

AS LEVEL

Authentic Sample Candidate Responses with Comments

ENGLISH LITERATURE

H072

For first teaching in 2015

Shakespeare and Poetry pre-1900

Version 1



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HAMLET - QUESTION 2A

for	against
<ul style="list-style-type: none"> → Hamlet is mad people's perspective, he can trust but chooses not to → Hamlet before ghost 'I know not seem' 	<ul style="list-style-type: none"> → gentle + loyalties → Hamlet acting mad → Hamlet <u>seem</u>ing → revenge tragedy → Elizabethan believes eg (suicide is a sin)

That is one element that Hamlet as a whole lacks. It may be due to it being a revenge tragedy and therefore characters not trusting each other as their hidden agendas can only result in revenge if no one finds out about them. Evidence for this is not only Hamlet who desires to seek revenge, but must keep this a ~~secret~~ secret and therefore does not have the luxury of trusting many characters. Similarly characters in Hamlet often seem to be things, putting on facades and concealing the truth. Again this is due to a lack in others, or even themselves. However it does not necessarily mean that trust is not a ~~formally~~ commodity, but that characters choose not to trust, which could be a result of madness.

~~The main character that~~
The main character that sees that as a rare or

even impossible commodity is Hamlet. He is the tragic revenge hero, ~~who~~ and therefore revealing his plan could endanger it. To protect this he ~~because~~ develops into a 'chameleon creature', as stated by Graham Holderness, who ~~always~~ sneaks up to his prey, ~~the~~ which is Claudius, by ~~sneaking~~ appearing harmless, which he accomplishes by acting mad. An example of this is when he says the 'Sun breed maggots in dead dogs', ~~which~~ which other characters misinterpret as a madman speaking. However this statement has 'disorderly shape' (Carol Thomas Neely) as it may sound insane, especially due to the 'disorderly shape' (Carol Thomas Neely), but ~~it~~ it makes sense as the image of sun represents Claudius, because Hamlet ~~and~~ earlier refers to him with the same image by saying 'too much i'th' sun'. With this statement Hamlet really means that Claudius, like maggots, benefits from the deaths of others. The idea of him not just saying his point but creating a complex metaphor links to the 'complex relations between representation and reality, illusion and truth, and "action" and "acting"' (Graham Holderness), ~~and~~ ~~that~~ Hamlet can't trust other characters and therefore can't say what he thinks, but instead acts mad to seem vulnerable.

~~Another important character was shown to be a~~ ~~highlight~~

~~Now rare a commodity that is, is Gertrude.~~

However before Hamlet is influenced by the Ghost's obsession with revenge he shows signs of trust towards Gertrude and Claudius in Act 2 Scene 2. As Jonathan Bate states Hamlet is an 'introspective character' and therefore aware of his own thoughts and feelings. He shares these with Claudius, Gertrude and the whole of Denmark when he says 'Seems, madam? Nay, I know not seems', where the rhetorical question ~~emphasises~~ marks the idea of pretending to be something. He then continues by saying 'I have that ^{within} ~~what~~ passeth which passeth show/Those but the trappings and the suits of woe', where he openly admits that he is mourning ~~over~~ his father's death. This scene ~~shows that~~ ^{shows} Hamlet trusts sharing his real state of mind, which is emphasised in Kenneth Branagh's production where Branagh represents Hamlet as very genuine in this scene. Therefore we can assume that at this stage trust ~~is~~ is not such a rare commodity, but only becomes so when Hamlet evolves into a revenge hero.

Gertrude is another character that shows that trust is a rare commodity as a result of Elizabethan beliefs and her as a queen having to represent these. ~~Then~~ In Elizabethan times (1600) suicide was considered

a sin and anyone who died in that way was not buried on holy grounds and under christian circumstances. Gertrude who knows that Ophelia killed herself ~~does not want her to be stolen of her~~ ~~big~~ still wants her to have a funeral and so enhances ~~the~~ the truth as she can't trust others with the real events or else Ophelia's death would be undermined. This is shown when she says 'her ~~st~~ clothes spread wide', which gives the image of an angel and therefore a rather peaceful, ^{divine and} graceful scenery. She also comments how her death was a 'muddy death' provoking sympathy in the others to feel sorry for Ophelia and to not think about what killed her but how beautiful ~~she~~ and peaceful; ^{yet tragic} it was. Gertrude secretly ~~was~~ mentions the cause by ~~that~~ saying how 'mermaid-like' her death was and that she was ^{chanting} ~~singing~~ 'snatches of old tunes', which links to the idea of sinners and Ophelia losing herself into her own doom. However she doesn't just say she killed herself because society would not accept this so she enhances the truth and almost mesmerises her listeners with the beauty of Ophelia's death. In this situation Gertrude can't be truthful because ^{of} the Elizabethan society ~~is~~ ~~was~~ and therefore she can't trust them and lies ^{to} ~~in~~ a certain extent.

Overall ~~the~~ ~~the~~ idea of trust is a rare commodity

(4)

seen in Hamlet that many characters do not explore. This heightens as the play evolves and becomes more and more rare until the audience and even characters lose sense of reality, because no one can be trusted. Due to the genre of ~~the~~ play, revenge tragedy, trust is a lacking element, ~~that~~ where the lack of it ~~not~~ adds to the play as a whole.

SECTION ONE - SHAKESPEARE

HAMLET - QUESTION 2A

Candidate 2

Hamlet Question (a)

Plan

- * Hamlet's trust for the Ghost + doubts "May be the devil"
- * The relationship of Laertes and Polonius (and Claudius after P's death) Diana Denih: "L is not experienced in dishonour"
- * Hamlet's changing views on Rosencrantz and Guildenstern → SPONGES, PTPE PLAYING
- * The context of: They shouldn't be doing it to a friend AND a prince? "fear it!" → emotive, emphasis...

Essay

"Sweet prince"

Trust is indeed a rare commodity within Hamlet, however, when it is present it is clearly strong. Hamlet himself goes through the process of losing trust for many important people in his life and constantly doubting even what seems like his purpose, given to him by the Ghost. He is an ever doubtful and indecisive character, however, his relationships with a few people, notably Horatio, keep their strength throughout the play. The theme of trust is also displayed frequently in Shakespeare's sub-plot involving the difficult family atmosphere of Polonius, Laertes and Ophelia.

The ghost of his dead father is one of the few ~~characters~~ characters, at the beginning of the play, that Hamlet appears to genuinely trust and he is obviously awe-

stricken at its appearance. He has also clearly been greatly affected by its news as he begins to feel an intense hatred and distrust for his own mother. Shakespeare shows this in Hamlet's first soliloquy as the protagonist exclaims, "Frailty, thy name is woman!" This personification as if Hamlet is addressing his mother or perhaps the actual state of frailty, emphasises his unstable emotional state and specifically illustrates that he is disgusted and disappointed by his mother. Later on in the plot, however, Hamlet alludes to his doubts regarding whether the ghost he has seen is really his father. He acknowledges that what he has seen "may be the devil" showing his new distrust for the encounter. ~~As Hannah Strong says, Shakespeare's~~ Tiffany Stern says that in Hamlet, "Heaven and Hell are used to 'highlight obvious dramatic points'" and this is clearly what Shakespeare is doing to the audience in this moment as the image of the devil is extremely intense and has obvious negative connotations, highlighting that Hamlet has gone so far into emotional turmoil, he is beginning to lose trust for the thing that he saw as his purpose for the majority of the story.

The sub-plot that follows Polonius, Laertes and Ophelia is full of themes of trust, the lack of it, and how this affects a family system. For example, when Laertes has gone back to school in France, Polonius

sends Reynaldo to go and make sure he doesn't get into any trouble. The point at which Polonius says that Reynaldo may put on Laertes, "what forgiveness you please" alludes to Polonius's controlling nature as a father as he is prepared to go to extreme lengths and let Reynaldo lie to his son just so he won't go out and drink. This kind of intense parental involvement could create a lack of trust between father and son; however it could simply show Laertes that his father cares for him very deeply to the point that he needs to be completely certain of his safety.

→ and Ophelia's
After Polonius's death Claudius effectively takes Laertes under his wing as they both feel they must destroy Hamlet. It is clear that, as Diana Devon says, Laertes is less "experienced in dishonour" than Claudius, which can be seen as slightly ironic as Claudius is meant to be the most honourable man in all of Denmark and is supposed to have been somehow appointed by god as people at the time believed monarchs were, due to a deeply religious society. Claudius doesn't seem to trust Laertes to be able to kill Hamlet on his own and devises a complex plan instead. This ~~is~~ clear when Laertes suggests that they stab Hamlet's throat "i'th' church" and Claudius dismisses the plan as it's too obvious and the religious consequences would be terrible, in Act

4, scene 6. This is because, although Claudius could be seen as evil, he doesn't want Hamlet to meet a better fate than himself as he has already acknowledged he could go to hell for what he has done.

Trust between the characters in Hamlet is very rare and even when it appears to be present the audience can never be sure, as, much like Peter Reynolds says, Shakespeare "provides linguistic signals" to show the doubts and schemes that characters have behind others backs. The only character that Hamlet himself trusts for the entirety of the play is his friend Horatio, which is a reflection of how almost every character must also distrust others due to all the terrible events and circumstances of the story.

SECTION ONE - SHAKESPEARE

HAMLET - QUESTION 2B

Candidate 3

b) In Shakespeare's 'Hamlet', some believe that a great surprise within the play is that Claudius has a conscience, however I believe it not to be the case as if he truly did have a conscience many tragic events would have been avoided.

Firstly if Claudius had a moral compass and a conscience he wouldn't have killed the late king, Hamlet "poured poison in [his] ear" to take his crown and then married his sister in law Gertrude, the late king's wife. He so savagely kills his brother whilst he was sleeping and this is a clear act of a man without a conscience. However some critics would argue this point and believe that ~~it was~~ the acts he has committed are from a place of clear thought and that he believes that he has done no wrong. "Claudius can be seen to be of clear thought and of a conscious mind". This can relate to the fact that he doesn't see wrong in his actions and that his actions are clearly thought out, as we see throughout the play.

Claudius is seen as a power hungry villain, and is often referred to as a villain "damned villain" his eloquent speech and persona to one ~~aside~~ ^{world} hides his true intentions and personality through this caring facade. So automatically people discard accusations made towards him. ~~at~~ one moment in particular where we can see Claudius having a conscience is after the play. As he ~~was~~ at and gets distressed and prays. This is an act of possible regret as he has realised the severity and magnitude of his actions. Hence why Hamlet doesn't feel as if he could kill him at this given time because he was in an act of good, being praying. Hamlet believes he would be "sent to heaven". Throughout the play Claudius causes so much upset within the court and relationships between characters especially between Hamlet and Gertrude. In causing a rift between mother and son his actions could be considered of those without a conscience. Gertrude is obviously ~~the~~ ~~a~~ to one of the dangers of her husband and orders Hamlet to

"cast my mighty colour off" as she cannot deal with Hamlet's morose face. Claudius does not even give Hamlet the time to grieve his father's death and goes on to discard his feelings and brainwashes Gertrude.

A clear moment where we can see Claudius not having a conscience is when he attempts to have Laertes kill Hamlet. In some ways he succeeds but wouldn't have done if the swarms weren't poisoned. The end of the play for Claudius clearly displays his clear character and his lack of a conscience, for he thinks more deaths will benefit himself. In some ways he is right as Hamlet knew who he really was and soon enough Gertrude would have been turned. This act of selfishness leads to an inevitable tragic end for many of the characters and the hurt and pret he caused was inconceivable. Through Claudius' actions it highlights the key factors and issues within himself and suggests to the audience how unstable within himself he is and how throughout all

of his treacherous and harmful acts he lacks a conscience. At various points we think there will be a breakthrough but Claudius' pain was one of ambition and jealousy, he wanted his brother's crown and took his wife as his own showing a clear lacking of morals.

~~Alongside the moment after he plays,~~
~~Claudius could have killed him~~
one lasting moment defining Claudius is that he tried to kill Hamlet on numerous occasions and used his friends as spies and manipulated them, these actions are enough to define Claudius as not having a conscience as there is more evidence pointing towards him not having a conscience than having one.

