Contents

Section One - Shakespeare

Hamlet

Candidate 1 – Question 2a 4
Candidate 2 – Question 2a 9
Candidate 3 – Question 2b 13
Candidate 4 - Question 2b 17
Marker’s comments 22

Measure for Measure

Candidate 1 – Question 3b 23
Candidate 2 – Question 3b 27
Candidate 3 – Question 3b 32
Marker’s comments 36

The Tempest

Candidate 1 - Question 5b 37
Candidate 2 - Question 5b 39
Candidate 3 - Question 5b 43
Marker’s comments 46
**Twelfth Night**

Candidate 1 – Question 6b 47
Candidate 2 – Question 6b 48
Candidate 3 – Question 6b 51
Marker’s comments 55

**Section Two – Poetry pre-1900**

*Chaucer - ‘The Merchant’s Prologue and Tale’*

Candidate 1 – Question 7 56
Candidate 2 – Question 7 60
Candidate 3 – Question 7 63
Marker’s comments 66

*Tennyson - ‘Maud’*

Candidate 1 - Question 10 67
Candidate 2 – Question 10 70
Candidate 3 – Question 10 73
Candidate 4 – Question 10 76
Marker’s comments 79

*Rossetti - Selected Poems*

Candidate 1 - Question 11 80
Candidate 2 - Question 11 84
Candidate 3 - Question 11 87
Marker’s comments 91
SECTION ONE - SHAKESPEARE
HAMLET - QUESTION 2A

Candidate 1

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 commodity, but that characters choose not to trust which could be a result of madness.

The main character that sees trust as a rare or
even impossible commodity is Hamlet. He is the tragic
revenge hero, and therefore revealing his plan
could endanger it. To protect this he develops
into a 'chameleon' creature, as stated by Graham Holderness,
who 

states, 'swears up to his prey, for which is Claudius,
by seeming appealing (woman), which he accomplishes by
acting mad. An example of this is when he says the
'Sun bred maggots in dead dogs', which is another
character, mimicked as a madman speaking. However
this statement was 'disorderly speech' (Carol Thomas
Neely) so it may sound insane, especially due to the
'disorderly speech' (Carol Thomas Neely), but it makes
sense as the image of sun represents Claudius, because
Hamlet and Lady refer to him with the same image
by saying 'so much ill, son' (with the statement
Hamlet really means that Claudius, like maggots,
benefits from the deaths of others. The idea of him
not just saying his friend 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 highlight

However, before Hamlet is influenced by the Ghost’s obsession with revenge, he shows signs of turning towards Gertrude and Claudius in Act 2 Scene 2. In Jonathon Bate’s view, Hamlet is an introspective character and therefore aware of his own thoughts and feelings. He shares these with Claudius, Gertrude, and the uncle of Denmark when he says, “Sister, madam! Nay, I know not ‘sir’, where the ratafia question is.” Emphasis shows the idea of pretending to be something. He then continues by saying, “I have but truth within, passion without passion show: these but the trapping and the suits of woe, when we openly admit that we are mourning over our father’s death. This scene shows that Hamlet treats shaving his real state of mind, which is emphasised in the Rattigan’s production. When Rattigan represents Hamlet as very genuine in this scene, therefore we can assume that at this stage, trust 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 use as a queen having to represent true Ireland. In Elizabethan times (1600) suicide was considered
a sin and anyone who died in that way was not
buried on holy ground and under Christian
circumstances. Gertrude who knows that Ophelia killed
herself does not want her to be stoned or her
wig still wants her to have a funeral and so supplies
two of them as she can’t trust others with the
real reason of her Ophelia’s death would be unclear.
This is shown when she says ‘her & cloaks spread
wide’, which gives the image of of an angel and therefore
a rather peaceful and graceful scene. She also comments
how her death was a ‘modest death’, providing sympathy
in the action to feel sorry for Ophelia and to not
think about what killed her but how beautiful and
peaceful it was. Gertrude secretly means the cause
by saying how ‘maid-like’ her death was
and that she was ‘kingly—painted of old days’.
which leads to the idea of sin and Ophelia
being herself into her own doom. However she doesn’t
just say she killed herself because society would not
accept this so she enunciates the twin and almost
reverses her listeners with the beauty of Ophelia’s
death. In this situation Gertrude Gertrude can’t be truthful
because of the Elizabethan society at this and therefore
she can’t trust them and lie to a certain extent.

