed on 'Mirrors', breaking away from the usually iambic rhythm in the poem, is mirrored in stanza five with the phrase 'But now they drift on the still water', the word 'drift' emphasising the peacefulness of the swans, who are idealized into 'Mysterious, beautiful'. The word 'now' brings the poem declaratively back into the present, contrasting this peaceful imagery to the sense of disturbance created in stanzas two and three, in which the dramatic line 'All suddenly mount' is followed by the participle 'wheeling' in the next line, creating a sense of lack of control and disunion, continued in the next line with the onomatopoeic adjective 'clamorous'. In this way, Yeats transfers his own feelings of loneliness and vulnerability in his old age to the swans—this is further brought out in stanza three with the alliteration of 'bell-beat', creating a sense of vulnerability to the swans 'above my head'.

This sense of memory is also conveyed in *Broken Dreams*. Like *The Wild Swans at Coole*, Yeats emphasises changes over time, beginning the poem declaratively with the line 'There is grey in your hair', contrasting this to her previous beauty: 'Your beauty can but leave among us/ Vague memories, nothing but memories'. Like *Wild Swans*, Maud Gonne's elderly state is contrasted to Yeats's memories of her in youth 'Leaning, standing or walking'—conveyed with the repetition of three participles to convey a youthful vibrancy which parallels the dramatic imagery used to describe the swans, emphasized by words such as 'scatter' and 'wheeling'. Likewise, Yeats recognizes the futility of these memories due to the inevitable changes of time, contemplating how 'from dream to dream and rhyme to rhyme I have ranged/ In rambling talk with an image of air'. In the same way, this poem uses the paradoxical language of 'cold/ companionable streams' emphasized by the alliteration of the harsh consonant, to emphasize the consistency and tranquillity of the swans, compared to Yeats's loneliness—the streams are 'cold' because Yeats knows that he himself will never enjoy the tranquillity and love the swans enjoy; these are memories that will never be realised again—unlike him the swans "hearts have not grown old'. In this way, Yeats uses the imagery of swans to depict the changes of time and the pains caused by his memories of previous experiences at Coole Park, the home of Lady Gregory, which he greatly enjoyed visiting when young, contrasting this to his present lonely and unhappy state.

EXEMPLAR 5: SECTION B

MARY SHELLEY: *FRANKENSTEIN*

'The suffering in *Frankenstein* is underserved.'

How far and in what ways do you agree with this view of Shelley's presentation of suffering?

ANSWER

AO1 – Introduction clearly establishes an argument

AO4 - contextualising the novel with reference to different readings (AO3).

AO2 - Excellent use of textual references, blended into discussion

AO1 - The argument is closely linked to the terms of the question, with skilful blending of contextual references (AO4) and readings (AO3) in support.

AO2 - Well developed discussion of language and imagery

In the novel *Frankenstein* the concept of suffering is a vital means by which we judge the moral actions of the characters. Written in 1818 in the latter stages of the Gothic literary genre, Mary Shelley uses typical Gothic characters to convey the suffering of her characters and allow the reader to come to a judgement of their actions. An important part of this is the role of the seeker of forbidden knowledge, embodied in Frankenstein who is, as put by David Punter, 'doomed to perpetual life on earth' for the 'ultimate crime against God'. However, importantly, Mary Shelley blurs traditional Gothic roles to create ambiguities in her characterisation which make the actions of her characters increasingly hard to judge.

An archetypal figure of Gothic and Romantic literature, that of the Promethean Overreacher, is embodied in Victor Frankenstein. From the outset of the novel, he has already suffered greatly for his transgression of social, moral and natural boundaries, and his tale serves as a warning to Walton against the destructive pursuit of knowledge: 'Have you drunk also of the intoxicating draught? Hear my tale, and you will dash the cup from your lips'. This role of the Promethean overreacher doomed to tell his tale is a warning to succeeding generations very much parallels Samuel Taylor Coleridge's *Ancient Mariner*, and indeed, Victor himself tries to depict himself as someone whose suffering was the result of destiny, a tragic fall, rather than guilt. 'Destiny was too potent, and her immutable laws had decreed my utter and terrible destruction,' he forebodingly finishes chapter one with. However, Mary Shelley's presentation of this Promethean character very much contrasts to the admiration of Romantic poets such as Byron and Shelley (as Byron wrote in his poem *Prometheus* in 1816, 'Thy godlike crime was to be kind') in that she provides a critique of his actions and transgression. As put by Phelps, 'The Prometheus of the myth suffered his torments because he had benefitted mankind, whereas Frankenstein, consumed by pride and self-glorification ... is an enemy of the human principle.'

These transgressions are vividly displayed before the reader in volume one, chapter II, as Victor describes his ambitions. Mary Shelley places emphasis on his 'fervent longing to penetrate the secrets of nature' to draw attention to his transgression of natural boundaries, using the rape metaphor to depict Nature as a woman resisting his attempts to violate her.

AO1 - Argument could be a little more explicit in relation to the question. This becomes clearer as the paragraph develops

AO2 - Consistently effective use of quotations and references to text, critically addressed

AO1 - The terms of the question are shaping and structuring the argument

AO2 - Excellent use of textual references blended into discussion, sustained throughout the essay.

AO4 - Ends with a flourish, apt context used to address the question (AO1).

Band 6

This answer is a sophisticated and detailed response to the text and its contexts. It is rich in AO2 references, which some candidates find difficult to supply in an answer on the novel. Quotations are frequently blended into discussion and always serve a clear purpose in relation to the argument. The candidate demonstrates a sophisticated literary awareness, offering alternative readings of the text unobtrusively and appropriately. Awareness of contexts is skilfully offered and never allowed to dominate the answer. The writing is consistently fluent, coherent and accurate, in an entirely appropriate register. A very strong Band 6 answer.

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Throughout the novel this metaphor is emphasised, and the Promethean Overreacher depicts his desire for the knowledge of the 'recesses of nature', as put my M. Waldman as unveiling the face of a woman: 'Her immortal lineaments were still a wonder and a mystery'. Mary Shelley emphasises Victor's rash Prometheanism by the fact that even after the birth of the Creature, he still has this desire to discover Nature's secrets, 'Still I would penetrate their misty veil and seek them in their cloudy retreats'. This image of the 'misty veil' of Nature being penetrated by masculine ambition has been read by some critics, such as Mellor, to portray *Frankenstein* as a 'feminist novel': 'Nature's revenge is absolute; he who violates her secret hiding places must be punished'.