SECTION ONE - SHAKESPEARE

HAMLET - QUESTION 2B

Candidate 4

Shakespeare's Hamlet is a play exploring the traps of revenge and the consequences it involves. ~~He~~ ~~that~~ Claudius is a character ~~per~~ portrayed as unidictive and spiteful and when we see a little spark of humanity we can be surprised. When he is seen to be praying for his soul we see a different side to him that wasn't seen before. The ruthlessness of his character suggests a different image, to ~~however~~ we the one set by Shakespeare. In every sense Claudius is a monster but ~~his~~ ~~his~~ his conscience is shown only as a short blink of an eye.

~~In that the scene of the~~ Claudius ~~is~~ is numerous referred to as a beast and by the ruthlessness of his actions we can see that in some ways he is, "a serpent stung me." ~~It~~ When the ghost brings to light the truth behind the King's murder our first judgements of Claudius are in some way disturbed. At first we see him as a rightly offputting

and inappropriate character, yet when we get this revelation we are allowed to make a deeper judgement. The ghost describes Claudius as a "beast", and thinks very lowly of him and undeniably wants revenge. In this scene we are exposed to Hamlet's view and the ghost's. The two are both biased and sometimes it's hard to decide which one is correct. However to know the truth, makes the idea of Claudius having a conscience ~~seem that~~ a ~~few~~ is ~~seem that~~ an unnering, disbelieving idea.

The changing attitudes of Claudius' character is hard to decipher, especially in terms of Hamlet. At the start of the play, Claudius constantly refers to Hamlet, with Gertrude as, "our son" however when it becomes clear Hamlet will become a threat Claudius tells Gertrude, to "deal with your son", this change in attitude confuses an audience but then is also clear. Claudius after realising of Hamlet's intentions wants him out of the picture and starts to detach himself from him but in doing so it seems he loses Gertrude.

~~This~~ In seeing Hamlet as a danger Claudius wants him dead this is a great downfall in his character as he in some ways completely loses support from the audience, as we are still considering the Ghost lying and Hamlet's ~~insanity~~ ~~at this~~ before this point but we are certain of his intent to kill Hamlet.

~~There~~ One critic says "Claudius is a character ~~who~~ full of deceit and devilish ideas," this can be argued as when we are introduced to his ~~seemingly~~ ^{genuinely} pained conscience, his mind is on his dark deeds and there is regret in his voice and words. There is a sense of disbelief in this ~~seen~~ scene of Claudius praying as we ~~are~~ ^{were} sure he didn't seem to have one. "Stubborn knees bow" this image of him bowing to pray suggest a softness that was not there before."

We are also confronted with the image of "a new-born babe" this vulnerability we see in Claudius at this point is of complete surprise to an audience who have been exposed to a character,

full of hate and vindictive actions. His vulnerability also is seen through Hamlet as this is also one of the only points, ~~that~~ ~~seems to~~ that Hamlet has an opportunity to kill Claudius in revenge. This contrast between characters is clear and unkindly dishonest, as in some points we see Hamlet as the evil one, these misconceptions in this scene can not be more significant than at the end, "my words fly upwards, my thoughts remain below," this is the point a flicker of light in Claudius' soul is quickly diminished. It's a missed opportunity for Hamlet and a misconception for the audience. Even though we are bewildered by Hamlet Claudius' prayer for his soul there is no real honesty behind his words, which allows the audience, after a moment of sympathy for Claudius to regain their judgments on his sickly character. ~~We see this symp~~

In the RSC version film version, the actor playing Claudius gains a lot of sympathy as he seems real and honest but this is again crushed by the revelation

at the end of the scene.

~~In conclusion, the~~ Thus so, ~~the~~ as an audience we are completely bewildered by the idea of Claudius having a conscience. This is due to the image of a vindictive and dark ~~dark~~ person actions of Claudius. Even though we know at the end of his prayer he reveals he didn't mean his words we are still left to wonder if there is a spark of humanity in the dark soul of Claudius. ~~Where~~ This is a great surprise in the play as by that point we had made a harsh but honest judgement of Claudius and his conscience ~~and~~ ^{but} ~~seemingly~~ his seemingly vulnerability ~~and~~ made us take a step back and rethink him as a character.

MARKER'S COMMENTS

Responses to Question 2a

Candidate 1 – Low Band 5

This answer shows evidence of a detailed knowledge, with some detailed quotation (AO2), from the play and shows some grasp of the question, but the focus of the argument shows a rather oblique angle on the question – this is particularly evident in the long discussion of the ‘maggots’ image and the consideration of Gertrude’s account of Ophelia’s death (AO1). The response does make significant points on Hamlet’s status as a revenge hero and the implications of this for his trust of other characters and the way the ‘honesty’ of his initial appearance on stage is replaced by ‘madness’ and concealment but overall the answer lacks a fully secure grip on the question of ‘trust’ and its place in ‘the world of Hamlet’. There is some relevant reference to critical views (AO5).

Candidate 2– Secure Band 6

This answer contains some excellent understanding of the text and the question and covers a range of relevant points (AO1) well supported by textual detail (AO2) and expressed in an appropriate register. The argument is informed by different readings and there are glances to contextual understanding. Section on Claudius and Laertes is less convincing but the conclusion is a cogent summing up (AO1).

Responses to Question 2b

Candidate 3 – Mid Band 4

This answer presents a straightforward argument (AO1) that Claudius is a villain whose actions do not show evidence of a conscience with a brief consideration of the alternative view (AO5) that Claudius may show conscience in the prayer scene. There is some use of close textual support/ quotation (AO2). This approach is tenable but the answer does not adequately engage with moments where Claudius does show flashes of conscience/moral awareness which is the clear invitation of the question. There is little evidence of contextual awareness (AO3). The competent discussion of Claudius’s villainy and presentation of a facade shows sufficient relevant understanding to merit secure Band 4.

Candidate 4 - High Band 5

The first part of this answer presents a sound view of Claudius as a villain and this is supported by appropriate textual reference (AO2) and one particularly pertinent reference to a critic (AO5). However, the argument develops in a more nuanced way (AO1) in its discussion of the prayer scene - good use of detailed quotation and production - (AO2) and in its cogent conclusion; this lifts the mark to high Band 5.

SECTION ONE - SHAKESPEARE

MEASURE FOR MEASURE – QUESTION 3B

Candidate 1

Measure for Measure

3b)

Set in the Jacobean era, 'Measure for Measure' is described as a problem play. It is based around the idea of the Duke leaving the corrupt city in the hands of Angelo who ~~is~~ has never had a permanent position of power. Several of Angelo's actions are deemed to be too harsh or hypocritical and, as the audience witness the judgments by the Duke at the plays end, there is controversy as to whether or not the pardoning was appropriate. This is something that is strongly debated by critics.

In the beginning of the play, the audience are presented with one of Angelo's first demonstrations of power which lead to him being portrayed as cruel by other characters. In Jacobean era a civil ~~partnership~~ ^{betwixt} was seen as essentially marriage. In protest to the order of Claudio's arrest by Angelo Claudio states 'She is just my wife, save that we do denunciation lack, of outward order'. This is seen in the underbelly of Vienna and therefore the use of 'wife' creates connotations of true love which heavily contrast the surrounding brothers ~~set~~ where the scene is set. Claudio and Juliette are symbols of pure love and good people yet Angelo's actions seemed to be justified by the exaggeration that the law had been ~~rejected~~ ^{neglected} by the Duke for 'nineteen zodiacs'. This portrays Angelo as a cruel leader who seems to personify society as a beast ~~into~~ which cannot be tamed and thus 'lets it straight feel the spur'. The use of the emotive language 'feel' symbolises the pain which Angelo is trying to inject into society. This is due to the vivid images of blood pouring from a horses wounds ~~are~~ as a consequence of the 'spurs'. Overall, in the opening of the play Angelo is portrayed as a callous leader who has very little knowledge of who is good and who is bad ~~presenting~~ which lays the grounds of his pardoning to be quite shocking.

As the play continues Angelo reaches a point of emotional climax.

2b

He ~~uses~~ ~~puts~~ The use of puns and contrast demonstrate his inner torment and leaves the audience questioning ^{their} sympathy for him. Angelo states 'lets write good angel on the horns of the devil'. ~~This~~ ~~clearly~~ reference to the 'devil' highlights how Angelo himself is susceptible to sin, this completely undermines his position of power that he has been upholding throughout the play. By using the pun 'good angel' it shows how he is overcome with emotions; 'Angelo' translates to 'fallen angel' and therefore the fact that he is almost attacking himself rectifies some form of sympathy from the audience. At this point he is conversing with Isabella and transitions rather sharply from a position of temptation into a ~~position~~ ^{actually} carrying out the action of rape: 'you must lay down the treasures of your body' - here, although Angelo is not directly referencing sex, the use of the word 'treasures' creates sadomasochistic imagery and implies that Angelo is more cunning than initially suggested. Stuart Hampton-Reeves states that 'Angelo is not a sexual opportunist. The feelings of sexual desire are new to him and they are frightening'. Yet despite this element of 'frightening' desires ^{+ inner turmoil} Angelo still manages to manipulate Isabella by embedding sexual imagery and threats which, again, leaves the audience unexpecting to a 'flooding'.

* threatening
his brothers
life

~~During Act 1 Scene 3, Angelo expresses to Isabella~~
Shortly before Angelo's second soliloquy, there is a pivotal moment of understanding in the play as the audience are left questioning their sympathy for a man who's ~~high standards of both~~ ~~himself~~ who has fallen short of his own high standards. Angelo uses an aggressive tone to state 'the law hath slept ... but now 'tis awake'. The use of the verb 'now' highlights how ~~Angelo~~ serious Angelo is about the severity of the law and his support for its immediate implementation. Yet due to his previous sexual threats towards Isabella he begins to question his own identity: 'what art thou?'. His chastity and obedience were what gave him authority yet due to the provocation ^{by} Isabella he has fallen short of this ~~own~~ standard. Some may argue that this provokes a sense of sympathy for Angelo who has been arguably manipulated by Isabella's beauty. Yet others

3b) State that this suggests a woman (who was seen as second in Jacobean society) has overpowered Angelo and that proves no sympathy. Critic Richard Hooker states 'law has control over man's outward actions only, religion is what determines a man's inward cogitations'. This reference to 'religion' is echoed in 'Measure for Measure' as Isabella undermines ~~and~~ any but form of authority that Angelo has by stating 'all souls were forfeited once'. In Jacobean era the vast majority of the population were catholic and therefore Isabella's reference to 'forfeited souls' may have sparked a link to Matthew 26:41 in the New Testament which states 'watch and pray that you do not give into temptation, indeed: the so spirit may be willing but the flesh weak'. At this moment a strong religious sympathy would be present amongst the audience. Unfortunately Angelo's reference to the strict law that he agrees with would very much shock the audience as it appears he is going against ^{the} higher power - the lord. No sympathy would be gained and the pardon would be shocking.

Finally, Angelo's moral stature is recognized and his ability to be manipulated is noted in the final act. Critic Waverton states: 'Angelo commits vice acts yet he upholds a strong moral stature. The duke may be the hero but he is wanting in moral stature'. This ~~portrays~~ portrays Angelo as ~~a~~ possibly falling briefly from grace as he is described as having a 'strong moral stature'. In the young vic production (2015) Angelo is seen at the end of the scene having his head in shame with the bible next to him as opposed to having it in his hand like ^{it} has been throughout the rest of the play. This ending demonstrates how his chastity and rules have been ripped from him and are symbolized by the bible as the law next to him. In the play he craves 'separate death'. ~~for~~ The fact that 'death' is used to imply an escape may be seen as shocking by some but Angelo prides himself on his reputation and therefore death may be a better escape than 'marriage'. In the final lines ~~the~~ it is

or) stated 'and measure still for measure'. This implies that Angelo's pardoning is first of an intent to execute. 'Measure for measure' links to 'an eye for an eye' in the bible and therefore the Duke is trying to measure Angelo's punishment towards his actions. He Angelo intended to rape Isabella but kept with an alternative. The Duke intent to execute Angelo but chose marriage instead. Therefore, once the audience understand the proportional punishment of eternal damnation against his reputation that Angelo is receiving, they are no longer shocked by his pardoning.