Overall the idea of trust is a rare commodity.
Seen in Twelfth Night many characters do not explore their true nature 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, this is a lacking element, but where the lack of it most adds to the play as a whole.
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 intense 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 things characters, at the beginning of the play, that Hamlet appears to genuinely trust, and he is obviously awa-
stricken at its appearance. He has also clearly been greatly affected by it's 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, "Foul play, my name is woman!" This personification as if Hamlet is addressing his mother or perhaps the actual state of gravity emphasises his unstable emotional state and specifically illustrates that he is disappointed and disapponted by his mother. Later on in the plot however Hamlet alludes to his doubts regarding mother to Gertrude 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 Hamlet Stamp says, Shakespeare at 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 effects a family system. For example, when Laertes has gone back to school in France, Polonius
sent Reinaldo to go and make sure he doesn’t get into any trouble. The point at which Polonius says that
Reinaldo may put on Laertes, “what company you please” alludes to Polonius controlling nature as a
father as he is prepared to go to extreme lengths and let Reinaldo 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

and Ophelia’s

After Polonius leaves Claudius effectively takes
Laertes under his wing as Huyt both feel they
must destroy Hamlet. It is clear that as Diana
Green 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 slit 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 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.
b) In Shakespeare’s ‘Hamlet’, some believe that a great sense within the play is that Claudius had a conscience, however I believe it not to be the case as if he truly did have a conscience many weighty events would have been avoided.

From my point of view, Claudius had a moral compass and a conscience he would not have killed the late King. Hamlet’s “poised poison in mine ear” to take his crown and then married his sister in low gertrude, the late King Hamlet’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 act he was committed to as a place of clear honour 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 first point as he doesn’t see wrong in his actions and nor does anyone else truly make him feel guilt as if we see how many acts he does.
Claudius is seen as a power hungry villain, and is often referred to by a villain’s “darned villain” this eloquent speech and persona to me aside hides his true meanness and personality though this cannot escape. So automatically peoplediscard accusations made towards with one moment in particular where we can see Claudius having a conscience is after one play, as he was at and gets jestered and prays. This is an act of possible regret as he now realises 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 perceives he would be “sent to heaven.” Throughout the play Claudius cares so much upset within me cause and relationships between characters especially between Hamlet and Gertrude. In causing a rift between mother and son his actions could be considered of more without a conscience. Gertrude is caused to the dunges of her husband and orders Hamlet to
"cast my mighty courage" as she cannot
deal with Hamlet's melancholy. Claudius
does not even give Hamlet the time to
grieve his father's death and goes on to
discard his grief and brainwash Gertrude.

A clear moment where we can see Claudius
not having a conscience is when he attempts
to have laenered with Hamlet. In some
ways he succeeds but wouldn't have done
if the sword weren't poisoned. The end of
the play for Claudius clearly displays his
clear character and his lack of a conscience
for he turns more devious still before
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 slewnness leads to
an inevitable wrong end for many of
the characters and the hurt and grief
he caused was inconciencable. Through Claudius'
actions it highlights the key facets
and issues within himself and suggests
to the audience how ineffective with
himself he is and what throughout all
of his treachery and hungry acts he lacks of conscience. At Vernon point we think there will be a breakthrough but Claudius' plan was one of ambition and jealousy. He wanted his brothers' crown and took his wife as his own, solving a clear lacking of Marcus.

Alongside one moment after the play, Claudius could have needed him. One lasting moment deriving Claudius is that he tried to kill Hamlet on numerous occasions and used his friends as spies and manipulated them. These actions are enough Claudius not having a conscience as there is more evidence pointing towards him not having a conscience than having one.
Shakespeares Hamlet is a play exploring the traps of revenge and the consequences it involves. The character of Claudius is a character portrayed as vindictive and spiteful and when we see a little spark of humanity in him, 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 conscience is shown only as a short blink of an eye.

In the scene of the Claudiaus is numerously 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." When the ghosts bring to light the truth behind the kings murder our first judgements of Claudius are in some way disturbed. At first we see him as a ghastly offputting
and inappropriate character, yet when we get this revelation we are allowed to make a deeper judgements. The ghost denounces Claudius as a “beast”, and thinks very lowly of him and unerringly wants revenge. In this scene we are exposed to Hamlets view and the ghosts. The two are both biased on sometimes it is hard to decide which end is correct. However to know the truth, makes the idea of Claudius having a conscience somewhat of a fiction is somewhat an unnerving, disbelieving idea.

The changing attitudes of Claudius’ character is hard to discern, 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 there is also clear Claudius after realising of Hamlets 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 strong
Claudius warns 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 point but we are certain of his intent
to kill Hamlet.

Another critic says "Claudius is
a character full of deceit and
devilish ideas," this can be argued as when
we are introduced to his 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 scene of Claudius praying as
we are sure he didn't seem to have
one. "Subborn knees bow" this image
of him bowing to pray suggests 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,
All of his and unadvice actions his vulnerability can be seen through
Hamlet. As this is also one of the only
points, he has an opportunity to kill Claudius in revenge.
This contrast between characters
is clear and unexpectedly dishonest, as
in some points we see Hamlet as
the evil one, these misconceptions in this
scene cannot be more significant
that at the end, “my words fly
upwards, my thoughts & remain below,”
This is the point a fluece of light
in Claudius’ soul is quickly diminished.
It’s a missed opportunity for Hamlet and
a misconception for the audience.
Even though he is concealed by
Hamlet, Claudius’ prayer for his soul
there is no real honesty behind
his words, which allow the audience,
after a moment of sympathy for Claudius
to regain their judgement on his
sickly character. We see mass 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.