Indeed, Mary Shelley draws attention to the fact that Victor Frankenstein is in fact punished, by the use of light imagery which in Chapter II had been associated with his desire to 'pour a torrent of light into our dark world'. In Chapter VII, before Victor meets the Creature, he is overwhelmed by a thunderstorm — Mary Shelley conjures connotations of blindness, using phrases such as 'vivid flashes' and 'pitchy darkness' to draw attention to the fact that Victor Frankenstein's suffering is totally a consequence of his own actions — he has been 'blinded' by his rash pursuit of knowledge. As he is imprisoned, in chapter IV, volume 3, and isolated both literally and psychologically, this darkness is again evoked, 'I saw nothing but a dense and frightful darkness, penetrated by no light but the glimmer of two eyes that glared upon me'.

These 'two eyes' could be read to be the eyes of the Creature in his relentless pursuit of revenge against Frankenstein, and this brings us to an important point in Mary Shelley's presentation of suffering within the novel: although the creature later evolves into a vengeful Satanic figure who becomes almost a double to Frankenstein himself (his phrase 'I, like the archfiend, bore a hell within me', is extremely reminiscent of Victor's claim that 'he carried about with me my eternal hell'), he is initially a benevolent character made evil by external forces. As he declares to Victor in their meeting on the glacier, 'I was benevolent and good; misery made me a fiend'. In this way, the Creature's narrative is vital to the novel, as put by Charles Schug: it is a 'vortex' for all the conflicts and dilemmas the road embodies. In the childlike Creature's benevolence Victor's rejection of him is shown to be totally unjust. This benevolence is most vividly displayed in the De Lacey's rejection of the Creature, in which Mary Shelley blurs the boundaries between savage and civilised to emphasise the fact that the Creature's suffering is totally undeserved: 'I could have torn him limb from limb, as the lion renders the antelope'. Felix's savagery contrasts to the Creature's kindness and humility, proving that Victor's futile threats against him, condemning the Creature as a 'vile insect', a 'devil' and a 'wretch' are totally unjustified: unlike Victor, the suffering endured by the creature is totally undeserved.

In this way, Mary Shelley takes influence from Rousseau's tabula rasa theory, the belief that all human beings are born with a 'blank slate' and corrupted by society to demonstrate the Creature's innocence.

EXEMPLAR 6: SECTION A

EDWARD THOMAS: *TEARS*

'The men, the music piercing that solitude
And silence, told me truths I had not dreamed ...'

Discuss Thomas's presentation of strong emotions in *Tears*

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Thomas that you have studied.

ANSWER

Clear AO1 intro.
Identifies key elements
in the poem with
reference to the
question

Telling AO1, AO2
– Form and some
structure

AO2 - Point here
requires development;
scope for greater AO1
clarity.

AO2, AO4 - Link

AO1, AO2 - Identifies
devices; scope for AO1
to be more fluent and
penetrating here

The poem *Tears* by Edward Thomas reflects on two moments that caused tears fall. The first being the sight of twenty hounds being chased by foxes and a ceremonial event where the British soldiers were well decorated, a part of their dedication to their country. The poem reflects Thomas showing strong emotions as the falling of tears could be tears of joy or tears of sorrow. The emotions in this poem tend to portray an emotional desire of aesthetic appreciation, as well as emotions regarding deceit (that nothing is ever as it seems) and also emotions regarding love for one's nation.

The poem is presented in blank verse with no formal rhyme scheme and perhaps provides Thomas with the poetic freedom needed to explore these similar emotions in two different circumstances. The poem consists of 18 lines and caesurae may be identified throughout the poem as Thomas states "They should have fallen - their ghosts". The punctuation makes the reader aware of what is to come next. The free-flowing nature of the poem has a less compulsive flow which also makes it easier to read aloud.

Personification, pathetic fallacy and metaphors are deployed through the poem. "They should have fallen," - Thomas here mentions beyond the obvious military reference that his tears should have fallen: the use of the word "fallen" can be identified in his poem *Gone, Gone Again* where Thomas talks of falling Blenheim oranges with no one to pick them. Perhaps he personified the tears in the first line of this poem. Thomas relates the tears as though they have died as he mentions "their ghosts". This could also be used as personification as he continues with saying, "if tears have ghosts". As ghosts represent life after death, one may wonder if these tears represent death or mourning. Thomas personifies the scent of the hounds as "a great dragon". This literary device could also be looked upon as a simile or as metaphorical. "The music piercing that solitude" also reflects the ability of the music to cause something to cease, to "pierce". This may reflect the metaphoric ability of the music.

Explores AO2 effects

Apt references and AO4 contexts

AO4 - Historical context informs the analysis

AO4 - Links emerge

AO4 - Links develop

AO1 - Reading

Band 6

A range of material is selected judiciously and AO2 analysis develops – often cogently. AO1 written expression could be a little more polished in places, but AO4 contexts are explored with sensitivity and help to develop the argument. Often sensitive AO2/4. Lower half of Band 6.

Thomas first mentions that hounds streamed by him being chased by the foxes although the imagery suggests a pleasing sight. Also, “the scent like a great dragon” evokes the high emotions that must have occurred within Thomas, as he then relates that, that underlying the aesthetic pleasure of the hounds being chased, the hounds were indeed in great danger and the violence and destruction that may have occurred when the hounds were finally caught might have caused a tear to fall from his eye. The similar feeling is reflected in his second moment when he watches young English countrymen, fair-haired and ruddy in their elegant white tunics. He stated that this was a glorious ceremony to watch as the order of the soldiers, young and agile, glowing in their white tunics, must have been pleasing to the eye. Nonetheless, beyond the celebrations and outer decoration, the soldiers were in foreign lands killing men and enforcing their economic measures and constraints on the local population. Perhaps this may also have caused great sadness for Thomas that although some would have been deceived by the glorious ceremony there was an underlying and great destruction. In line 4, when Thomas mentions the “rage of gladness” the metaphor paradoxically reflects the rage and violence as it brings gladness to the senses - from the scent to the harmonious melodies and elegant sights. The intense range of sensory experiences almost overwhelms the speaker.