Overall, Angelo is presented as a very strict, ^{callous,} character ~~who is~~ in the opening scenes, such as Act 1 scene 2, yet as the play continues Angelo's inner torment begin to portray him as emotionally conflicted and thus when the Duke damages further the one cause of his emotional conflict - (his reputation), Angelo's pardoning appears less shocking as it is justified in the end to be arguably a worse punishment than 'severe death'.

SECTION ONE - SHAKESPEARE

MEASURE FOR MEASURE – QUESTION 3B

Candidate 2

3b). Measure for Measure in many ways can be seen as a 'Problem Play', leaving the audience questioning whether justice has really been served. From Angelo wanting to sleep with the innocent nun Isabella, to the Duke's bedtrick with Mariana, we can argue that Angelo's pardoning at the end of the play is not shocking at all; after all, justice has never been served through the play, so why would Angelo be any exception?

Some people may find Angelo's pardoning at the end shocking as his cruelty has been commented on by many characters through the play. For example, in Act 2 Scene 1, Justice comments saying 'Lord Angelo is severe', and the Duke himself even states 'Lord Angelo is harsh, scarce confess his blood even flows'. These quotations raise the question that if the Duke always thought of Angelo as 'severe', then why not give him a harsher punishment for his crimes? On the other hand though, we could argue that his pardoning is not shocking as it is not in the Duke's nature to give ~~such~~ a harsh punishment. Mariana quotes 'here comes a man of comfort, whose advice hath stilled my brawling discontent', when referring to the Duke. The use of the word 'comfort' illustrates that the Duke is kind and compassionate, so to give Angelo the death sentence would be out of his nature. William Knight comments on the

Duke by stating 'The Duke's ^{respect} ~~kindness~~ towards human responsibilities is delightful. He is the kindly father and all the rest are his children.' This idea of him being a 'father' supports the idea that Angelo's pardoning at the play's end is not shocking as it is not in the Duke's kindly nature to do so.

Us as an audience would not be shocked by Angelo's pardoning as we feel sympathy for him due to the emotional turmoil he went through over Isabella. ~~Stuwo~~ Steward Hampton-Reeves states 'Angelo is not a sexual opportunist. The feelings of sexual desire are new to him, and they are frightening: This critical interpretation is supported ~~in~~ when in Act 2 Scene 2 Angelo says 'what's this? What's this? Is this her fault or mine? The tempter or the tempted? Who sins most? Ha!'. The constant rhetorical questions in this quote, highlights to the audience that Angelo is confused and angered by his feelings towards Isabella and for us as an audience today, we would not want to see a man going through such an emotional turmoil to be sentenced to death. Furthermore, ~~the~~ an audience in the 17th century would feel sympathy towards Angelo as protestants writing most of the medical literature of the time said that to restrain sexual desire is dangerous to

the health of a man. 'Let's write good Angel on the Devil's horn' is Angelo mocking his religious name and admitting that he is going to give in to these sexual desires for Isabella even though he knows that it is wrong, a decision that would have been supported by some people of the time due to the medical literature that was in circulation. The 2004 theatre de complicate performance shows Angelo cutting himself with a razor blade whilst delivering his most intense soliloquy. All of this evidence ~~can~~ support the view that Angelo's pardoning at the play's end is not shocking as audiences would not want to see a man as emotionally distraught as Angelo be severely punished.

In Act 5, we can see Isabella beg with Mariana for Angelo to live. Surely this is more shocking as he was the corrupt one wanting her to 'yield up the treasures of your body for thy brother's life'. If we put this into the context of the time, many women who joined a convent did so because they wanted to escape a male dominated world, therefore by begging for her blackmailer's life, she is giving into this male society. Therefore, this action from Isabella is more

shocking to the audience than Angelo's pardoning. Furthermore, Angelo is not necessarily being pardoned, as he is forced to marry Mariana. 'I crave death more willingly than Mercy' tells the audience that marrying someone who you do not love is a much harsher punishment than being sentenced to death as he is now living a 'life sentence' with Mariana instead. Therefore, his pardoning is not shocking as in the context of the time he is doing what he would otherwise be imprisoned for, and marrying the lady that he slept with.

Finally, some people may view Angelo's pardoning as shocking because of the Duke's behaviour. Angelo is very willing to accept death, stating 'I crave death more willingly than Mercy'. The use of the word 'crave' is like he cannot live any more and so just wants to die to end his suffering. This is supported by the 2015 Young Vic performance where Angelo stands with Mariana, holding his Bible and not bearing to look up for his shame and horror as to what has just happened. The Duke makes Angelo's pardoning shocking as the Duke suddenly changes his mind over his death sentence as believes that he should suffer eternally with a woman he does not love, whilst watching him marry Isabella.

A critic even supports this by stating that 'the convenient marriage of Vincentio and Isabella, to the Angelo and Mariana is both shocking and unusual. Therefore, this supports the idea that Angelo's pardoning is shocking as we expected him to die.'

Although there is evidence for Angelo's pardoning at the play's end to be shocking, I believe that most audiences would not be shocked by it as not only do we want him to do the right thing and marry the girl he slept with, but also because we feel sympathy for this man who is extremely emotionally distraught over his sexual feelings towards Isabella.

SECTION ONE - SHAKESPEARE

MEASURE FOR MEASURE – QUESTION 3B

Candidate 3

'Measure for Measure' is a tragic-comedy problem play which deals with many issues including justice and, so Robert Maslen states, 'the necessity of trying to achieve it and the impossibility: the undesirability even, of ever properly being just'. The theme of justice is closely linked to Angelo's character who undergoes a sexual awakening from a man obsessed by adherence to authority and chastity to one who, after encountering Isabella in Act Two Scene Two, is prepared to commit atrocities to satisfy his sexual desires. Therefore his pardoning in Act Five Scene One is a controversial moment for both audiences and critics.

On the surface, Angelo's pardoning is shocking as he tempts Isabella with the notion of saving Claudio, her brother's, life 'if you give me love' which is an especially outrageous proposal as Isabella is preparing to enter the nunnery of St Clare, a practice founded in 1212 and dedicated to chastity. Furthermore, Angelo's orders for Claudio's death allow an audience to feel shocked at his pardoning as during Shakespeare's time cases of ~~many~~ mental misdemeanours were sent to ecclesiastical courts, often known as 'bawdy courts', where there was no death penalty for cases of fornication or adultery. ~~This~~ This enforces the severity of Claudio's punishment but, as Claudio survives as 'death's a great disguiser' an audience may not feel as enraged at Angelo's pardoning. As Isabella also escapes ~~the~~ untainted from Angelo's demand, due to the Duke's scheme to 'advise this wronged maid to stand up your appointment, go in your place' it could be argued that Angelo's pardoning is not shocking

asking ~~he~~ he does not commit the crimes he intended to do. Nonetheless, Angelo's 'life is paralleled, even with the stroke and line, of ~~his~~ his great justice' ~~um~~ as he was both capable and willing to force a nun to satisfy his sexual appetite and murder an innocent man, some may insist that his pardoning is a shocking moment in the final scene.

However, as Peter Brook comments, 'Angelo was not born a man of hypocrisy, but one with a steady moral outlook who was genuinely shaken by sexual desire' which is demonstrated through his self-disgust at his own lust: 'what's this? What's this? ~~What~~ Is this her fault or mine?'. This implies that, for Angelo, sexual desire is predestined and a fearful and uncontrollable experience*. He feels disgusted at himself and concludes 'It is I, / that lying by the violet in the sun / do as the carrion does not as the flower / corrupt with virtuous season'. The natural imagery in his ^{first soliloquy in} Act Two scene two ~~highlight~~ highlight how his desires are ~~both~~ normal instinctual feelings but, to the pure suppressive Angelo, he feels like 'carrion', rotting in the light of Isabella's virtue. The language of Angelo's soliloquies echoes speeches given by Philip Stubbes, a Puritan in the 1580s, who believed that fornication and adultery should be severely punished, even by death. The Puritan nature of abstinence from all leisure is adopted by Angelo who 'scarce confesses / that his blood flaws' until he meets Isabella and ~~must~~ must abandon his sense of dehumanity to accept that 'blood, thou art blood!' which implies that Isabella's virtue has awakened both an uncontrollable sexual ^{desire} ~~desire~~ and a sense of

humanity within him. Therefore, as lust was a terrifying and unknown concept for Angelo, an audience may ~~symp~~ empathise with him and not feel shocked by his pardoning.

For the austacious Angelo, living with the stain of his sins on his 'unsouled name' is worse than death as he admits 'I crave death more willingly than mercy'. His pride in self-image is his hubris and, when presented with the thought of living in shame and ~~dist~~ torment, Angelo physically crumbles as shown in the 2015 Young Vic Production of 'Measure for Measure' where Angelo is seen bent over, during the final scene, in shame of both the exposure of his hypocrisy and his marriage to Mariana. Therefore, for Angelo living with guilt and the disapproval of other characters such as Escalus, a key figure of justice and balance, who comments 'Fam sorry that one so learned and so wise, / As you Lord Angelo, have still appeared, / should slip so grossly' is a far worse punishment than death. Angelo's clear remorse for his 'slip' allows an audience to feel a sense of pathos towards him as he admits 'this deed unshapes me quite' and, furthermore, an audience may pity his marriage to Mariana as for Angelo, marrying a woman he does not love is another ^{form of} torture. By using marriage as a punishment, Shakespeare incorporates tragedy into the somewhat light-hearted second half of the play as, in stereotypical comedies, marriage is the jovial conclusion. Therefore, as death proves ~~an~~ to be an escape for Angelo, an audience may feel not shocked or even sympathetic towards his pardoning.

Finally, it could be argued that, although Angelo's

Murdering is shocking, the actions of other characters, ^{Duke} in Act Five scene one are more shocking. The Duke's proposal to Isabella: 'give me your hand and say ~~you~~ you will be mine' ~~is~~ is shocking as it 'proves that he has not learned much about humanity' as comments Gerald Hammond. After condemning Angelo for his actions towards Isabella, the Duke then decides to pursue her himself; an act of ironic hypocrisy that ^{could} ~~appeals~~ ^{appeal} an audience. Furthermore, ^{the Duke's} ~~his~~ pardoning of Barnadine, a murderer, through 'of those earthly faults, I quit them all' ~~and~~ whilst, to Lucio, 'here's one in place I cannot pardon' is horrifying to an audience; especially as the Duke refers to Barnadine's callous murders as 'earthly faults', indicating that for the Duke, justice is not ^{dependent on} ~~subjective to~~ the crime, but on the person committing it. These acts of hypocrisy and injustice may overpower the seemingly insignificant pardoning of Angelo as they foreshadow the return of an unbalanced immoral society.

In conclusion, although Angelo's pardoning is shocking, ~~his~~ his actions can be understood due to his fear and ~~confusion~~ confusion towards lust and life with a tainted reputation proves a harsher punishment for him than death.

MARKER'S COMMENTS

Responses to Question 3b

Candidate 1 – High Band 5

This is a detailed and engaged response which makes a series of good points debating the issues raised and ends on a strong note, which lifts the mark, discussing whether or not the 'pardon' is in fact a more severe punishment (AO1). Good textual knowledge is shown and a range of quotation used (AO2). The answer draws well upon critical viewpoints and production (AO5). There is evidence of contextual knowledge though it is not completely precise or secure (AO3).

Candidate 2 – Low Band 6

This is a sustained answer marshalling a series of good points focused on the question (AO1) with a good range of textual detail and some analysis of effects (AO2). It is logically structured in an appropriate register (AO1) and draws effectively on productions and critical viewpoints (AO5). More attention to the detail of the impact and reaction to the pardoning at the end could have lifted mark in Band.

Candidate 3 – Secure Band 6

This answer is well structured and consistently focused on the question – the final discussion of the pardoning of others appears to be a digression from the focus of the question but is made relevant by folding it into the pardoning of Angelo through comparison (AO1). There is good use of textual support, reflection on effects of language (AO2) and use of critics and productions (AO5). There are some lapses in accuracy but the specific and relevant contextual material helps to merit a secure Band 6 (AO3).