Thus, so far 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 person actions of Claudius. Even though we know at the end of his prayers 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. We are. This is a great surprise in the play as by that point we had made a harsh but honest judgment of Claudius and his conscience seemingly his seemingly vulnerability and made us take a step back and rethink him as a character.
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)

See in the Jacobean era, Measure for Measure is described as an problem play. It is based around the idea of the Duke handing the corrupt city in the hands of Angelo who he has never held in permanent position of power.

Several of Angelo’s actions are deemed to be too harsh or hypocritical, and so the audience witness the ignominy by the Duke at the play end, there is controversy as to whether or not the padding was appropriate.

This is something that is strongly debated by critics.

At the beginning of the play, the audience are presented with one of Angelo’s first demonstrations of power which led to him being portrayed as cruel by other characters. In Jacobean era a civil partnership was seen as essentially marriage. In front of the ruler of Claudius’s wife by Angelo Claudius states ‘She is just my wife, since that we do demonstrate knock, my enamoured wife’. This is seen in the underworld of Vienna and it gears the use of ‘wife’ create connections of true love which human contact the surrounding better where the scene is set.

Claudius and Juliette are examples of pure love and good people yet Angelo’s actions seemed to be justified by the exaggerated that the law had been met. In rejected by the Duke for ‘overzealous zealous’.

She’s through Angelo as a cruel leader who seems to forgetting society on a brave cause which cannot be needless and thus ‘let it straight get the spur’. The use of the creative language ‘get’ signifies the pain which Angelo is trying to inject into society. This is due to the vivid images of blood pouring from a broken sword were as a consequence of the ‘Spur’s’ overall, in the answering of the play.

Angelo is portrayed as a corrupt leader who has very little knowledge of who is good and who is bad pressing which lays the grounds for his position to be quite shocking.

At the play continues, Angelo makes a point of emotional climax.
He uses foils. The use of foils and contrast demonstrates his more...
State that this suggests a woman (who was seen as second in Victorian society) has overpowered Angelo and that justice no sympathy.

Critic Richard Howard states, "how has control over men's emotions, actions, and their own religion is what determines a man's moral obligations."

This reference to 'religion' is echoed in 'Measure for Measure' as a source of understanding and any sort of authority that Angelo has by showing that 'all souls were forfeited once' In Troilus and Cressida, over the majority of his population were éléments, and therefore references to justified souls may have sparked a line to the poem 26.14: in the New Testament, where Sts. Peter and Paul, who have not beenトンガノリ, indeed? the eyes may be willing but the flesh weak. At this moment a strong religious ideology would be present regardless the audience.

Unfortunately, Angelo's reference to St. Peter's own words that he, as he, would very much wish the audience as it appears he is going against the higher power - the lord. No sympathy would be given and the garden would be shut.

Finally, Angelo's moral stature is recognised and his ability to be unrepentant is noted in the final act. Critic Jonathan Stoker states: Angelo's "ruthless" way of acting, yet he exhibits a strong moral stature. The love may be the hero, but it is unyielding in moral stature. This love - now portrayed as Angelo's "passing beauty from grace as he is disposed to having a strong moral stature" - in the Young Vic Production (2015) Angelo is seen as the one of the scene leaving his hand in strange with the gods, next to him as opposed to being in

"his hand, rise it has been through the rest of the play. This ending, demonstrates how his fingers and views have been ripped from him and our sympathy, has been taken by the sun in the power next to him. In the play he creates 'severe death'. The fact that 'death' is used to imply an escape may be seen as shocking by since, but Angelo poises himself on his reputation and hunger, seeking may be a better escape than marriage. In the final lines, thus, it is
`Measure for Measure` suggests that Angelo's pondering is part of an intent to execute. “Measure for Measure” hints at 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 skips with an alternative. The Duke now will execute Angelo but choose 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 pondering.