The poem through language and imagery reflects the differences in “rage” in the countryside and in the cities. The survey of British soldiers could also be related to the situation in India where a regal ceremony was held in honour of the Royal Coronation in 1911 while a few years before that hundreds of Indians had been killed due to the partition of Bengal. These strong emotions portrayed by Thomas in his poem can also be identified in his other poem, *But these things also* and *No one so much as you* reflect that nothing is ever as it seems Thomas talks of differences with his wife although they seem happily married and the signs of Winter that these people mistake for Spring. The emotions that involve recollecting memories and the sensitive emotions and may develop such as in *Old Man* where he talks about his memory of the plant. The emotions about wartime and the differences that occur in the city and countryside as well as the disastrous effects they tend to have can be seen in *Gone, Gone Again*. This is no petty case of right and wrong, as in *The Team's Head Brass*.

Thomas, in this version, skilfully reflects the tendency for us humans to be easily deceived by our senses (hearing, smell and seeing) - often forgetting the great dangers that may loom beneath. These memories and thoughts tend to cause Thomas to shed a tear although it seems he has none left after mourning continuously over the effects of war on the city, the people and the villages.

EXEMPLAR 6: SECTION B

HENRY JAMES: *THE TURN OF THE SCREW*

'The governess is both too frightened and too vulnerable to tell her story reliably.'

How far and in what ways do you agree with this comment on the role of the governess in *The Turn of the Screw*?

ANSWER

AO1, AO4 - Reading

Towards AO2 -
Develops AO3
awareness of readings

AO2 - Contexts

AO2 - Supports with
apt textual reference

Develops AO2, AO3
reading

AO4 - Literary context
– scope to develop
AO1 fluency though

Due to the absence of a higher authority or family member at Bly, the governess in the *Turn of the Screw* by virtue of Victorian society was the primary caretaker of the children and the household. The information the prologue provides about the governess depicts the tendency that she could be vulnerable as she is a “flattered anxious girl ... With no previous experience”. Nonetheless although she may be in awe of Harley Street and the grand estate of Bly, she may not necessarily be too frightened to tell her story reliably. James’s style of writing in the novella creates room for the readers to view the governess as frightened and vulnerable whilst on the other hand certain and confident.

The governess’s adoration of the uncle after visiting him at Harley Street and her belief that he needed her reflects the governess’s naivete. Being a poor Parson’s daughter from a Hampshire vicarage, it is likely that she had never been to the city of London before; also she is described as “young afraid and nervous”. This creates a sense of vulnerability as she lacks exposure hence the slightest of things may tend to amaze her. As prior ladies that were interviewed for the job rejected it on the basis of the condition that they would have no contact with the outside world, the governess accepted the job and already felt rewarded after the uncle held her hand. This “fluttered anxious” Parson’s daughter lacking experience also tends to be vulnerable as she fails to have the necessary prowess to deal with matters. For example, the expulsion of Miles from school - the governess had to revert to consulting Mrs Grose, the and educated housekeeper as she perhaps lacked the experience to deal with such matters.

The governess is also excessively assertive in her description of Flora “a vision of whose angelic beauty” which reflects that she may also be excessively assertive in her story of the ghostly apparitions at Bly. At the first ghost sighting, the governess was romanticizing about meeting a charming someone; one seeing the apparition of Peter Quint on the stairs she had been reading Henry Fielding’s *Amelia* which is about a heroic woman – one seeing Miss Jessel in the classroom she had just been lamenting at the bottom of the stairs, all these sightings reflect that prior to the siting of the ghost she had been partaking in activities that could subconsciously direct an inexperienced person to see ghosts.

Apt analysis: AO1
reading and references

AO2 - Setting
AO4 - Context

AO1 - Discussion
develops with AO2
textual references

AO1 - Reading

AO1 - Reading
AO4 - Contexts

Could develop AO2
points...

AO3, AO4 - Readings
develop

AO4 - Contexts;
AO3 - Readings
develop

As the governess states that her older and more informed self would see events at Bly with reduced importance, this reflects that perhaps her inexperience and vulnerability are partly responsible for the reliability of his story. In her first meeting with Mrs Grose the governess tells her, "I am easily carried away" and "I was easily carried away in London". This shows the tendency the governess has to subconsciously imagine seeing the ghosts as she tends to be easily awed and excited.

The setting of the novella made the right and the governess as she was probably coming from an average-sized house as Parsons in Victorian lived in compared with the vast, isolated estate of Bly. In her first sighting of Peter Quint, the governess does not initially think he is a ghost but perhaps a worker at Bly or a man from the nearby village. The long corridors and high towers might have increased the possibility of her to imagine seeing ghosts and hence failed to tell her story reliably. Stories of Quint by Mrs Grose and how he was "too much free with everyone" and his relationship with the children, Miles and Flora when alive, might perhaps have made her frightened of his return. This is supported by the fact that Mrs Grose stated that, "Miss Jessel was as pretty as you" and "he seemed to like us young and pretty." This may have had an effect on the governess frightened in that he was likely to come back for her and the children.

One can attribute the governess being frightened to the absence of a male figure at Bly. She was not allowed also to contact the uncle. This tended to have put pressure on her as through the novella, even when they did go to church, there is no evidence that she had contact with the outside world. This seems to have created a frightening sense in her: a valet who was free with everyone, not being able to contact her master and the setting and social structure of Bly all create a sense of mystery that could frighten even the reader. James is additional clauses, interpolated metaphors and legacy of elements in the novella tends to supplement the frightening sense that readers may perceive.

Different readings of the novella tend to base the vulnerability of the governess on her romantic desire for the uncle as in Victorian times, ladies of lower social rank like the governess were not allowed to marry men of higher social standing. The governess hence of that perhaps through imagining go and stay in the children, the uncle may deem her heroic antics attractive and marry her. Some readings might also suggest that togetherness is threatened by stories of her "vile predecessor" having sexual pleasures with Peter Quinn due to her inexperience as a parson's daughter. Hence she labelled Miss Jessel as "dishonoured and tragic" as it was immoral in Victorian times for a woman to be sexually involved with a man to whom she was not married. And the governess believes "[she] succeeded where other girls have failed" so perhaps her vulnerability that tricked her into jealousy was her imagining ghosts as a way of portraying that she was a better woman.