SECTION ONE - SHAKESPEARE

THE TEMPEST - QUESTION 5B

Candidate 1

c At crucial moments Prospero misuses his power

I agree with this statement as ~~he~~ ~~say~~ I think he can act like a tyrannical ruler at many points in the play. The ways that he causes "pain" to both of us slaves is a sign that the well being of others is not his top priority. However there are some who see what he does could be for the better.

Prospero's relationship with Ariel is fragile. Ariel does Prospero's bidding because of obligation and Prospero uses his power over Ariel as an extension of power and not as a being, "dost thou forget what torment I did see thee?" as it is a question posed to Ariel this could be interpreted as an innocent reminder. If on the other hand believe that there is a ~~man~~ ^{man} this could be used to ~~force~~ ^{force} Ariel into more work ~~open~~ under him by sheer guilt and sub-tude. This shows the level of power Prospero has by using past events in his favour, it is obvious that he does not want any disobedience from Ariel because of the power that the spirit himself wields. This could link to the theme of hierarchy as the duke would of had power over everyone of his subjects.

Prospero uses Caliban as a means to an end, Caliban can do the chores that would be menial, hence it is seen more of a punishment rather than obligation that Caliban is under Prospero's thumb. Prospero's ~~own~~ magic causes Caliban to be "wrashed with cramps", and have "adders" ^{adder} biter of him. This shows a level of malice on Prospero's part, it seems to the audience that he tortures Caliban often and without mercy. At the time this ~~is~~ kind of treatment of a slave ^{or servant} was customary, it would have been widely accepted that if the servant did a subpar job then they would not have food, causing pain.

as in the modern era however this is not a just way to treat people in general, we now have human rights laws protecting you from this kind of treatment. ^{As} it is a play the actor could shout these words to add sympathy to the pain they were going through, therefore making Caliban more sympathetic, and Prospero more like a dictator.

shaperons
chaperons

His control over his daughter can also be deemed as aggressive in some ways, he shows her love and protection almost to the point that to a modern audience finds unnerving, "Miranda enters, Prospero closely following her." "Closely" suggests that he is being extremely protective and mistrusting of her movements, in contrast however in the reign of James the 1st time women needed shaperons to accompany them when she was courting someone, however in the modern day this type of is not needed and we see his movements as threatening. So this to a feminist would be could be seen as patronising and so would take a negative stance on his actions when he is around his daughter.

In conclusion I do think that at important moments he does misuses his power, the power of being a parent, the power of controlling spirits and the power to create pain for other people. I think that this theme links in with hierarchy and the power that people possess because of it, it allows them to control other people and their reactions because of ~~their~~ ^{their} given class in society.

SECTION ONE - SHAKESPEARE

THE TEMPEST - QUESTION 5B

Candidate 2

'At crucial moments, Prospero misuses his power'

How far do you agree with this view?

Plan:

- Miranda & Ferdinand - 'This swift business...
- The Tempest -
- Caliban / Ariel - 'I'll rack thee with old cramps'

In 'The Tempest', William Shakespeare suggests to the audience how destructive misusing power can be. Prospero uses his ^{power} magic to perform many tasks such as making Miranda and Ferdinand fall in love, ~~causing a tempest~~ and usurping Caliban. However Prospero does also use his power for the benefit of himself and his daughter, allowing them both to increase their prospects in life. Ultimately though, Prospero misuses his power.

Prospero, when moving to the island, usurps Caliban as the rightful leader of the island. We know this from the quote 'The island, which thou tak'st from me'. The fact Prospero overthrows Caliban shows him misusing his power, as although he had power in Milan, the island he is on now he has no rights to. While a modern audience would view Prospero taking the island from Caliban as wrong, a Shakespearian audience would have found it completely justifiable as they believed

in the divine higher archy.

History

Not only does Prospero take the island from Caliban, he also enslaves him. The quotation 'thou most lying slave' shows us not only that Caliban is Prospero's slave, but also that Prospero doesn't trust Caliban. This shows that there is no trust between Caliban and Prospero. This makes the audience sympathise with Caliban as not only has he been usurped, he is abused. Another quotation which shows Caliban misusing his power and ~~that~~ torturing Caliban is 'I'll rack thee with old cramps'.

* his body

This shows Prospero using his power to cause harm to Caliban if he refuses to do what Prospero has said. The ~~the~~ word 'rack' implies that the cramps will be painful and all over*. The phrase 'old cramps' also implies how painful the cramps will be as the older something is the more painful it becomes.

Shakespeare uses

A contrast^{to} Prospero is Ariel, one of Prospero's servants. Despite the fact that he himself has magical powers, and can disappear into the 'air' and 'sea', he never uses his magical properties unless told to by Prospero. In addition to this, despite the fact Prospero is holding Ariel hostage, ^{Ariel} he never uses his powers against Prospero in order to free himself. This shows that Ariel can be trusted with his powers.

either
either

*leading
Some
people
to belie-
ve Pros-
pero made
them
fall in
love

~~Ariel~~ ~~bro~~ Ariel is responsible for perform-
ing the majority of Prospero's tasks, including
bringing Ferdinand to Miranda. Prospero
sets up this meeting between his daughter
and the prince of Naples as he knows that
if they marry it will greatly increase both his
and his daughter's prospects. There are ~~two~~
many different interpretations of the text,
the main two being that Miranda and
Ferdinand fall in love naturally, the other
being Prospero uses his magic to make them
fall in love. ~~But~~ Prospero knows there
are many political advantages of his
daughter marrying Ferdinand*. These advanta-
ges include reconciliation between Naples and
Milan, his daughter inheriting from
Milan and a greater possibility of him getting
his Dukedom back. Prospero feels he needs
to test Ferdinand and says 'to swif a business
I must uneasy make' when his daughter seems
to be falling in love too quickly. This shows
that although he may have misused his
power in making them fall in love, he wants
to ensure Ferdinand is worthy of his
daughter.

Although Prospero does misuse his power,
occasionally, as with his daughter it is for
the good. However I think a modern day
audience would see the way Prospero uses
his power the majority of the time as
misuse. I also think the fact Shakespeare
shows Ariel has magical properties, but

That doesn't misuse them; cleverly
cleaverly highlights how irresponsible
Prospero is with his magic.

SECTION ONE - SHAKESPEARE

THE TEMPEST - QUESTION 5B

Candidate 3

5) a) "Prospero misuses his power".

It can be argued that the character of Prospero in William Shakespeare's "The Tempest" abuses his power as a central figure. It should also be considered that Prospero shows a better control and responsibility regarding his power than his brother Antonio. Both views must be considered if a conclusive and thorough agreement to the question is to be reached.

Prospero's use of his power is arguably tyrannical and motivated entirely by selfish desires. In Milan he admits, to his daughter Miranda in Scene One Act Two, that he was "apt in secret studies" when he was overthrown. The use of the word "secret" suggests that Prospero was isolated, and alone, in his activities. He was "apt" in them to the degree that he ~~was absorbed~~ was not concerned with his responsibilities as Duke. Prospero admits later on that as his books he "valued above mine Dukedom" in the same scene, again ~~strongly~~ suggesting these magic books had greater value, or were more important in Prospero's eyes, than "mine Dukedom", i.e., his own. Prospero identifies his Dukedom as his own and hence should have shown greater prudence with his power rather than neglecting what he held as a personal responsibility. His power was thus mis-used. A 17th Century audience believed in the idea of "the divine right of kings", in that a king was ordained by God and so to oppose him was to oppose God also. The reverse was also true: if a king neglected his God-given duty, another was anointed to rule in his place. A contemporary reaction would be that Prospero should have been more careful, and so his usurpation was partly deserved. A modern audience may react in the same manner, considering how Antonio's coup seems a more pragmatic move than Prospero ever did. Later on Prospero is seen also to abuse his slave Caliban. In Act One, Scene Two, Caliban complains to Prospero that the island belonged to him "by my Mother". It was thus Caliban's birthright as his own mother gave the island to him, as opposed to Prospero who had assumed his position. Prospero himself is described by

Caliban as commanding spirits, "who do ^{notably} all hate him as much as I", in Act Two, Scene Three. The words of Caliban describe how he has been mistreated and given cause to "hate" Prospero "notably", i.e., with a great, relentless passion. This is not the action one would associate with a responsible ruler, ^{who} an ignorant of birthright, and who gives the spirits - noting the plural, i.e., many - a reason to serve him half-heartedly. The contemporary response may have been informed by the idea of a "noble savage", i.e., a native of another land who, untouched by civilisation, had not been corrupted by its sophistications. A modern audience would furthermore disapprove of Caliban's treatment with its connotations of slavery. Prospero may thus be viewed as a personification of the worst behaviour found in power, as well as a critique of the divine right of kings model. He is therefore a misuser of his power.

It can also be argued, however, that Prospero does not misuse his power but shows great wisdom in his actions in comparison to his brother Antonio. Antonio himself remained a legitimate ruler but ~~was not a ruler~~ alongside Sebastian, plotted to kill Alonso and Gonzalo, so that Sebastian would become Naples' king. Antonio ~~describes~~ justifies his actions with the words "what's past is prologue", in which what has happened ("what's past") is now the beginning of a new tale - the "prologue". What is past is Antonio's overthrow of his brother - his "precedent" as Sebastian calls it - and how the two of them together will create their own future. Whereas Prospero may have been naïve, Antonio is opportunistic and cunning - a contemporary response being his rejection of the divine right of kings model causing any sympathy to wane (as Alonso was an established ruler), and that a modern response would think him a self-seeking traitor. Prospero proves not to have this quality and thus avoids the idea that he will intentionally misuse his power. Prospero indeed surpasses this quality with his forgiving of his brother, calling him one who

"to call brother would infect my wrath" is ^{not far} ^{Scene One}, when he forgives Antonio, who is in his power and could have been killed. Prospero acknowledges Antonio "infects", or corrupts, and so is more than someone who is evil because of circumstance, but one who chooses to do evil naturally and who tries to lead others down the same path. By showing his enemy mercy Prospero shows great responsibility and compassion with his power by not using it for immoral or vengeful ends. Prospero is thus a personification of the mercy and maturity that power demands, and by living up to this standard he allows himself to be seen as a wise user, not abuser or mis-user, of his power.

In conclusion, it may be argued that Prospero's naivety and lack of experience in government caused him to misuse his power, in particular when he ignores Caliban's fundamental rights as an individual. One may also say that Prospero learns from what has happened and moves on from revenge, thus showing he deserves the power given to him. Prospero is therefore not a misusing his power in "The Tempest".

MARKER'S COMMENTS

Responses to Question 5b

Candidate 1 - Mid Band 4

This answer shows some understanding of the text and question in terms of Prospero's relationship with Ariel, Caliban and Miranda (AO1). Some general contextual knowledge is shown (AO3) and there is some appropriate use of quotation from the text (AO2). The answer does not discuss different views (AO5) and though the writing is clear there are several technical flaws; the response is short and covers only a narrow range of points.

Candidate 2 - High Band 4

This answer shows some understanding of the text and question in terms of Prospero's relationship with Ariel, Caliban and Miranda (AO1). Some general contextual knowledge is shown (AO3) and there is some appropriate use of quotation from the text (AO2). The answer does not discuss different views (AO5) and though the writing is clear there are several technical flaws; the response is short and covers only a narrow range of points.

Candidate 3 - Low Band 6

This answer shows a detailed understanding of the question and constructs a well organised argument in an appropriate register evaluating the view of Prospero's misuse of power in a balanced and at times nuanced way (AO1). Specific examples of Prospero's use/misuse of power are discussed in detail with good use of supportive quotation from the text and some focus on the effects of language (AO2). The range of points is quite narrow but the response does consider in broad terms the difference between a 17th century and a modern response to the text (AO5) and some contextual knowledge (for example, with respect to Caliban) is used to good effect though 17th century attitudes towards the usurpation of a divinely appointed king are less secure (AO3).