Overall, Angelo is presented as a very strict character in the opening scenes, such as Act 1 Scene 2, yet as the play continues, Angelo's inner torment begins to portray him as emotionally conflicted and more. When the Duke changes further, the one cause of his emotional conflict - (his reputation), Angelo's pondering appears less shocking as it is justified in the end to be executed or worse punishment from subsequent death.
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 beatnick with Mariana, we can argue that Angelo’s pardoning at the end of the play is not not showing 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 showing as his cruelty has been commented on by many characters throughout the play. For example, in Act 2 Scene 1, Justice Comments saying “God Angelo is severe”, and the Duke himself even states “God 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 showing 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 staid me 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 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. 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 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 mouching 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 the 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 in to this male society. In the Therefore, this action from Isabella is more
showing to the audience than Angelo’s pardoning. Furthermore, Angelo is not necessarily being pardoned as he is forced to marry Madama. ‘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 Madama instead. Therefore, his pardoning is not showing 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 shaming 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 supposed by the 2015 Young Vic performance where Angelo stands with Madama, holding his Bible and not bearing to look up for his shame and honor as to what has just happened. The Duke makes Angelo’s pardoning shaming as the Duke suddenly changes his mind over his death sentence as he 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 Angelo and Mariana, is both surprising and unusual. Therefore, this supports the idea that Angelo’s pardoning is surprising 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 to his sexual feelings towards Isabella.
MEASURE FOR MEASURE – QUESTION 3B

Candidate 3

"Measure for Measure" is a tragicomedy problem play which deals with many issues including justice and, as Robert Martin 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 monastery of St Claire's, 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 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 enforces the severity of Claudio's punishment but, as Claudio survives as 'death's agent disquirer' an audience may not feel as enraged at Angelo's pardoning. As Isabella also escapes 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.
As the boy does not commit the crimes he intended to
do, nonetheless, Angelo’s ‘life is paralleled, even with
the stroke and line, of his great justice’ 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? He’s this her fault or mine?’ This
implies that, for Angelo, sexual desire is preceded by
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 at the flower / corrupt with virtuous season’. The
natural imagery in his Act II, scene two exposes
highlight how his desires are with 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 frolicsation and adultery should be
severely punished, even by death. The puritan nature of
abstinence from all pleasure is adopted by Angelo who
‘scarcely confesses / that his blood flows’ until he meets
Isabella and must abandon his sense of
humanity to accept that ‘blood, thou art blood’
which implies that Isabella’s virtue has awakened both
an uncontrollable sexual desire and a sense of
humanity within him. Therefore, as lust was a terrifying and unknown concept for Angelo, an audience may empathise with him and not feel shocked by his pardoning.

For the avaricious Angelo, living with the stain of his sins on his ‘unsullied 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 dishonour, 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 Urania. Therefore, for Angelo living with guilt and the disapproval of other characters such as Escalus, a key figure of justice and balance, who comments ‘I am sorry that one so learned and so wise, / As you look Angelo, have still appeared / So abysmally’ 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 Urania as, for Angelo, marrying a woman he does not love is another 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 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
In conclusion, although Angelo's pardoning is shocking, his actions can be understood due to his fear and conflict 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

I agree with this statement as Prospero uses his power not only to control, like a tyrannical ruler at many points in the play, but also to cause ‘pain’ to both of his slaves, as 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 bidding because of obligation and Prospero uses this power to Ariel as an extension of power and not as a being, ‘don’t you forget what torment I did free thee?’ as it is a question posed to Ariel this could be interpreted as an innocent reminder, i.e. on the other hand believe that there is no more this could be used to exploit Ariel into more work open under him by sheer guilt and gratitude. 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 used power over everyone of his subjects.

Prospero uses Caliban as a means to an end, Caliban can do the chores that would be inconvenient, hence it is seen more of a punishment rather than obligation that Caliban is under Prospero’s thumb. Prospero’s mere magic caused Caliban to be “washed with cramps” and have “colders added” history 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 kind of treatment of a slave was customary, it would have been widely accepted that if the servant did a subpar job than they would not have food, causing pain.
As in the modern age, however this is not a just, easy way to treat people. In general, we now have human rights laws protecting you from this kind of treatment. It is a play the author could show these words to elicit empathy to the pain they were going through, therefore making Caliban more sympathetic, and Prospero more like a dictator.

His control over his daughter can also be deemed as oppressive. In some ways, he shows her love and protection almost to the point that to a modern audience, it is un-nerving. "Miranda enters Prospero closely following her" closely suggests that he is being extremely protective and restricting of her movement, in contrast to Lorenzo's in the twelfth scene of scenes. The first time women needed help in Shakespeare to accompany them when she was courting someone, however in the modern day this type is not needed and we see his movements as threatening. He could be seen as patronising and so would take a negative stance on his own actions when he is around his daughter.

In conclusion I do think that at important moments he does misuse his power, the power of being a parent, the power as controlling spirits and his power to control 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 actions because of 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 charms'

In 'The Tempest', William Shakespeare suggests to the audience how destructive misusing power can be. Prospero uses his magic to perform many tasks such as making Miranda and Ferdinand fall in love, causing a tempest and usurping Caliban.

However, Prospero also uses 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 wast before me. The fact Prospero overthrows Caliban shows him misusing his power, as although he had power on Island, the island he is 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.

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 torturing Caliban is ‘I’ll rack thee with old cramps’.