AO3, AO4 - Readings and contexts

Scope to explore AO2 effects more fully; good AO2 ref.s though

AO3 - Continues to explore different readings; implicit AO4

Clear AO1 conclusion

Although in the novella no one else but the governess sees the ghosts, James's 1908 Preface does state that there were indeed ghosts and the novella was "a fairytale... an excursion into chaos". The fact that she can so vividly describe Peter Quint to Mrs Grose perhaps also indicates that the story is reliable and her vulnerability does not hinder that. One can also state that the governess mentions "a positive certitude", "a portentous clearness possessed me" and her ability to see the ghosts in broad daylight which perhaps reinforces that she is telling her story reliably as James's specific and categorical use of language implies

One may agree that the governess is too vulnerable to tell her story reliably due to all the external influences that precede her sightings of ghosts. Still, one may disagree that she is too frightened to tell the story reliably as she identifies her "sense of duty and [gathers] courage" to save the children. The positive certitude and confidence to which she handles the sightings of the ghost may lead one to conclude that her vulnerability rather than her frightened sense is more responsible for the unreliability of the story.

Band 5/6

Often excellent AO3/4. AO1 written expression could be more polished to secure a higher mark in the top band. The candidate is alert to different readings – often referencing specific critics, and does go on to develop a personal response. Frequent and telling references to a range of contexts help to illuminate the discussion. Would be improved by more reference to AO2 effects and improved AO1 expression.

BAND 5/6 SCRIPTS

EXEMPLAR 7: SECTION A

EMILY DICKINSON: *A BIRD CAME DOWN THE WALK*

'He bit an Angeworm in halves
And ate the fellow, raw ...'

Discuss ways in which Dickinson presents nature in *A Bird came down the Walk*.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Dickinson that you have studied.

ANSWER

AO1 - Reading with
AO4

AO2 – Form and
effects; Awareness of
AO4 other poems

Moves from AO4
contexts to specific
AO2 effects

AO4 - Link

AO2 - Reading

AO2 - Details

AO1 - Reading
develops
AO4 - Analysis

Dickinson presents nature as an inspiring yet savage force in *A bird came down the Walk* with connotations of romanticism, following Dickinson's love of nature.

The poem follows ballad metre form which presents the audience with a comfortable image of nature. The distinct lack of caesurae in the sentence structure suggests that nature is a comfortable topic for Dickinson, which is unusual for Dickinson's poetic writings. Furthermore, the fluency of the sentence structure suggests that nature gives Dickinson happiness, which is relevant as Dickinson herself was a Romantic and enjoyed the presence of nature in her everyday life. Dickinson would have been able to view nature from her garden in New England: she is observing a bird, yet the actions of the bird are able to create sinister imagery as the bird viciously "bit an Angeworm in half" showing the brutal side of nature. Dickinson is twisting her romantic view, to create a negative image of nature. Similarly, in "Narrow fellow in the grass" Dickinson uses a simile to describe the snake as a "spotted shaft" giving the image of a dangerous predator with the potential to strike at any moment.

Dickinson describes the bird with an indulgent image as if it "stirred its velvet head" creating an aesthetic image. However, this is subverted as the bird is reminiscent of a criminal with its "rapid eyes". Then using a simile, its eyes "like frightened beads" represent the bird as pouncing, but containing guilt for the murder of the Angeworm. Again it is patronising the savage nature of the bird, which is shown in the poem "A narrow fellow in the grass" as the use of forceful "ch" and "b" sounds when Dickinson is "chilled to the bone" suggests panic. Yet ironically, this depicts the bird's panic as it is "cautious", so the possibility that nature and humans are afraid of one another exists.

The bird then "unrolled his feathers" and flew away depicting the freedom that nature possesses, but also the fact that the bird is described as a "he" shows the oppression of women during Dickinson's life as it was men who were allowed freedom when women lived a fairly domesticated lifestyle. This view is also shown in *A narrow fellow in the grass* as "He likes a boggy acre" epitomising the ideal that men were allowed to be free.

AO1, AO2 - Focuses on important final stanza

AO1, AO2 is focused – AO1 explores possible interpretations

The Ocean is ultimately the most powerful force of nature, but the fact that “Oars divide the Ocean” creates an elegant image of the bird in flight. The Ocean is also shown as a dominant force in nature in *What mystery pervades a well* as the “sedge” is sitting next to the Ocean showing that the man-made structure of the sedge is incomparable with the force of the Ocean.

However, the use of anaphora suggests that something is building up, the “and he” and “and rowed”. Maybe a revolution is starting, as the oars can represent boats going through the water which would be used to travel from that place. Dickinson enters the abstract, as it is unclear what she is trying to say in the final stanza, which can relate to the idea that we don’t fully understand nature: it is a dominant force which is incomprehensible from humans as in *What mystery pervades a well!* And so nature cannot be understood by “those who try to know her less”.

Ultimately, Dickinson presents nature into parts: the romantic and indulgent view of nature, and the savage and brutal side of nature. However, it could have a deeper meaning, which we do not fully understand.

Band 6

This answer offers a close discussion of well-selected extracts from the poem, with occasional very good insights. The AO2 discussion could be improved by more consistent use of analytical methods and quotations. References to other poems are effective and apt, but could be further developed, but the candidate does tackle the symbolic ending of the poem, and is relatively comfortable exploring uncertainties and various possibilities. The answer is fluent, explores irony (a telling feature) and shows a detailed understanding of the poem; it is coherent and well structured. The careful exploration of AO2 and integrated AO4 contexts (biographical as well as references to other poems) suggest Band 6 marks but the lack of development at points – and some less polished expression - gives it some Band 5 qualities too, making it a borderline Band 6 answer at 26.

EXAMPLAR 7: SECTION B

OSCAR WILDE: *THE PICTURE OF DORIAN GRAY*

'The novel's contrasting settings portray a gulf between social classes in Victorian society.'

How far and in what ways do you agree with this view of *The Picture of Dorian Gray*?

ANSWER

AO1 – Clear intro

AO3 - Critical view: reasonably developed

Implicit AO4 context

AO4 - Literary contexts

AO3 - Critic

AO1 - Reading and AO4 context but could be developed

Wilde depicts life in art. For Dorian, both cannot coincide as art leads to his death. Life is something which Dorian is most admiral about. However, it is art that leads to the destruction of life.