SECTION ONE - SHAKESPEARE

TWELFTH NIGHT - QUESTION 6B

Candidate 1

Section 1: Shakespeare's Twelfth Night

Q1) The play ends on what is thought to be a good note; almost all of the main characters are happy and in love, excluding Malvolio. Malvolio is generally presented as a bad character, hence the name Malvolio which means bad. He is constantly portrayed as selfish, cruel and obsessed with himself. After he is tricked by Maria; Sir Toby and Fabian convince Olivia that he has been possessed leading to Malvolio being locked away in a room without light. It is at this point when the audience may begin to sympathise with Malvolio, in the end he only wanted the same as every other character in the play.

Malvolio's portrayal constantly changes, he is often presented in a negative fashion before Shakespeare shows the audience that his character is in a state of unhappiness or even desperation. We can clearly see this when Malvolio is reading Maria's letter, "I will have Sir Toby removed from my lady's house", followed by "I am happy" is what leads to the confused characteristics of Malvolio. Upon stating that he would like to remove a fairly neutral character from a household he does not own reveals Malvolio's selfish and dark character; however, when he tells the audience that he is happy we are led to believe that this is a rare occurrence and that he is miserable or depressed the rest of the time. In the Globe Theatre's production of Twelfth Night, Malvolio's actor lets out a sigh of relief hinting that he has been restrained in his own melancholy for quite some time and the love from Olivia was what set him free.

Following on from this point, the Sir Topaz scene is another great example of how Malvolio's character is being marginalised despite the fact that he has committed no real crimes. The fool known as Feste acts as the voice of Sir Topaz who attempts to convince Malvolio that he has gone mad. Malvolio asks for paper and a light source, however Feste (acting as Sir Topaz) tells him that "there is plenty of light". Eventually Malvolio manages to get his letter to Olivia, who soon realises that he was tricked by Maria. At this point all of the characters are happy and upon Malvolio's return the characters who had him locked away apologise, but are not punished.

At this point the audience will start to sympathise with Malvolio, he was punished for no reason yet the characters who had him locked away remained happy and unpunished, this injustice is most likely what sparks Malvolio's fury and hatred at the end, stating that he will "revenge the whole pack of you!". Shakespeare chose the word pack as it connotes wild animals such as Wolves. Wolves hunt as one, this could be suggesting that all the characters were 'hunting' Malvolio to ensure his unhappiness. Overall I believe that Malvolio should receive sympathy as he never hurts anyone, yet it would seem that it is every other character's goal to hurt him.

SECTION ONE - SHAKESPEARE

TWELFTH NIGHT - QUESTION 6B

Candidate 2

Plan 1.) "I'll be revenged on the pain of you" letter
 "Go hang yourself" torture
 "I am not of your element"

1.) Shakespeare's "Twelfth Night" is considered to be a comedy however analysis into the play, particularly on the character of Malvolio, shows the play to be a problem play as Malvolio does not get a happy ending.

In the Shakespearean era, when this play would be performed, Malvolio would immediately be booed on the stage, also seen in the 'Globe on Screen' adaptation of the play, as he is a "Puritan". The term "Puritan", although not a derogatory term, is treated as one evoking sympathy in the audience as they are given an immediate negative impression of him. As well as this negative image placed in the audience's mind, the way other characters treat Malvolio increases the sympathy felt. The 'Globe on Screen' version showed other characters, namely Olivia and Maria constantly attempting to lengthen the distance between themselves and Malvolio. This act, although relatively minor is just one of the frequent digs at Malvolio, creating an air of sympathy for him.

On top of the small jests towards Malvolio, there are at the performances sub-plots, which are large jokes on Malvolio to humiliate himself. The "device" planned by the lower characters, Sir Toby,

Maria, Feste and Fabian, sets out to end any chance Malvolio had with Olivia and ended up putting him in a ^{dark} cell, with the other characters claiming he was mad. The word "device" ^{was} used to describe the letter ^{designed} ~~used~~ to alter Malvolio's actions. This suggests that it wasn't an innocent jest, but a "device" used to ruin Malvolio's life. This ~~proves~~ ^{shows} ~~that~~ ^{that} the audience's emotions towards Malvolio as he is mistreated and treated like an animal. After convincing Olivia to let him out the ~~cell~~ cell he screams "I'll be revenged on the power of you". This further animalistic imagery, in line with Malvolio being "caged" evokes large amounts of sympathy for him. **A3**

The mistreatment of Malvolio throughout the "Twelfth Night" stands in line with the statement that "In the end, the audience sympathises with Malvolio" however there is the argument that the characters were justified in their actions.

The start of Malvolio's name, "Mal", means bad in French. This negative imagery, created straight away presents Malvolio as a bad character. Malvolio's exclamation about being "revenged", perhaps justified, goes against his religion as revenge is a sin. ~~as~~ He also tells the other characters in the play to "go hang" themselves. This is crude ~~and~~ ^{disregard} of religion and is also very rude. ~~and~~ Although his words ~~may~~ have reason

behind them, they are weak and uncalculated for, drawing back some sympathy the audience may have felt for him.

Malvolio is presented as an unlikable, arrogant character in the play, suggesting that his treatment served him right. He claimed that his is he is "not of your element". This statement gives Malvolio an air of arrogance and creates a sense of dislike within the audience. As well as this, Malvolio's pestering nature towards Olivia, although kindly rejected creates more distance between him and the other characters than the audience as well. Malvolio's personality withdraws some sympathy the audience may have for him as he is presented as cocky, arrogant and the language he uses is foul.

Malvolio is a key character in "Twelfth Night" as he is one of the two characters that doesn't receive a happy ending. Although he brings some of the hatred upon himself, due to his actions and personality, the actions done to him are worse than he deserves. All in all, although Malvolio is presented as a negative character at the start of the play and his actions ensure that, he is treated wrongly, and by the end of the play, evokes sympathy from the audience ~~and~~ audience due to his lack of a happy ending.

SECTION ONE - SHAKESPEARE

TWELFTH NIGHT - QUESTION 6B

Candidate 3

Section 1

Shakespeare-Twelfth Night

Shakespeare portrays Malvolio as a complex character in the play who is blinded by self-love. His portrayal throughout the play becomes the catalyst of the confusion and hatred felt by the reader towards him and Sir Toby's humour as his punishment. However it is the mistreatment of Malvolio which makes some critics believe that 'Twelfth Night' in fact is a tragedy.

Towards the beginning of the play, Malvolio's introduction to the ^{audience} is abrupt depicting his lack of importance in the play. However, when he interacts with other characters, his personality is revealed as an over-confident, self-important man. At some point the audience sympathises with Malvolio after being exposed to his state of urgency to be regarded as something more.

In addition, his dialogue completely alters the audience's view of him. 'Go hang yourself' it becomes evident of his craving of power and authority. He asserts his non-existence control over other characters in the play. Ultimately, he becomes recognised as an obnoxious and arrogant man who is responsible for his own state and deserves no sympathy.

Furthermore, Shakespeare distances Malvolio from the rest of the characters to emphasise his isolation. 'I am not of your element'. This indicates Malvolio's overbearing and destructive nature as he does not believe he fits in with the likes of Maria and Sir Toby. This again contributes to the dislike felt by the audience. However, the point could be perceived as a hidden message revealing Malvolio's place in society. He appears to be the only ~~character~~ character who does not get along with anyone else in the play. His inability to interact in an appropriate manner with other characters becomes a source of perhaps his self-pity and isolation.

On the other hand, pity begins to build up for Malvolio whilst his fate is being determined by Maria. She uses a 'Gall' and 'Goose-pie' to stage a letter from Olivia which would express love for him. 'Gall' is the sink that fountain-pers were dipped into and is often described as bitter. Metaphorically Maria's construction of the letter indicates a play of Malvolio's emotions as she creates and controls his luck and faith within her hands. It could be argued that Malvolio's personality has been shaped by his mistreatment. However, one could also allude to the reference of the play right. It seems as if Shakespeare is taking responsibility for

what is happening to Malvolio, portraying that Malvolio was doomed right from the start and deserves the pity of the audience.

Furthermore, Malvolio's humiliation becomes for some audiences appears as a humorous source of punishment. For others, it becomes the deterioration of Malvolio's character. 'yellow cross gartered stockings' this becomes a mutation of Malvolio's modesty and control and becomes a sickening display of over-achieving ambition. Malvolio's emotions are played with to create humour for both the audience and characters.

Some critics believe that sympathy is most likely derived from the audience when Malvolio is clocked up. He is confined in a classroom left with nothing but his humiliation and is slowly stripped of any layer he had for protection. As a form of punishment, he is being driven to insanity and at this point in the play, the audience cannot help but feel sympathy as his suffering see's no end. As Malvolio claims that 'I will get revenge on the whole pack of you'. This emphasises that Malvolio was preyed on like a animal. At first he was played with to make him more vulnerable and easier to torture. Then attacked for real. It emphasises Malvolio's innocence and foolishly's this

attitudes towards other people in the play
it then becomes evident that ^{Chivalric} ~~sympathy~~
too deserved sympathy all the way through.

MARKER'S COMMENTS

Responses to Question 6b

Candidate 1 – Low Band 4

This answer presents some straightforward arguments (AO1) concerning the audience's potential shifts of sympathy towards Malvolio with some supportive textual detail/quotation and a reference to a performance (AO2) though there are technical errors in the writing. There is little evidence of different interpretations (AO5) or contextual awareness (AO3) in what is quite a short response, but there is some evidence of competence and the textual detail lifts this into band 4.

Candidate 2 – High Band 4

This is a securely competent response, though the opening is not entirely convincing in suggesting that Malvolio's Puritan status would create sympathy in the Shakespearean audience (AO3). Straightforward understanding is shown of the way Malvolio's character may distance the audience and how his treatment towards the end of the play is abusive and arouses sympathy (AO1). Some textual detail is cited and there is use of quotation (AO2) and a performance is referenced. The argument is informed by a sense of debate and interpretative possibility (AO5).

Candidate 3 – Secure Band 5

This answer shows good understanding of the issues raised by the question and the potential shifts of sympathy towards Malvolio experienced by audiences (AO1) (however, it is not tenable to describe the play as a tragedy – 'dark comedy', possibly). Some good detailed reference to episodes in the text and some use of quotation, though analysis of effects of language, form and structure could be developed (AO2). Does engage, in broad terms, with different interpretations.

SECTION TWO – POETRY PRE-1900

CHAUCEER – THE MERCHANT'S PROLOGUE AND TALE - QUESTION 7

Candidate 1

7)

PLAN:

- Portrayed as NOT TYPICAL COURTLY LOVER:
 Wants to die → not a 'noble knight'
 ↳ 'lettre'
- Portrayed NOT DOING BRAVE DEEDS
 ↳ 'lettre...' } May is the one who castrates the
 ↳ 'sickness' } who needs her
 ↳ IRONIC to herself
- PORTRAYED AS THE 'NADDRE'

Throughout this extract Chaucer portrays Damyan as a lone-sick and due to May and Januarius's marriage and ultimately as subverting the stereotypical idea of a courtly lover as he appears weak and ill.

The opening line 'This sike Damyan' portrays Damyan as immediately subverting the typical ideals of a courtly lover. Chaucer immediately portrays Damyan as being weak and ill as a non-stereotypical courtly lover through words such as; 'sike' and 'sickness' which emphasise his crippling desire for May. This is further demonstrated through the idea that 'he dyeth for desyr'. The alliteration of 'd' emphasises his desperation and longing to be with May and uses the extreme image of dying in 'dyeth' to support this. The pilgrims who were listening would have found this ironic portrayal of a courtly lover by one of the pilgrims who is 'ravished for his Lady May' as he is not a knight.

Merchant extremely humorous ~~and~~ as they would have identified the lack of courtly lover characteristics.

In addition to this, ~~Chaucer~~ ^{the Merchant} further explains Damyan's actions of 'in a letter wrote he at his sorwe' ~~which~~ portrays Damyan as being weak ~~and~~ through; 'in a letter wrote he at his sorwe'. This, again, subverts courtly love as this is the most noble act that Damyan carries out, ~~and~~ however, even this is subverted as it is May who orchestrates the meeting due to her 'pitee' for him. However, ~~this becomes~~ ^{it becomes} evident that it is not an act of 'pitee' or charity but ~~that~~ ^{it} leads to the eventual cuckolding of January, which is, again, organised by May who makes a copy of the 'wiket' out of 'warm wax' for ~~the~~ ^{January's} garden. Thus this is a ^{characteristic} ~~typical~~ portrayal of Damyan in 'The Merchant's Tale' as he does not fulfill the ideals of a courtly lover.