This shows Prospero using his power to cause harm to Caliban if he refuses to do what Prospero has said. The phrase ‘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, he does not disappear into the ‘airy 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, he never uses his powers against Prospero in order to free himself. This shows that Ariel can be trusted with his powers.
Ariel - Ariel is responsible for performing the majority of Prospero’s tasks, including bringing Ferdinand and Miranda to Prospero. 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, one being that Miranda and Ferdinand fall in love naturally, the other being that Prospero uses his magic to make them fall in love. Either Prospero knows there are many practical advantages of his daughter marrying Ferdinand. These advantages 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 mislead more, Othello's cleverly highlights how irresponsible Prospero is with his magic.
SECTION ONE - SHAKESPEARE
THE TEMPEST - QUESTION 5B

Candidate 3

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 actions 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 Act One, Scene Two, 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, and not concerned with his responsibilities as Duke. Prospero admits later on that a book he valued above even Ophelia’s life held greater value, or were more important to Prospero’s power than his own responsibilities as a personal responsibility. His power was thus misused. 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 reason was also that if a king neglected his God-given duty, another was appointed to rule in his place. A contemporary reader 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 divine Caliban in Act One, Scene Two. Caliban complains to Prospero that the island belonged to him “by my mother”. It was thus Caliban’s birthday 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 spirit, “who do all hate him as much as me” in Act Two, Scene Three. The words of Caliban describe how he has been mistreated and given cause to “hate” Prospero “sorely”, i.e., with a great, relentless passion. This is not the action one would associate with a responsible ruler, even ignorant of birthright, and who gives the spirit—acting the plural, i.e., many—a reason to serve him half-heartedly. The contemporary response may have been influenced by the idea of a “noble savage”, i.e., a nature of another land or who, untouched by civilization, 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 mirror of his power.

It can also be argued, however, that Prospero does not misuse his power but shares great wisdom in his actions in comparison to his brother Antonio. Antonio himself reveals a legitimate ruler but was deposed alongside Sebastian, plotted to kill Alonso and Gonzalo, so that Sebastian would become Naples’ king. Antonio, therefore, 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 “predecessor” as Sebastian calls it—and how the two of them together will create their own future. Whereas Prospero may have been wise, 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 that quality with his forgiving of his brother, calling him one who
“to call kindness would infect my mood.” This is fine, when he forgives Antonio, who is in his power and could have been killed. Prospero acknowledges Antonio “infect,” or corrupt, 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 mercy. Prospero shows great responsibility and compassion with his power; by not using it for immoral or harmful ends Prospero is thus a personification of the mercy and nobility 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 nobility and lack of experience in government caused him to misuse his power, in particular when he ignores Calibans’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 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 be sympathetic 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 lead 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 character 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 is to hurt him.
SECTION ONE - SHAKESPEARE
TWELFTH NIGHT - QUESTION 6B

Candidate 2

1) "I'll be revenged on the poor at you." Letter
Plan: "Go hang yourself.
I am not at 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 hated
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 an enemy sympathy in
the audience as they are given an immediate
negative impression of him. As well as this
negative energy placed in the audience's mind,
the way other characters treat Malvolio increase
the sympathy felt. The "Globe on Screen" version
showed other characters, especially Olivia and Maria,
not constantly attempting to lengthen the relation between
themselves and Malvolio. This cut, although retaining
music is just one of the dramaturgical
acts Malvolio, creating an air of sympathy for
him.

On top of the small jest towards Malvolio, one
of the performances sat-plays, means a large
joke on Malvolio to humiliate himself. The
"device" planned by the lesser character, Sir Toby
Maria, Feste and Fabian seem set to enslave Malvolio. Fabian, with Olivia's consent, uses the word “device” to devise a scheme to ruin Malvolio's life. This scheme involves manipulating Malvolio's emotions towards Malvolio, as he is mistreated and treated like an animal. After convincing Olivia to let him out the secret, he says “will be revenged on the pain of you”. This further animalistic imagery, in line with Malvolio being “strangled” earlier, creates large amounts of sympathy for him.

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 suggestion that the characters were justified in their actions.

The start of Malvolio's name, “Mad”, means mad in French. This negative imagery, created through the present, presents Malvolio as a bad character. Malvolio's exclamations about being “revenged”, perhaps justifying his actions against his religion as revenge is a sin. He also tells the other characters in the play to “go hang” themselves. This is a direct challenge of religion and is also very rude. Although his words prove base reason...
behind them, they are rude and uncalled for, leaving him some symptoms the audience may have felt for him.

Malvolio is presented as an unlikely, arrogant character in the play, suggesting that his treatment served him right. The claim that he is "not at your element". This statement gives Malvolio an air of arrogance and creates a sense of shame within the audience. As well as this, Malvolio's personality change towards Olivia, although briefly rejected creates a sense between him and the other characters than the audience as well. Malvolio's personality withdraws from regarding the audience may have felt for him as how he is presented as courtly, arrogant and the language he uses is poor.