We are introduced to Dorian as a young man with "luscious golden locks and perfectly curved lips". However this innocence is soon corrupted as Lord Henry takes hold of Dorian and as Dan Geddes states, "Lord Henry is an empty intellectual enticing the downfall of Dorian" which is embodied in the yellow book Dorian uses as a guide for his life. When Dorian makes a deal with the devil and wishes for the parting to show his misfortunes and for "eternal youth", his wish is granted. His soul, and the life of decadence and pleasure he leads is shown on the portrait. His life has become a work of art.

When Dorian first realises his sins are reflected on to the portrait, he is scared, and wishes to "make amends" with the person that he has harmed, Sybil Vane. However, this isn't the case because Henry tells him of her death. He was too late. Dorian is immoral life and turn into decadence has begun. The portrait or art in fact represents a second life of Dorian – sin and corruption – whereas Dorian's outer beauty is untainted. This is reminiscent of the Jekyll and Hyde personality that Dorian leads: when Dr Jekyll drinks a potion and so has two personalities, two forms, and gives rise to the evil Mr Hyde. Beth Portman writes that "Dr Jekyll and Mr Hyde are perhaps no less evil than Dorian Gray."

As Dorian lives his life of corruption through art, it takes life. When Basil is murdered by Dorian stabbing him three times in the greater vein behind his ear, it is reminiscent of Dorian sins: as if the monster of the portrait has stepped outside the painting and attacked Basil. Art and Dorian's life cannot coincide: they have to come together, to merge and so become one in Dorian which leads into the idea of the doppelgänger.

AO1 - Counter-argument

However, art can also represent innocence in Dorian Gray. When Dorian sees Sybil Vane acting with her many facades he falls in love not because of her “white face” but because of her acting and the way she portrays different characters on stage. But, when Sybil Vane “acts badly” Dorian shows his Jekyll and Hyde personality as she is now “worthless and stupid” in his eyes. Sybil was not typical of the lower class: she didn’t have aspirations for Dorian’s wealth only love: he was her ‘Prince Charming’.

Art is what corrupted Dorian and led him to do those immoral acts depicting Henry’s theory of “Art for Art’s sake”.

AO1, AO4 - Reading – as well as AO2 symbol

Dorian eventually realizes the mass amount of his own corruption, and so he “attempts” to destroy his painting, his art. He takes “the knife and stabbed it into the portrait”. This shows that Dorian and life cannot coincide: either one must be destroyed showing that art is prior to Dorian’s life – art lives and Dorian’s life is ended this follows the aesthetic view of the importance of art and beauty. Dorian’s attempt can also be seen as his detachment from society. He lives the life of a flaneur, going from the East to the west end of society committing sins and going to opium dens. Dorian’s detachment from society symbolises his attempt for his life to become a living work of art. He is trying to become less involved so no attention to him.

To summarise, Wilde presents life for Dorian in two forms: his art, shown by the painting, and the corruption of his own life. They both cannot coincide together, as one must live while the other one dies. Wherever there is art, there is death, shown by Sybil Vane and by Basil.

Band 5

Good AO1/3/4 views, which are mostly developed and integrated into the governing argument. Scope to develop more AO2 effects and to polish AO1 expression in places. Good use of reference to the text, and to clear readings of the text.

EXEMPLAR 8: SECTION A

W.B. YEATS: *THE WILD SWANS AT COOLE*

Discuss ways in which Yeats considers change in *The Wild Swans at Coole*.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Yeats that you have studied.

ANSWER

AO1 – Focus on the question

In *The Wild Swans at Coole* Yeats considers change as something that is negative through many different techniques such as the imagery of nature, alliteration and rhyme.

AO2 - Good level of language focus linked to the terms of the question.

Yeats uses imagery as a way to consider change. In stanza one Yeats states that 'The trees are in their autumn beauty', the 'autumn' here can be inferred as the latter stages of life and hence indicates the changing of the seasons to reach this stage in life. Through the use of the word 'beauty', Yeats highlights how perhaps he is or the people he knows are in the best stage of their lives and that he considers this change of age in a positive light. However '... twilight the water mirrors a still sky,' suggests more of a negative change meaning that in their old age, 'twilight', which is similar to 'autumn' in terms of the stages of life, his peers or even he has come to lead a very peaceful life, 'still sky', compared with the exciting passions of his youth, which to Yeats is not a positive change. Yeats shows the reader that even when death is perhaps around the corner, as 'sky' is an allusion to heaven, we should not change who we once were in our youth to become the conventional elderly people who have nothing to really do or live for. In this way, through the use of imagery of nature, Yeats is clearly stating he considers change to be a negative thing.

AO2 - Secure focus on language techniques.

AO4 - Autobiographical context developing.

Yeats also considers change through the use of alliteration 'trod with a lighter tread.' The alliteration of 't' in 'trod and 'tread' emphasises the fact that so much has changed since the 'first time on this shore' because the harsh 't' sound contrasts with 'lighter' as it makes the image of something that is light seem heavy almost as if now he walks as a man weighed down by the complications of adult life, most notably his non-relationship with Maud Gonne, but when he was younger he was carefree and was able to walk much more easily and without worry. Through this alliteration we can infer that Yeats considers the change in himself to be nothing to be particularly proud of because he perhaps had not achieved his goals or married the women he loved and which he was worse-off in the long-run. Yeats suggests that the images in his life were unfulfilling, that he thinks back to his younger days and wishes he could re-live it as he is not happy with the way his life has changed.

AO2 - Continued secure focus on language and poetic techniques.

AO4 - Autobiographical context added to.

AO4 - Other poem introduced by way of comparison.