~~In~~ Additionally, the idea of Damyan being ~~to~~ ^{crippled} by his love in ~~the~~ ^{the} ~~case~~ ^{of} ~~his~~

Additionally, this portrayal of Damyan writing a 'letter' is ~~pe~~ characteristic and the audience is warned previously by the Merchant of Damyan's intents as he is described as an ~~a~~ ^{and a} 'naddre'. The use of the animalistic imagery of a snake ^{in 'naddre'} would have immediately reminded

The pilgrims of the time of the serpent in the garden of Eden. This, in conjunction to January's 'garden' and 'paradise', would have resonated heavily with the pilgrims and ~~they~~^{it} would have been waiting for heightened the anticipation for January's fall. Further to this the image of a serpent is as suitable as Damyan hides under a bush when he's waiting for May in the garden which, again, would have immediately reminded the pilgrims of Eden.

Further to this the rhetorical questions '... That Damyan entendeth next to me?' and 'is he ay syke, or how many this bityde?' would have an extremely ironic as January asks them and is upset that his 'noble' servant is not present. However the audience ~~is~~ are aware that it is due to Damyan's 'sickness' is due to May and ~~this pain,~~^{the Merchant} the ~~lady~~ May... Thus ~~creating~~^{the Merchant} great irony and emphasises the idea of Damyan as a 'foe'. This further highlights January's deluded nature.

Thus, this portrayal of Damyan is characteristic of 'The Merchant's Tale' as it consistently subverts the idea of ~~Damyan~~^{Damyan} as a courtly lover by portraying him as weak and sick with desire for May. In addition to this it highlights the idea of Damyan as the ultimate downfall.

(
of January through supporting the idea
of him as the snake in the garden
of Eden.

SECTION TWO – POETRY PRE-1900

CHAUCE – THE MERCHANT'S PROLOGUE AND TALE - QUESTION 7

Candidate 2

7. Plan: Parody of Courtly Love.
 "for which..." → "in the throny" → not very romantic → scene in the tree. Duckhold him → "gentil squier" → "by my trouthe!".
 → Not very romantic.

Chaucer presents a parody of Courtly Love (throughout this tale) by using Damyan and May's affair, and shows Damyan to be merely a shadow of the normal, noble courtly lover who never quite attains the lady.

Chaucer sets up the theme of courtly love, but parodies it. In a normal courtly love story the noble man would perform a series of brave or noble deeds in order for the unattainable lady to look kindly on him. However, in Chaucer's tale Damyan does get what he wants and cuckolds January in a tree. The couple's intents are not very romantic, and it is a pairing formed by lust and sexual desire more than anything else. Chaucer also highlights the age difference between May and January by describing the scene at the end of the tale up the pear tree, describing the action crudely and abusively: "in the throny". This can be contrasted to January on the wedding night when he "laboureth", suggesting a much longer, more difficult process.

The Merchant describes how Damyan wrote a letter to May and put it "in a pur of sylk". While romantic, this is no noble deed and makes Damyan seem a little effeminate. All that Damyan does to attain May's love is give her this letter, and

Chaucer is sharing that Damyan is a pathetic parody of a courtly lover, which is slightly comical, and the pilgrims listening to the tale may have found this funny.

The Merchant uses romantic, delicate imagery: "The moon 'leyed it at his herte". This is ironic because it is the language of courtly love, which is not really appropriate here. The Merchant also creates irony and humour when he says of Damyan: "So brenneth that he dyeth for desyr, / For which he putte his lyf in aventure", as he risks nothing for May as she willingly bends to his desires.

May is described as: "fresshe lady May" which becomes ironic later as she is shown to be deceitful and cuckolds January. This the word: "fresshe" is used throughout the tale but gains increasing irony as the ~~the~~ story progresses and May becomes less and less innocent.

January is described as a "goode man" although he doesn't really appear. This is way for much of the tale but is instead often presented as a dolt lecher preying on May. He is also presented as a failor as he keeps the key to the walled garden and when he goes blind he holds onto May's hand the whole time, in fear that another man may steal her as he is so jealous. The Merchant uses the rhyming couplet: "dilect and willet" to describe the key in the lock, which is onomatopoeic and sounds like the key turning in the lock.

This feeling of distaste for January is however a little offset by a potential for the pilgrims to feel

sympathy for him, as Damyan takes May away from him who he thought would be his "paradise on earth." January speaks so highly of Damyan in this extract: "He is as wise, discreet, and as secret / As any man of his degree / ... and ever servy-able". This shows January has genuine feelings of warmth and admiration for Damyan, making the pilgrims feel more compassion for him when he is cuckolded, as they may feel he doesn't deserve it. It also highlights the fact that he is completely unaware of what is happening behind his back.

Thus, through the use of the Merchant as a mouthpiece to tell the tale, Chaucer creates layers of irony which continue through the tale, and sets up the parody of courtly love in this extract as a theme which continues until the end of the tale.

SECTION TWO – POETRY PRE-1900

CHAUCER – THE MERCHANT’S PROLOGUE AND TALE - QUESTION 7

Candidate 3

7 Plan

Context - "sickness" - pathetic. throphraustus.
strong LA - "no other cause"
Mr. Bathos ~~flabiate~~ lyrical, exagg. Contrast with reality "lay"
Context - "let hire go" women was 3 chav misogynistic
4th Intro 2 gentl - used for Mag "I am a gentl woman and"
"monly" - ~~irony~~ ^{low} ~~irony~~ x2
shorter / shorter = pathetic. "naddre"

Damyan is merely a narrative device in Chaucer's 'The Merchant's Tale'. The character is not developed but is instead used to provide the temptation for May and to accentuate the irony of January's lack of judgement and foresight.

In this first mention of Damyan, the Merchant ironically introduces him as "a gentil squier", knowing how the story will end and therefore teasing his audience of fellow pilgrims. January believes in Damyan's loyal service to him and is adamant that "Noon oother cause myghte make hym targe". The lack of loyalty in Damyan is played on by Chaucer through the device of the Merchant as part of the Canterbury Tales when he "goeth to Januarie/as lawe as evere dide a dogge for a bowe". Dogs are symbolic of faith and loyalty; qualities that Damyan does not possess. The irony of the word "gentil" is highlighted near the end of the poem when May says: "I am a gentil woman and no wench" whilst signalling for Damyan to climb the tree in which she will cuckold January.

The first lines of ^{the} extract are elaborate and lyrical language, used by the Merchant to contrast the image of Damyan a contemporary audience would expect from the

well known construction of the Tale of courtly love, to his character in reality. Damyan is a pale shadow of the expected courtly lover who shows his love by performing brave and heroic deeds for his love. Instead, Damyan "wroot he al his sorwe, / In manere of a compleynt or a lay". The writing of a short love song is incomparable to heroic deeds and therefore Chaucer creates great humour by parodying courtly love using Damyan and May.

Heroic couplets are used by Chaucer in the Canterbury Tales. Rhyming couplets of decasyllabic iambic pentameter ~~are~~ were a grand form of writing, or as it was most common at the time, speech. When the Merchant speaks lines of a lower, baser content, the verse form becomes ironically unfitting. The pathetic descriptions of Damyan's "siknesse" are therefore comical for an audience who would have been aware of the concept of courtly love tales, and common forms of verse.

Damyan is described by the Merchant to be "manly, and oek servysable." The irony is twofold here as "manly" is clearly not appropriate for a man who "almost swelte and swooned ther he stood" because he was "ravissshed" for May. "Ravissshed in a trauunce" is also used for January to highlight that both characters have only sexual desires in mind. The second irony comes from "servysable" as it is clear that he does not serve his master well, but ironically does go on to serve May's wishes in the tree: "And sodeynly anon this Damyan / Gan pullen up the smok and in he throng."

Damyan views May as a sexual object that can be won and taken. January does also, as shown by the way he selected her by a "mirour polissshed bright" set in a "commune market - place". This has connotations with hunting as the predator of January hides himself to find his prey of choice and May has no choice or power to refuse. The treatment of

women at the time was often like this as their social position was lower than man's on the Great Chain of Being, which outlines that they must obey those people above them. After four days, May is "lat" to "go to fæste". The word "lat" shows January's possession of her and it foreshadows the control he will exert over her. The audience realises by the end of the poem that Damyan is no more a suitable match for May than January is, but they are left to wonder how Damyan would have treated May. The overall view of women from the Merchant's perspective is one of deceit and betrayal and one of the most comments of the "sleightes and subtilitees of womman". According to Damyan's "desyr" in this passage, it is likely he would follow the chauvinistic views of the Merchant that are so framed upon by the Wife of Bath.

The Merchant ironically portrays Damyan as a weak outline of the courtly lover and therefore only produces a comedic humour amongst the pilgrims rather than the sympathy they may normally feel with a noble and heroic man, fighting for the "pitee" of an unattainable woman. Chaucer uses Damyan as an "naddre" to tempt the woman in the ongoing theme of the Garden of Eden throughout the poem. His power to ^{tempt} ~~take~~ May away from January and enfold ^{his master} ~~him~~ in his own garden is the only ^{true} power he really possesses in this tale.

MARKER'S COMMENTS

Responses to Question 7

Candidate 1 – Low Band Five

The answer does show some understanding of the way Damyan is presented and satirised as a courtly lover, but understanding is not consistently secure (AO1) – his sickness and extreme emotions are satirised but they are typical characteristics of a courtly lover. Apt connections are made to rest of text (AO4). Some evidence of a very competent attention to AO2 effects (alliteration, allusion to Eden, rhetorical questions, animal imagery) which secures a top band 4/borderline 5, though more attention to layers of irony in the language could have secured a higher mark, for example, his relationship to the 'fresshe lady May', Damyan's comparison with the 'goode man', Januarie and whether or not he is a 'gentil squier' and 'servysable' – to whom?

Candidate 2 – Secure Band Five

This is a good answer, satisfying all the AOs at a secure band 5 level. There is a clear line of development in the argument, using an appropriate register, which responds well to the ironic perspective in the extract (AO1). There are examples of some effective AO2 analysis, although here there is room for more development in the analysis of the effects of language, religious allusion and verse form (AO2). The answer makes apt links in appropriate detail to other parts of the text (AO4) and shows some good understanding of the significance of the courtly love context and shows some acknowledgement of the context of reception (AO3).

Candidate 3 – Band Six

There is some excellent understanding in this answer of the way Damyan is presented ironically as 'gentil', the encouragement of the audience to be amused by his hiding away a 'lay' next to his 'herte' and the lustful nature of his 'desyr' (though, of course, his languishing in love sickness is a courtly tradition, not acknowledged in this answer). There is some excellent analysis of AO2 effects – ironic use of 'gentil' and 'servysable', the use of couplets and the connotations of 'lat'; though links to rest of poem are good and appropriate (AO4) more close attention to this extract would have achieved a higher mark.

SECTION TWO – POETRY PRE-1900

TENNYSON - QUESTION 10

Candidate 1

10) In 'Maud' written by Alfred Lord Tennyson the portrayal of the speaker is of his resentment of people and society. These ideas are continued throughout 'Maud' and are major themes within the poem and the speaker's battle within himself.

The language the speaker uses are of negative connotations throughout this extract "sich, am I sich of a jealous creed?" He uses this language to exacerbate his feelings towards society and we get a clear idea from the basis of language ~~that~~ he uses. He uses words with negative meanings such as "poisoned" to enhance his anger and dismay. Tennyson's language highlights his ideas of society and the idea that the rich take from the poor "This raw-male lord, whose spearhead plucks the slough net from the village's head?" By finishing the line as a question he is almost questioning his act alone, with questioning himself, which he does at the beginning of stanzas 1 and 11, "Jealousy breeds" and "What, has he joned my jewel at?" This is effective as it

demonstrates his confusion and disgust. Society plays a big role throughout 'Maud' as Tennyson often discusses society and corruption. It comes across that the speaker is jealous of wealth and acceptance in society but is more focused on the acceptance of Maud's brother. "But he would never brother's acceptance be" Throughout 'Maud' we learn of the story between the speaker and Maud and the troubles facing them, ~~from~~ the troubles being Maud's brother disappointing and Maud's father having business with the speaker's father.