Malvolio is a key character in "Twelfth Night" as he is one of the two characters that change the most in the story. Although he becomes more of the hero upon himself, due to his nature and personality, the audience come to him as worse than he deserves. And in all, although Malvolio is presented as a negative character and at the start of the play and his actions ensure that, he is treated wrongly, and by the end of the play, leaves sympathy from the audience. The audience come to his hero or a happy ending.
Shakespeare portrays Olivia as a complex character in the play, where she is blinded by self-love. Her portrayal throughout the play becomes the catalyst of the construction and subsequent events, leading to a comedic and romantic climax. However, it is the mistreatment of Malvolio which raises some critical questions about 'Twelfth Night' as a dark helps tragedy.

Towards the beginning of the play, Olivia's introduction of her servant, Malvolio, MX is objectified as a lack of presence on stage. However, within the narrative, other characters, his personality is revealed as con-considered, witty, and important person who is not appreciated by the audience. After being exposed to the state of urgency of his preparations, he becomes more...

In addition, his dialogue completely betrays the audience's reaction. "I'm not here to entertain," he becomes evident in his language of power and authority. As he asserts his non-existence control, other characters in the play eventually become recognised as not only observers of the events but responsible individuals.
Furthermore, Shakespeare distances Cialfric from the rest of the characters through his isolation. "I am one of your element," this indicates Cialfric's separateness and destruction of nature as he does not believe in the scientific methods of Clario, and Clario's own anger and frustration to the inhabitable Jell. By other audiences, however, he may be perceived as a character message revealing Clario's outcast society. It appears to be the only character who does not get along with anyone else as he is a gay who is not capable to interact in an appropriate manner with other characters. Cleanness is a source of perhaps his self-identity and socialisation.

In the cathedral, pity begins to build up for Cialfric until his fall can be determined by Clario. The use of "Gull" and "Gull's eye" to refer to Clario "a letter" from Clario's which would express love for Clario; "Gull" as the wind that forces a person to become enveloped in a cloud of letters indicates a gory of isolation. Cialfric's emotions can be understood through his click and faith with his father. Handicapped could be complaired that Clario's personality has been shaped by his own treatment. However, it can also indicate the view of the playwright. It seems as if Shakespeare is taking responsibility for
What is happening to Malvolio, portraying that Malvolio was deemed weak from the start and deserves the pity of the audience.

Furthermore, Malvolio's humiliation becomes for some audiences more as a source of punishment for others. It becomes the deterioration of Malvolio's character 'caged, crossed, quivered, shooting'. This becomes a variation of Malvolio's modesty and control and becomes a wretched display of over-reaching ambition. Malvolio's emotions are played upon to create humour for both the audience and characters.

Some critics believe that sympathy is most likely derived from the audience when Malvolio is crossed up above cogitation in a classroom shift with nothing but his humiliation on his face. His energy is steadily drained by many days he had perceived in a form of punishment. He was suffering from his own end. Malvolio claims that 'You will not measure the whole day of you'. This emphasises that Malvolio was sprawled on like a cannon. At first he was played with storms make him more undeniable and easier to endure than attacked for hills of vengeance. Malvolio's innocence and quixotic bliss
attitudes towards other peoples. They
call other become mutual and sympathy.
They 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
CHAUCER – THE MERCHANT’S PROLOGUE AND TALE - QUESTION 7

Candidate 1

7) PLAN:

- Portrayed as not typical courtly lover.
  Seven times to die and not a ‘noble knight’
  ‘lethe’

- Portrayed not doing brave deeds
  ‘lethe’ - ‘May it be one
  ‘sithnesse’ - ‘mirror to this
  ‘NATTRE’

Throughout this extract, Chaucer portrays Damyman as an ill, love-sick and diseased man. Janne’s marriage and ultimately as subverting the stereotypical idea of a courtly lover. As he appears weak and ill, the opening line ‘This is the Damyman’ portrays Damyman as being weak and an ill non-courtly lover. Through words such as ‘lethe’ and ‘sithnesse’ which emphasise his crippling desire for May, this is further demonstrated through the idea that ‘he dyeth to desye’. The addition of ‘dyeth’ emphasises his desperation and longing to be with May and uses the extreme image of dying in ‘dyeth’ to support this. The pilgrims were listening and have found this tragic portrayal of a courtly lover very one.

*This image further relates to when he is ‘ravished by his lady May’.
Merchant extremely humorous as they would have indicated the lack of country lover characteristics. In addition to this, Chaucer 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 country love as this is the most noble act that Damyan carries out, yet, however, even this is subverted as it is May who orchestrates the meeting due to her 'pite' for him. However, this becomes evident that it is not an act of 'pite' or charity but that it leads to the eventual cuckoldry of Damyan, which is, again, organised by May who makes a copy of the 'writ' out of love for Janymys garden. Thus, this is a typical portrayal of Damyan in The Merchant's Tale as he does not fulfill the ideals of a country lover.