AO1 - Secure conclusion

Another way in which Yeats considers change is through the use of rhyme in the poem. The poem generally takes the rhyming pattern of 'abcbbd', such as 'They paddle in the cold... Their hearts have not grown old,' enables Yeats to emphasise his thoughts of change. 'Their hearts have not grown old' coupled with 'cold' highlights that because Yeats does not have a life partner or companion, he has grown old with a cold heart, most likely, referencing the unreciprocated love he feels for Maud Gonne. 'Cold' and 'Old' also suggests that Yeats believes that if he had a life companion he would not have grown old which he detests and would not have a 'cold' heart with no passion. Thus again suggesting he considers change as a negative thing. Furthermore this image of a 'cold' heart links to the image of 'stones' in the first stanza because like in 'Easter 1916' Yeats also mentions 'enchanted of the stone' meaning the cold feelings Maud Gonne has for Yeats and she is only really animated in her political life. Therefore this image of the 'stone' repeated throughout Yeats' poetry highlights the changes he has gone through as a man whether it is because of love or politics have left him muted and with no feeling.

In conclusion, through the use of alliteration, imagery of nature and through the use of rhyme, Yeats considers his life and the changes that have happened to take him to the place he is now as something that is negative and he does not cherish the changes that have happened or will happen.

Band 5

This answer offers a secure understanding of the poem with some ideas beginning to suggest a good level of knowledge. The AO2 discussion could be improved by more consistent use of analytical methods and quotations – a wider coverage of the set poem would be beneficial. Only one other poem referenced but it is a specific, helpful link. Context focused on Maud Gonne but blended into argument. The overall development of this answer suggests mark in the lower half of Band 5.

EXEMPLAR 8: SECTION B

MARY SHELLY: *FRANKENSTEIN*

'The suffering in *Frankenstein* is undeserved.'

How far and in what ways do you agree with this view of Shelley's presentation of suffering?

ANSWER

AO1 - Focused on the question but not entirely coherent intro

AO3 - Specific focus on Elizabeth's place in the novel. Clear view developing.

AO2 - Secure understanding – brief quotation

AO3 - Developing views – now focusing on Frankenstein.

AO2, AO4: literary context and language focus blended together.

In many ways 'the suffering in *Frankenstein* is undeserved' because Shelly's presentations of suffering are all linked and seems to be caused by only Frankenstein himself. Therefore to an extent, in some cases the suffering is deserved also.

Shelly's presentation of Elizabeth's suffering is to the reader one that is truly undeserved. She is described as a 'celestial being' with a 'saintly soul', but she seems to suffer most of all. Throughout the course of the novel Elizabeth is constantly forced to be strong and is continually subject to cruelty not just by Frankenstein but by society because of her status as a woman. Through this subversion of the role of women in the nineteenth century, the reader wishes that this subversion is complete and that Elizabeth will survive. But this is not the case because she is subjected to Frankenstein's many follies and his biggest narcissistic and selfish tendencies as she is killed on their wedding night as Frankenstein mistakenly thought it would be him. Her suffering is further highlighted as she is killed in her wedding bed, on her wedding night, in her wedding dress that is meant to symbolize purity but she is punished for it. Hence this suffering is undeserved because although Elizabeth remained a constant and a good thing in Frankenstein's life she was undeservedly punished for it.

However, to an extent the suffering of Frankenstein was something he deserved. Through Frankenstein's search for the 'instruments of life' and in the eventual creation of the creature, Frankenstein usurped the role of God. Through the novel's constant references to *Prometheus* and *Paradise Lost* the reader saw the inevitability of Frankenstein's downfall because of the way both Satan and Prometheus were punished by God for their actions. This highlights that Frankenstein had to be punished for his actions and that by creating a new life he did not deserve to live in peace as he made the balance between the Master and Servant become unbalanced. This would have been an extremely scary reality for the readers in the nineteenth century as it was a very religious society which made it almost inevitable that Shelly punished Frankenstein because of the way she had been brought up.

AO3 - View suggested and AO4 context introduced

AO1 - Brief, secure conclusion.

The suffering of Frankenstein was also deserved because of the way he had run away from his responsibilities to the monster. To any parent reading the novel running away from the convention of family and parenting responsibility is a most horrifying thing and in Shelly's day it was extremely frowned upon. Therefore by Shelly punishing Frankenstein for his actions through the use of the monster taking revenge Shelly was able to reiterate this belief wholeheartedly.

In conclusion, Frankenstein was responsible for his own actions and to many readers he deserved his punishments for compensation for the undeserved suffering of everyone around him.

Band 5

This answer offers another secure response to the text and, again, has moments which are suggestive of a good understanding. Quotations are blended into argument but, overall, the range of reference is a little brief: argument entirely focused on Elizabeth and Frankenstein. However, both of these characters are securely handled and the question is addressed and argued against. AO2 analysis is again in evidence but could have been handled in a more consistently detailed way. Historical and literary context in evidence. Again, the development of this response suggests a low Band 5 mark.

BAND 4 SCRIPTS

EXEMPLAR 9: SECTION A

ROBERT BROWNING: *SOLILOQUY OF THE SPANISH CLOISTER*

'Gr-r-r – there go, my heart's abhorrence!'

Discuss ways in which Browning creates an impression of the speaker's character in *Soliloquy of the Spanish Cloister*.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Browning that you have studied.

ANSWER

Generalised opening with clear focus on the question

A02 - Competent analysis of aggressive language and straightforward argument

A01, A02 - Developing argument with close analysis of language and imagery

The impression created from the speaker is negative, he is a monk, who is ranting and raving about a fellow member of the cloth, Brother Lawrence as he is named in the first stanza.

The language used in this soliloquy is angry and filled with hate from the very first stanza "Gr-r-r- there go, my heart's abhorrence!" he seems to carry such a passionate hatred for Brother Lawrence. Browning almost alludes to the reader that this monk could wish that Brother Lawrence would die "If hate killed men, Brother Lawrence, God's blood, would not mine kill you!" There is an effective use of imagery in the last line of the first stanza "Hell dry you up with its flames!" This line is symbolic in the level of hate this monk has for Brother Lawrence.

The second stanza the language of the monk becomes less hateful and more petty, cruel immature "Not a plenteous cork-crop....What's the Latin name for 'parsley'?" with these lines are written in italics which probably means the monk is imitating other monks talking at the table.

The third and fourth stanzas are very similar, neither accuses Brother Lawrence directly of anything, but instead Browning makes this monk suggest that Brother Lawrence could have done something wrong. The imagery in these two stanzas is detailed and strong "our platter burnished...fire-new spoon." This adds some depth to what this monk is saying, however in the fourth stanza "brown Dolores....Blue-black, lustrous, thick like horsehairs," this could be interpreted that this monk has spied on these nuns but the line at the end '(That is, if he'd let it show!)' suggests that Brother Lawrence does not, or at least hides it well.