The speaker appears to be mesmerised by the idea of wealth "Bright? what is it he cannot ~~be~~ buy" This could link to the difference in social status and feeling as if he isn't good enough for Maud. The speaker expresses his disgust at people and society on many occasions and the language used illuminated the idea of ~~self~~ contempt "At war with myself and a wretched race" This links to the context at the time and the war being in full spin along with

the fact that he thinks we's better than this 'wretard race' being people in society. At the end of the last stanza he mentions 'lives to this again' "for each is at ~~work~~ war with himself" ~~this~~ this imagery and imagery is very powerful and effective in showing the speaker's anger and resentment towards people and society from past experiences. This highlights key ideas about society and his feelings towards it, at the time he was very rich and the poor were extremely poor and the speaker writes from experience and is very passionate about his critical view of society.

Tommy's portrayal of the speaker's resentment shows his views of people and society at the time, he ~~does~~ does this through imagery and the use of imagery. This extract links directly to the rest of 'novel' ~~as~~ as we see his resentment throughout.

SECTION TWO – POETRY PRE-1900

TENNYSON - QUESTION 10

Candidate 2

Section 2

Q10)

The speaker in this extract evidently resents people and the society in which he lives in and this is evident through the language and imagery which he conveys.

In the first verse of this extract, the first line consists of the words 'sick' twice and this word is later repeated at the end of the second section as well. The fact that this word is repeated so often, emphasises the speaker's feelings and causes the whole description of society to be laden with negative connotations so the idea of the speaker's disapproving attitude is prominent throughout the extract.

The speaker often speaks negatively of the rich, higher class members of the society and uses more sympathetic language when referring to the poor. He says, 'This new-made lord, whose splendour plucks the sun from the villagers head?'. This use of imagery is current and relevant as it is descriptive of events going on in that time period. He uses a simple action of stealing someone's hat to suggest a further, more serious instance of theft where a huge difference in their lives are evident. Here

the wealthier people are presented as thieves, ~~who have taken the poor people's money~~ and the poorer people are sympathised with. Undisputed he is aware of a corrupt society.

The speaker says this 'new-made Lord' and ~~the~~ later on, 'New as his title'. The use of the word 'new' suggests these people have not come from privileged, high up in society ~~backgrounds~~ backgrounds and therefore the speaker could be suggesting they are unworthy and the only thing separating them from the rest of society are their titles. This differs from Maud as ~~her~~ her family background is portrayed and it is evident that she has come from a solid, valid family as the speaker catogenises himself with her and often refers to the fact that they 'grew up together'. This idea that they are people are unworthy of their status' and have not ~~earned~~ ^{earned} their lifestyle is emphasised later on where the speaker puts forward the rhetorical question 'Bought? What is it he cannot buy?' This suggests that the only thing extinguishing them against the rest of society is the fact they are money and have little to

do with their backgrounds and righteousness.

He also links this corrupt society to war and uses the imagery to explain his feelings towards it, saying 'For each is at war with mankind'. This links to the context of the poem, Britain being at war with Russia during the Crimean war, and he suggests that even without this literal war, mankind is still figuratively battling society and modern times.

When referring to the members of society whom he does not approve of, they are often referred to as males, ~~the~~ repeatedly using the pronouns 'his' and 'he'. The ~~the~~ speaker never directly criticizes any female character and this could link to his ~~poor~~ feelings towards man as he believes her to be 'perfect' and idealises her in previous extracts of the ~~poem~~ poem. He ~~the~~ presents women as more fragile than men and says 'set their voices lower, and soften as if to a girl'. This suggests women are more sensitive to men and perhaps indicates they are inferior as they do not possess cruel or selfish intentions. He seems to refer to males in society as having.

SECTION TWO – POETRY PRE-1900

TENNYSON - QUESTION 10

Candidate 3

In this extract, it is not clear from the start that the speaker has a sense of resentment for society as a whole as Tennyson mainly writes about the speaker's feelings towards the new lord and his family. In addition to this, it's clear that he feels the complete opposite way about Maud, which is typical of most of the text, however he then writes about the war in a mocking, negative way which shows his disgust for mankind but is a big contrast to how he discusses it at the very end of the piece.

Tennyson portrays the speaker's negative feelings towards the "new-made lord", very vividly in the first stanza, and part of the speaker's resentment may be taken from Tennyson's own life. Tennyson's father was disinherited at a time when the industrial developments in the country meant that some people became newly wealthy, therefore, when the speaker opens with the question of whether he may be sick "of a jealous dread", this could be a reflection of Tennyson's feelings as he saw men from poor families gain sudden wealth whilst his family, who had previously been well off, struggled greatly with financial issues. Tennyson writes that the lord is "rich in the grace all women desire" which shows the importance of money in attraction in

1800's society ~~but~~ but also, may be linked with Tennyson's famed "desire" for Rosa Baring who is thought to have been a large inspiration for Maud.

Though the speaker does go on to create a more negative atmosphere when discussing the way the way in which Tennyson writes his thoughts about Maud shows that he doesn't resent all people as Maud is almost his entire purpose in life after the death of his parents as she shows him affection. The language Tennyson uses to talk about Maud in this extract is certainly typical of the rest of the poem. For example, Tennyson often uses the image of jewels to describe the speaker's feelings towards Maud. In this extract, the speaker actually refers to her as "my jewel" and this metaphor emphasises his love of her extreme beauty. Near the beginning of the text when the speaker first talks about meeting with Maud, Tennyson writes that the grass became like an "emerald" and the sea like a "sapphire". This continuous motif helps to emphasise that the speaker is completely positive when he is around Maud as even his surroundings appear more beautiful in her presence.

Tennyson's use of negative and positive language when discussing two different characters in this

extract is typical of the rest of the text as the speaker constantly compares himself to jewels and flowers and appears to feel a strong sense of resentment for all other people. The feelings the speaker presents in this extract and the poem as a whole may be some reflection of Tennyson's own difficult life experience and his belief that love was of the highest importance.

SECTION TWO – POETRY PRE-1900

TENNYSON - QUESTION 10

Candidate 4

Discuss Tennyson's portrayal of his speaker's resentment of people and society in the following extract from *Maud*.

Immediately, from the first line of the extract we can see the 'resentment' of the speaker. "Sick, am I sick...?" The interrogative paired with the repetition sets the tone as one of uncertainty and illness. *Maud* contextually reflects the Victorian Era, a time of industrialisation and sickness and new money from factory work. "New-made Lord" is juxtapositioned with "plucks" - almost onomatopoeic, it suggests that the 'new-made lord' just takes what he wants, as if it is easy. This idea is emphasised through the ~~personal~~ noun "new-made" as if it were easy for him to become a lord who lives in 'splendour'. This idea is later juxtaposed by the imagery of "blackest pit" and "grimy nakedness" which utilizes colour to create an image in the reader's mind of the hardship of working in a mine. The language "grimy nakedness" connotes a dirty state that epitomises the contrast between the "new-made lord" who is rich due to his workers, who suffer as a result.

This extract of *Maud* has links to ~~later~~

earlier parts in the text "blood red leath" and "red ribb'd" belong to the same lexical field as "sullen-purple moor", with all of the phrases ~~do~~ connoting ~~a~~ violent, ~~or~~ bloody, rich ~~and~~ imagery. This type of imagery is characteristic in Maraud, as it is typically contrasted with imagery of jewels, light, and stars, which run as a common theme throughout. "Jewel" and "gold" are similar to early references "gemlike", "million emeralds" and "ruby bidden". - Utilising the hyperbole of "million" is demonstrative of the sudden excess of wealth, however, in this part of Maraud, the speaker suggests that the wealth belongs to the rich "first of his noble line" and the poor will remain poor;

"Play the game - kays" is symbolic of this idea, that you would remain poor unless you earned the money, that being rich is like a game - "evanescent through play".

The contrast found between the two ideals suggests an air of distaste towards the class split during the Victorian Era.

Looking at structure, the extract takes an irregular rhyme scheme; ABCA, BDCD...etc, that emphasises the imbalance that the speaker finds in society. Clearly he finds unfairness through war. Crimean War took place whilst

manuscript was written, "poor little Army" utilizes degrading language such as 'poor' and 'little' to show how they were mocked by the upper class at the time, and further influenced by religion; "preacher" and "bread-brimmed hawker of holy things" is comical through the generalisation of religion, emphasised by the alliteration.

The speaker epitomises his thoughts on society in the final lines of part III.

"For each is at war with mankind" Clearly conveys the negative change in society due to the war as well as industrialisation.

"Each" suggesting that it is a personal metaphorical battle against one another ~~and~~ and against the world.

MARKER'S COMMENTS

Responses to Question 10

Candidate 1 - High Band 4

This answer shows a competent understanding of the extract, its negative tone and bitterness towards society (AO1) and shows some evidence of an analytical response to language (AO2). Connections are made to the rest of the poem although these are not tightly anchored (AO4). Writing is clear, though technically flawed, in a generally appropriate register but overall the answer lacks the close detailed attention to the text, the effects of its language, imagery and verse form, and the adequacy of coverage of the extract to press Band 5.

Candidate 2 – Low Band 5

This answer shows a secure understanding of the speaker's attitude towards aspects of society, although does not sharpen its focus to a consideration of the specific 'people' - the suitor, the grandfather, the preacher and even the speaker himself (AO1). There is some evidence of close AO2 analysis of effects of language and there is a reference to social/political context (AO3) and connections are made to the rest of the poem (AO4). A sharper focus on textual detail and its analysis would have secured a mark higher in Band.

Candidate 3 – Good Band 5

This answer shows a very secure understanding of the extract (AO1) and its relationship to the rest of the poem (AO4) and context (particularly biographical context) (AO3). There is evidence of good close analysis but the candidate does not make this central to the answer given that the dominant AO in this task is AO2. The overall level of understanding, register, control of expression and evidence of nuanced reading is of sufficient quality to merit good band 5 marks.

Candidate 4 – Secure Band 6

This is a succinct, fluently written and well-structured response (AO1). It is consistently detailed and analytical in its approach drawing on a range of technical concepts to reflect upon the language and imagery (and, in a place, verse form) used (AO2). Good detailed links are made to the rest of the poem (AO4) and there is an assured awareness of context (AO3). Overall, this is very secure Band 6 achievement.

SECTION TWO – POETRY PRE-1900

CHRISTINA ROSSETTI – QUESTION 11

Candidate 1

The title 'Twice' itself suggests relates to the speaker giving of her heart the second-time, to God being much more successful than the first.

Through the first half of Rossetti's poem she displays the struggle of earthly, human love. ~~She~~ The speaker desperately calls out for her lover: 'O my love, O my love' a call of plea to him in which he doesn't respond as she repeats it twice. The speaker of the poem attempts to 'talk to her lover but then as a woman (in terms of context) realises she doesn't have this opportunity. 'women's words are weak; / you should speak, not I.' ~~Rossetti~~ The speaker is shut down from speaking to her lover due to her status as a woman.

Her fatherly love is portrayed as temporary: 'with a critical eye you scanned' the speaker suffers from unfair judgement from her lover. He judges her as if she is an object to be

~~crossed. Here, Remy~~

The giving of her heart to another human only leads to it breaking in unwise hands: "No you set it down it broke". Rossetti has portrayed earthly love as dangerous and unpredictable. There is no sense of security in the universe with God.

In the second half of the poem the speaker moves to heavenly love in which she 'trusts' God's. The tone of the poem has now changed to a ~~more~~ more calm, a large contrast to the speaker's courageous self at the beginning of the poem. The calmness relates to the idea of heaven (and heavenly love being peaceful). The speaker feels at ease because she trusts God: "won't you judge me now". The speaker almost invites on God's judgement of her. This religious element is typical of Rossetti in that she was a strong believing Christian.

herself, ~~rested~~ which is why
she has encouraged her
portrayed heavenly love in
such a positive light. -
Smile though you and I may
sing singing is usually
associated with happiness
which is what the speaker
now feels after putting her
trust in God. The security the
speaker has has brought
her a sense of happiness and
~~and relief from the troubles~~
~~expressed~~.
relief from the troubles of
heavenly love.