Additionally, the idea of Damyan being 'crippled' by his love of a 'sir' is

Additionally, this portrayal of Damyan writing a 'lethe' is 'in characteristic and the audience is warned previously by the Merchant of Damyan's printed as he is described as an 'a madde 'The use in madness' of the animalistic imagery of a 'madde' 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 would have been waiting to heightened
the anticipation for January's fall.
Further to this the image of a serpent is apt suitable as Damyan hides under
a bush when he's waiting for May in the garden, which again meant
home immediately reminded the
pilgrims of Eden.

Further to this the rhetorical questions
'... that Damyan entered in next to me?'
and 'is he my squire, or how many this
bicycle?' would have one extremely
ironic as January asks Ron and is
upset that his 'noble' servant is not
present. However the audience are aware that if it is due to Damyan's
'silence' is due to May and 'his pride, the wife lady May' thus the theme
of great irony and emphasises the idea of
Damyan as a 'foe'. This further highlights
January is deluded nature.

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

January through supporting the idea
of him as the snake in the Garden
of Eden.
SECTION TWO – POETRY PRE-1900

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

Candidate 2

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 fictional noble courtly lover whenever quite attains the lady.

Chaucer set up the theme of courtly love, but parodies it. It is 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 Chaucer’s January and tree. The couple’s intentions are not very romantic and it is a parody formed by lust and sexual desire rather than anything else. Chaucer also highlights the age difference between May and January and the January end the scene at the end of the tale up the pear tree, describing describing the action ciddily and absurdly, “in the strong”. This can be compared to January on the wedding night when he “labareth” suggesting a much longer, more difficult process.

The merchant decides how Damyan writes letter to May and put it “in a pur of syght”. While romantic, this is no noble deed and makes Damyan seem a little effeminate. Rather Damyan done to attain ways love is give her this letter and
Chaucer is showing that Damugan 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: "Thou madest me at heart's ease." 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 Damugan: "Sorroweth that he dyeth forlorn, for which he putteth his lyfe in aventure, as he riseth nothing for wayes as she unwarily bendeth his desires."

Mary is described as: "fresshe lady May" which becomes ironic later as she is shown to be deceitful and cruel. On January, there is the word: "fresshe" is used throughout the tale but gains increasing irony as the tale progresses and Mary becomes less and less innocent.

January is described as a "good man" although he doesn't really appear this way for much of the tale but is instead often presented as a fool and often preying on May. He is also presented as a fool 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 rhyme "a cupid with a lyke" and "what" to describe the key in the lock, which is ornamental and sounds like the key turning in the lock.

This feeling of disgust 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. This is a comment on Damyan’s actions. In this extract, ‘he is as discreet and as secret as any man of his degree.’ His expendability. This shows January has genuine feelings of warmth and admiration for Damyan, making the pilgrims feel more compassion for him when he is exiled, as they may feel he doesn’t deserve it. This highlights the fact that he is completely unaware of what is happening behind his back.

Thus, through the use of the Merchant’s amorous piece to tell the tale, Chaucer creates a layer of irony which continues throughout 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

Plan

- The Merchant’s Tale.
- The character is not developed.
- Instead, used to provide the temptation for May and to accentuate the irony of Damyan’s lack of judgement and foresight.

In this first mention of Damyan, the Merchant ironically introduces him as “a gentle squire”, knowing how the story will end and therefore teasing his audience of fellow pilgrims. Damyan believes in Damyan’s loyal service to him and is conscious that “noon other cause might make hym have lorye.” 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 love as evere dye a dogge for a bowe.” Dogs are symbols of faith and loyalty; qualities that Damyan does not possess. The irony of the word “gentle” is highlighted near the end of the poem, when May says: “I am a gentle woman and no wedde” whilst signalling for Damyan to climb the tree in which she will cuckold January.

The first lines of this extract are elaborate and lyrical language used by the Merchant to construct the image of Damyan a contemporary audience would expect from the
well known construction of the "Tale of Curtey Love," to his character in reality. Damyan is a pale shadow of the expected Curtey Tower who shows his love by performing brave and heroic deeds for his love. Instead, Damyan "woot he al his soreye. In manere of acompliteyn or a lay." The writing of a short love song is incoherent to heroic deeds and therefore Chaucer creates great humor by parodying curtey love using Damyan and May.

Heroic couplets are used by Chaucer in the Canterbury Tales. Rhyming couplets of decasyllabic iambic pentameter are 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 "sikeynesse" are therefore comical for an audience who would have been aware of the concept of curtey love tales, and common forms of verse.

Damyan is described by the Merchant to be "manly and sere servysble." The irony is twofold here as "manly" is clearly not appropriate for a man who "almost swellel and souwene ther he stode" because he was "ravished" for May. "Ravished in a tringue" is also used for Damyan to highlight that both characters have only sexual desires in mind. The second irony comes from "servysble" 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 sozely on this Damyan/Gon pullen up the smoke and m the thonge."