At this point in the poem, the reader will have made their mind up, about what they think of this monk, the impression given by Browning is that this monk is petty and jealous of Brother Lawrence, who appears to be the more devout monk, and does not appear to have committed any major sin. Despite this the un-named monk is trying to almost get even with Brother Lawrence and force him to commit a sin.

“There’s a great text in Galatians....Twenty nine distinct damnations”. Browning has written this poem in verse which helps the stanzas flow smoothly from one to another without interruption, similar to Shakespeare’s plays, where the dialogue flows between the characters in a rhythm that helps to entice an audience and a reader.

AO4 - Apt link with poetic context; helpful to develop in more detail

This poem shares some similarity with Browning’s poem ‘Bishop...’ here both of the speakers are complaining about another member of the cloth, however the speaker in ‘Bishop...’ is more worried about his posthumous vanity, he hordes a precious gem “lapis lazuli” for his own tomb, and imagery is used to a similar effect “lapis lazuli, big as a Jew’s head...”

AO1 - Interesting conclusive comment

The lasting impression of this monk is a negative one that leaves no room for redemption.

Band 4

This answer offers a competent understanding of the set poem using a wide range of apt quotations to support a straightforward argument. The candidate alludes to the humour as offering an insight into the speaker. There is an apt link with a self-revealing speaker in another poem; the contextual discussion of other poems could be further developed. The answer is competently structured, clearly expressed in a generally appropriate register. This is a secure Band 4 answer.

EXEMPLAR 9: SECTION B

CHARLOTTE BRONTË: *JANE EYRE*

'The novel's settings reflect Jane's powerful emotions.'

In the light of this comment, discuss the significance of the settings in *Jane Eyre*.

ANSWER

AO4 - Apt reference to literary context

AO1 - Developing competent understanding of text and question

AO2 - Competent use of references to support discussion

AO1 - Retains focus on question with competent, structured development of understanding

AO3 - Some reference to different textual reading

Jane Eyre is a semi-gothic novel, in that it takes elements, such as, pathetic fallacy, desolate and dark settings etc.

There are five major settings in *Jane Eyre*, the first is Gateshead when she is a child. In Gateshead Jane feels trapped and alone, this is alluded to in the place name as a gate is used to keep something locked in, or out and she is also locked in the red room as she attacks her cousin John. She also finds a corner to read a book about British birds, the birds she reads about are arctic, another allusion to Jane's feeling of isolation; these feelings are amplified to the reader, the weather as well as it is supposed to be cloudy, cold and generally miserable.

The second major location is Lowood, again in the name alone it could be interpreted that this is a low point in Jane's life. On the second day of being at Lowood the water in the basins freeze, so the girls cannot bathe, the reference to ice is a recurring theme throughout the novel and is usually alluding to feelings of isolation, depression etc. As well as this they are snowed in and the girls are not allowed to go outside deepening the sense of isolation, however Jane meets Helen Burns who is Jane's first friend, her second name is an illusion to fire, meaning that Helen is a kindred spirit to Jane. Jane also describes herself to be a "fiery" person and that she cannot be as passive as Helen.

The third location and catalyst of the story is Thornfield, Thornfield is almost an analogy for its owner Mr Rochester who is mysterious and at first depicted often as sullen, moody and almost cold towards Jane. Jane isn't completely content either, she is often bored and creates her own excitement by "allowing her mind's eye..." This is also where Jane encounter's Bertha Mason, however this is not till later on. However when Bertha breaks out of her room and attempts to burn Mr Rochester in his sleep, it is after that fire when Mr Rochester warms up and takes notice of Jane, it could be said that this fire kindled the passion between Jane and Rochester and that Bertha is similar to Jane and fiery, but her passion is a hatred of her husband.

AO2 - Competent use of analytical methods

AO3 - Response to character and setting informed by different reading

AO2 - Competently structured conclusion showing understanding of narrative form

After Jane leaves Thornfield she winds up at Moorhouse, on her first night in the moors the weather is dark and gloomy this pathetic fallacy is a symbol of Jane's isolation and loneliness, the moors are barren by nature and this accentuates Jane's feelings even further. When she finally reaches Moorhouse she feels like an equal as the other two women there are governesses and fit in the same class world as Jane. This is also where she meets John Rivers, who almost becomes Jane's second love interest, he describes himself as cold, without too much emotion, he is almost the polar opposite of Jane, he has sacrificed his emotions for his duties, he asks Jane to marry him after she had allowed him to slightly manipulate aspects of her life, which she soon becomes bored with, she refuses him saying she is too passionate and returns to Mr Rochester only to discover Thornfield has burnt down.

Ferndean is where the story and Jane come full circle; Jane's passionate love for Rochester is allowed to flourish, like a fern plant, it is here Jane reaches the high point in her life and is allowed to be where she wants with the man she loves.

Band 4

This answer addresses the link between setting and powerful emotions using some effective and detailed textual analysis. The arguments are straightforward and informed by some reference to different readings, supported with apt illustrative quotation and references. This is a clearly expressed response in a generally appropriate register where the candidate makes appropriate use of critical terminology. More developed understanding of contextual influences would have strengthened the argument and analysis. A highly competent response at the top end of Band 4.

BAND 3/4 SCRIPTS

EXEMPLAR 10: SECTION A

W.B. YEATS: *THE WILD SWANS AT COOLE*

Discuss ways in which Yeats considers change in *The Wild Swans at Coole*.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Yeats that you have studied.

ANSWER

AO1 - The introduction is general and does little to open up an answer to the question

AO4 - A simple link is made to another poem, but the relationship to the set poem is only briefly touched on

AO2 - An attempt is made to discuss rhyme, but there is some inaccuracy and limited discussion of effects

AO1 - The candidate offers a reading of the poem, but the ideas are under-explained / confused

Both the AO4 link to another poem and the AO2 discussion of language and structure are confused.

Within the poem *The Wild Swans at Coole*, Yeats uses language form and structure to represent change. The poem is set in Coole, which was the home town of Yeats' friend Lady Gregory. This in itself deflects the poems focus from Maud Gonne, changing the style of the poem as many of Yeats' poetry were dedicated to Maud Gonne, therefore it is unusual that Yeats includes another woman.