The poem also has a very personal tone in which the speaker displays her raw emotions. The idyllic ~~early~~ ~~early~~ ~~early~~ heavenly tone of the poem is an allusion to the speaker's love connection under the "eye of God": "I take my heart in my hand". The speaker pines for what belongs to her unlike how she did with the earthly love: "O my love". The imploring tone of "O my love" is familiar in other pieces of Rossetti's work such as Echo: "come to me in my dreams" →

The desperate 'beg' for the other, lower in ~~both poems~~ 'Twice' particularly doesn't provoke a happy response. However calling out for God does.

The contrast of earthly love to heavenly love in the poem is clearly shown by the speaker's complete change in attitude. With her lower in earthly love, being ~~judged~~ judged meant being seen negatively which is not the case in the heavenly love. In addition, the speaker insists on ~~God~~ God holding her heart because she has a sense of security with him: 'Yea, hold it in thy hold'.

Conclusively, Rossetti has portrayed heavenly love ~~as a way in which people can find~~ as a safer ~~and~~ way to love compared to the pain that can accompany earthly love. 'Twice' overall conveys the second love as a happier and more successful one.

SECTION TWO – POETRY PRE-1900

CHRISTINA ROSSETTI – QUESTION 11

Candidate 2

"Let me live or die"

2. Christina Rossetti portrays love through three ~~characters~~ personas. The speaker, the speaker's lover and God, the intimate lover.

The first half of the poem focuses on the speaker's love for her lover -

written in the past tense. The speaker appears to maintain

control of herself while she 'took' her 'heart' in her 'hand' in an

aggressive manner. ^{conveyed with an ominous tone.} This visible aggression could be a facet enhanced

in her character, to portray the intensity of her love. This sense of

control is typical in Rossetti's poetry especially through the

poem(s) 'Maude Clare', where the speaker claims that "I'll love

him when he loves me." This self confidence and self worth

brought out in the feminine ~~ant~~ protagonist, in both poems,

creates a sharp contrary effect to those women in society

during the Victorian Era. In 1859, Rossetti often ~~helped~~

helped out with the 'fallen woman'. This close

relationship with what seen as a weak woman

may have triggered her juxtaposing awareness of self

control, in contrast to ^{and refusal for a boy to take control of her innocence} ~~the~~ the vulnerable female

stereotype common in her society. This is highlighted

through the sarcastic tone of 'yet a woman's words

are weak;' which ^{is} possibly ~~means~~ ^{is} mimicking her ~~lover~~ human lover, who through the

use of alliteration, examines the strengths of women

within the ~~Victorian~~ ^{ultimately,} strict and patriarchal society. ^{if sympathy is created}

There is a strong sense of hesitation throughout the ^{her with a reader from the present} ~~first~~ ^{ere as women did not} ^{have importance} ^{as men did, which} ^{heavily} ^{contrasts} ^{with each} ^{now.}

first ^{three} ~~two~~ stanzas which indefinitely heightens the implying

tone, and ~~to~~ ^{as} ^{men} ^{did} ^{which} ^{heavily} ^{contrasts} ^{with} ^{each} ^{now.} ^{as} ^{men} ^{did} ^{which} ^{heavily} ^{contrasts} ^{with} ^{each} ^{now.}

speaker's love for her human lover. The speaker ~~cannot~~

assesses how she 'brave' but 'he did not wince' magnifying

her physical state rather than emotional state. This

also deeply intertwines ~~society~~ the societal factors of

the Victorian era as a woman was seen to be 'weak'

if she did not possess a male companion - explaining the use of the word 'broke'. Yet Rossetti, whose personal characteristics are evident through the speaker, is usually typically unphased by the opposite gender, due to priorities of God and religion faceted in her life. Surprisingly, a weakness is struck upon the lover as the male gender role is no longer a stigma and a form of stability, but something that can be furnished by a confident man, such as Rossetti himself.

The Second part of the poem alters in subject ~~rather~~ ~~than~~ yet sticks to theme, by examining the greatness of Godly love; furthermore altering in tense, written now in ~~past~~ present tense, emphasising the strength and current ~~strength~~ ~~of~~ ~~friend~~ ~~state~~ ~~that~~ and foreverness that Godly heavenly love provides. Just as per to the start of the poem, where the speaker ~~thought~~ ~~seems~~ ~~to~~ the fate is ~~not~~ ~~bound~~ ~~at~~ ~~to~~ ~~be~~ ~~in~~ ~~the~~ ~~palms~~ ~~of~~ ~~the~~ ~~male~~ ~~lover~~, 'let me live or die' depending upon his acceptance of his love - & the speaker, much like Rossetti, has seemed to realise that the only love worth dying for is the divine ^(love of God that no man on earth can mimic) ~~unwavering~~ ~~and~~ ~~of~~ ~~love~~. This is highlighted through the contrary statement of 'contemned of a man', which ^{unauthorises} ~~unauthorises~~ ~~the~~ ~~human~~ ~~race~~ ~~and~~ ~~man~~ ~~itself~~. Furthermore, ^{also furnishing} ~~furnishing~~ the love that man can offer as in contrary to God's love, can be 'plucked out', emphasising the true weakness of it. The term of endearment '(O my love)' ~~however~~ ~~now~~ shifts to 'O my God'; ~~repeated~~ ~~the~~ ~~diminishing~~ the hesitance ^{the statement by} ~~within~~ the use of brackets and the ~~very~~ ~~letting~~ dash replaced with a ^{cautious} ~~cautious~~, ^{prolonging} ~~prolonging~~ comma - reflecting upon the love that man ~~and~~ ~~God~~, ^{in contrast to} ~~can~~ ~~provide~~. The desire, ~~and~~ ~~passivity~~ and the benefits of Godly love are also shown through the second use of refrain, which the speaker alters

'I took my heart' to 'I take my heart' which not only represents a change in tense, mirroring the speaker's ^{change} ~~change~~ in desire for love, but also alters in tone, moving from a gripping harsh 'took' to a more comforting relaxed 'take' - increasing the presence of benefits within heavenly and earthly love. Rossetti's character is shown through the persona of the speaker as she herself faced errors within love and the priority of God over ^{earthly love} ~~her~~ with her second lover, Charles Ogleby, whom she broke off an engagement with due to his change in religious belief, availing for Christianity. As Rossetti was a devout Christian all her life, this decision may have been an easy one to make. Religion and the Christian belief is a typical theme within Rossetti's poetry, occurring in poems such as Goblin Market, to name where the female protagonist,izzie is enhanced as the figure of Christ, and explored through her good deeds which definitely mirrored the ideals.

SECTION TWO – POETRY PRE-1900

CHRISTINA ROSSETTI – QUESTION 11

Candidate 3

2.1 "O my love, O my love". As is characteristic with Rossetti's ~~poem~~ poetry, ~~the~~ the recurring theme of love is presented in "Twice". As well as encounters with men, Rossetti had love for God, creating the themes of heavenly love and earthly love in the poem.

Christina Rossetti uses an extended metaphor of the persona's heart in the first line of the poem to present the theme of love immediately and to show the central image, "my heart", used to represent love throughout "Twice". The first three stanzas are about the persona of the poem talking to an unseen lover about her love for him. The lover "Sinned" the heart then "set it down". The word "Sinned" sounds cold and could be referring to beauty on the outside not applied to anything else. This could be a reflection of ~~real~~ life Rossetti's real life as she ~~heart~~ is said to be beautiful as she posed for her brother's paintings. "Set it down" creates a sense of meaninglessness about the object being set down, in the case, the persona's heart. This is further shown as her heart "broke" as it was set down. This suggests a heartbreak felt by the persona that changed her perspective of men. Prior to the heartbreak, Rossetti and in other poems, nature was a key theme used to convey emotions, however now she doesn't "care for corn-flowers wild". This change in view suggests a large impact felt by her lover's rejection and would be interpreted as a reason the persona, and Rossetti in her actual life, chose to be devoted to

God.

The final three stanzas show the person marrying herself to God. Frequent Biblical and religious images present the idea of God as the perfect lover. The person asks God to "redeem ~~her~~ her heart" "redeem (her heart) with fire" and to "purge those cross away". Both these demands refer to Jesus purging away sin with fire. The sin in question could be the person's love for a man as that love is not pure because God is the perfect lover. This confession of sin intertwines with the declarative statements in the final stanza suggest that the person is giving up "all that I have" and "all that I am" to be with God. The declarations are similar to those at a wedding presenting the idea that the person is marrying herself to God. Further religious references including judgement show the journey the person took to get from an impure love to a perfect love.

Earthly love and Heavenly love are framed through used in Rossetti's poems as they are. Rossetti can draw from real life experiences. ~~Other~~ Love for someone else that doesn't love you back is characteristic of Rossetti, also seen in "Maude Clare" and "No Thank you John". "No Thank you John" focuses on the female right to say no however Rossetti states in "Twice" that "women's words are weak". This could be Rossetti succumbing to the stereotypes forced upon Victorian women or an

Implicit criticism on her critics, similar to that seen in "Winter: My Sweet". The extended metaphor used in "Twice" is also a recurring metaphor used in Rossetti's poems as is nature. Rossetti uses many common devices that are common in her works to present Earthly and Heavenly love.

As well as advanced literary devices, the basic ones are not to be ignored. Repetition and repetition are key in "Twice" as they show the transformation from love for her "love", repeated in the ~~first~~ first stanza to love for "God" repeated in the ~~fourth~~ fourth. Both repetitions are placed in the same place in each stanza however the ~~first~~ first repetition has brackets around it. This could suggest the person holding back, as the words are not directly part of the stanza, when being a man but giving it all when she chooses to love God. The word "friendly" in the second stanza seems out of place as it is referring to her lover. If one was to pour out their heart to the person they loved, they would not expect a "friendly smile" in return. This suggests that the person did not have to hand over her heart to learn that the love is not true. This could be a reflection of the Victorian man approach to love in which love wasn't true but instead based on beauty and social status. The word "Smile" is used again as the person's love broke her heart. Again this would not be the normal approach to a husband ~~for~~ thus suggesting that she is knowing he's done

emotions fighting the stereotype that women are "weak". The word choice and literary devices used create a sense of the Victorian approach to earthly love.

The idea that God is the only true love is often debated about and yearning for man and yearning for God are frequently used as themes to write about in Ross.

Christina Rossetti often talks about yearning for God ~~to~~ and yearning for man in her poetry. It is clear that she wanted to break the gender stereotypical gender ideologies placed upon her society ~~but couldn't get Rossetti's~~ brings up the question: Is God the only true Rossetti, as she bravely does, addresses the question: Is God the perfect love? in the poem "Twice".

MARKER'S COMMENTS

Responses to Question 11

Candidate 1 - Low Band 5

This is a very competent response to the poem showing a straightforward understanding of its ideas, the central contrast between the two examples of love, and the poem's development (AO1) with some examples of textual detail and some analysis of language effects, though little attention is given to verse form and imagery (AO2). It is clearly and accurately written in an appropriate register but only one poem is referenced, almost in passing (AO4); there is some appropriate awareness of Rossetti's Christianity and the position of women (AO3).

Candidate 2 - Secure Band 5

This is a good answer showing a detailed understanding of the contrast in the poem and the transition from earthly to heavenly love (AO1), with some very good attention to details of language and, to a lesser extent, form (AO2). Other poems are referenced briefly (AO4) and there is an appropriate and relevant acknowledgement of the significance of social and biographical context (AO3). The poem contains some powerful imagery and attention to this could have lifted the mark further.

Candidate 3 - Low Band 6

This is a very good, detailed response to the poem, well-structured and developing some of the implications and nuances of the portrayal of earthly and heavenly love (AO1). It is written in an appropriate register with some very good examples of close textual analysis of language (AO2). Good, brief links are made to other poems (AO4) and there is a command of relevant contextual detail (AO3).



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