Change is demonstrated by the use of "twilight" in the first stanza. This is significant because Yeats' believed that twilight and dawn were magical times in which the world and environment can transform. This is also used in the poem *The Stolen Child* in which "moonlight" is used to reflect the change from day and night.

Throughout the poem there is an irregular rhyme scheme in which the first stanza includes one rhyme of "dry" and "sky" and yet the rest of the poem follows an ABABCC rhyme scheme. This may be seen to illustrate change as instead of the poem following an ABABCBCB rhyme there is an alternative ending rhyme of CC.

The poem *The Wild Swans at Coole* demonstrates change through the imagery of swans in which he uses to represent the changes in his personal life. This is shown in the first and third stanza especially. As in the first stanza it is said "nine and fifty swans" which is used to represent Yeats lost love, Maud Gonne as it demonstrates that Yeats' feelings have changed as he has lost his love like a swan has lost its mate. It is also shown in the fourth stanza by the line "Trode with a lighter tread" emphasising Yeats' change in feelings and outlook to the world.

The alliteration used in the third stanza "bell-beat of their wings" can be compared to the poem *Leda and the Swan* in which the outlook of the sonnet, which is usually seen as a love poem is contrasted by the rape of the swan. This emphasises the changed opinions of Leda after the rape. However in *The Wild Swans at Coole* this is significant as it triggers a memory for Yeats allowing him to reflect on his life.

AO4 - A simple point about aging is made, with a relevant if brief link to another poem

AO2 - Enjambment is correctly identified but the attempt to describe its effects is quite confused

Band 3

This answer attempts to fulfill the relevant assessment objectives but often does so partially; it therefore falls into the Band 3 category of making 'some attempt'. Links to other poems are present but brief or even puzzling; comments on rhyme and enjambment suggest a partial understanding of their effects. There is, again, some attempt to address the poem's treatment of change, but this remains partial.

Within the fourth stanza, Yeats reflects on age and the transition from youth to elderly. This is shown by the line "Their hearts have not grown old;" illustrating the change from his youth and how the swans have not aged. This can be compared to the poem "Broken Dreams" and how Maud Gonne's voice has turned "shrill" suggesting the changes they have made as they have grown old.

To conclude, Yeats uses many poetic devices to demonstrate change throughout the poem; such as the use of enjambment in the first stanza where it says "under the October twilight the water Mirrors a still sky". This helps to represent change making rapidly and how change can be seen taking effect on everyone and everything as if mirrored. Yeats uses powerful, delicate imagery along with an unusual rhyme scheme to show how change can be unexpected.

EXEMPLAR 10: SECTION B

Virginia Woolf: *Mrs Dalloway*

'My tunnelling process, by which I tell the past by instalments, as I have need of it'

In the light of this comment by Virginia Woolf, discuss her narrative method in *Mrs Dalloway*.

ANSWER

AO1, AO2 - The intro does more than the one in Section A to address the question, but the discussion and illustration of stream of consciousness are again confused

The candidate explains Woolf's treatment of time past in a competent, straightforward paragraph (AO1, AO2). The reference to 'linear order' provides some sense of AO3 debate by implication.

AO2 - The answer continues with discussion of narrative method, but loses focus on the past

Virginia Woolf describes her way of writing as "My tunnelling process, by which I tell the past by instalments, as I have need of it"; her narrative method is demonstrated in *Mrs Dalloway*. This is shown throughout the novel by Woolf's unique method of using the stream of consciousness. This is shown at the beginning of the novel by "musing among the vegetables, was that it?" This illustrates Clarissa Dalloway's thoughts and how Virginia Woolf allows the reader to see individual character's thought processes, allowing the reader to gain a better understanding of the characters personality, but also allowing the reader to feel closer to the character.

Woolf also refuses to use a linear layout, this is a great benefit to the novel as it allows events to occur spontaneously and not in a planned order like many of the writer's during Woolf's period. Woolf believed that events in a novel should occur naturally and not planned in a linear order with a beginning, middle and an end, as Woolf believed that events did not occur like this in real life and therefore should not occur like this in a novel. Virginia Woolf presents this in the novel by switching spontaneously from the future to the present and the past. This is shown in the novel by "the squeak of the French doors ... What a lark, what a plunge ... a kiss of a wave." This illustrates Clarissa Dalloway switching from the present to the past, allowing the story to naturally take its course.

Throughout the novel, Virginia Woolf's narrative changes from focusing on the external world to then the characters point of views and lives. This is used to demonstrate what is going on around the characters and what is influencing them to behave and think the way they do. This is demonstrated in the novel by the car which breaks down and makes a loud noise as passersby on the street react to this saying "Is it the Queen?" and "It is the Prince of Wales." Virginia Woolf uses this to demonstrate how people react in daily situations, allowing the novel to be perceived as more realistic.

Some repetition here. The reference to Modernism offers a very brief AO4 moment.

All of the techniques that Virginia Woolf uses within the novel *Mrs Dalloway* are all radical modernist ways of narrating a novel. This is because Virginia Woolf didn't want to write in the typical story, linear pattern, as she believed that to make a story more realistic you have to write in a way in which events would happen in real life, not in a specific order.

Virginia Woolf also wrote in a specific technique which allowed the reader to switch from different characters' lives and thoughts allowing the reader to gain a full perspective of the storyline but also how different people vary in living their lives, handling certain situations. This is especially shown in the two characters, Clarissa Dalloway and Septimus Warren Smith as both characters are parallel throughout the novel. However the choices that the characters make contrast each other, meaning that at the end both characters are at opposite ends of the spectrum, Septimus chose to die and Clarissa chose to live.

AO2 - The answer concludes with a generalised description of Woolf's narrative method

To conclude, Virginia Woolf uses various narrative styles throughout the novel *Mrs Dalloway*, such as using the stream of consciousness, an alternative to a linear style, inclusion of external factors and different character's point of view along with a modernist approach. This wide range of methods allow the reader to gain a full over view of the novel and the characters within it.

Band 4

The answer is consistently focused on narrative method, although the particular issue in the question ('telling the past by instalments') is not in view throughout. Discussion of narrative method is broadly competent with some relevant textual support, but AO3 (other views) and AO4 are thin, suggesting a mark low in the Band.