Damyan views May as a sexual object that can be won and taken. Janquary does also, as shown by the way he selected her by a "mirror polished bright" set in a "commene market place." This has connotations with hunting as the predator of Janquary hides himself to find his prey of choice and May has no choice or power in to refuse. The treatment of
women at the time was often like this as their social position was lower than men’s on the Great Chain of Being, which outlines that they must obey those people above them. After four days, May is ‘let to “go to taste”.’ The word “let” shows January’s possession of her and foreshadows the control he will exert over her. The audience realises by the end of the poem that Damyon is no more a suitable match for May than January is, but they are left to wonder how Damyon would have treated May. The overall view of women from the Merchant’s perspective is one of deceit and betrayal, and on the host comments of the “slightest and subtleties of woman”. According to Damyon’s “desy” 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 Damyon as a weak outline of the curiously lower and therefore only produces a comic humour amongst the pilgrims rather than the sympathy they may normally feel with a noble and heroic man, fighting for the “prize” of an unattainable woman. Chaucer uses Damyon as a “noodle” to tempt the woman in the ongoing theme of the Garden of Eden throughout the poem. His power to take May away from January and continue born in his own garden is the only 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 ‘freshe 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.
In 'Maud', written by Alfred Lord Tennyson, the speaker is given authority to speak on behalf of people and society. These ideas are conveyed throughout 'Maud' and are major themes woven into the poem and the speaker's battle within himself.

The language the speaker uses are of a certain generation, brought out in his exact speech: "Am I sick of a jealous head?" He uses this language to exclaimate his jealous towards society and we get a clear idea from the speaker's language and the words he uses. He uses words and negative meanings such as 'persecuted' to enhance his anger and cruelty. Tennyson's language highlights his ideas of society and the idea that we now come from the poor.

'This new-made lord, whose spears now pluck the shameless heart from the villages heart?' By asking the line as a question he is almost questioning his act along with questioning mankind, which he does at the beginning of sections 1 and 11. "Jealousy arrives" and "where was he joned my Jewel art?" This is effective as it.
demonstrates his confusion and disgust. Society plays a major role throughout “Maud” as “Maud” goes. She discusses society and compassion; 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. “Romeo would her brother’s acceptance be”Throughout “Maud”, the theme of the story between the speaker and Maud and her brothers facing crime, being the victims being watched without disapproval and Maud jamming nearly business with the speaker jammer.

The speaker appears to be motivated by the idea of wealth. “Bought? what is that?” This could lead to the difference in social status and feeling as if the speaker is not good enough for Maud. The speaker expresses his disgust at people and society on many occasions and the language used illustrates the idea of contempt “At war with myself and a wretched case” This leads to the concern at the end, where the war being a jill spin along the

68
The fact that he miniates his better nourished, 'well-nourished' race being people in society. At one end of one last strand of an echo, it's brought again, "for each is as very well with normal". The language and imagery is very powerful and effective in showing the speaker anger and resentment towards people and society from past experiences. This highlights very clear about society and its elements as in, as we come one man were very rich and we poor were extremely poor and we spoke with stone from experiences and is very passionate about his concern with society.

Remains portrayed of the speaker's resentment shows had grown of people and society as we come, we do not do our proper compensation and we use our money. The extract uses directly to the rest of 'normal' as we see this resentment throughout.
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 ‘hide’ 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 emphasizes the speaker’s feelings and causes the whole description of society to be ridden with negative connotations so the idea of the speaker disappearing altogether 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 lanthorn hot 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 wealthy, and the poorer people are sympathised with indicating he is aware of 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 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 although her family background is portrayed and it is evident that she has come from a solid, valid family as the speaker categorises 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 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 own 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 it 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 fighting society and modern times.

When referring to the members of society whom he does not approve of, they are often referred to as males, repeatedly using the pronouns ‘him’ and ‘he’. The speaker never directly criticizes any female character and this could link to his poor feelings towards Maud as he believes her to be ‘perfect’ and idealizes her in previous extracts of the poem. He presents women as more fragile than men and says ‘set their voice lower and softer 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.
In this extract, it is not clear from the story 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 even writes about the war in a mocking, negative way which shows his disgust for materialism, but is a big contrast to how he discusses it at the very end of the poem.

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 development 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 “as rich in the grace all women desire,” which shows the importance of money in attraction in
1800s society but also may be linked with Tennyson’s famous “desire” for Rosaline Baring whom he 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 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 emphasizes 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 emphasize 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
Extrac is typical of the rest of the text as the speaker constantly compares men to jewels and flowers and appears to feel a strong sense of resentment for all other people. The feelings the speaker expresses 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.
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 industrialization and sickness and new money from factory work. “New-made lord” is juxtaposed with “plucked” - almost an anamorphotic, it suggests that the ‘new-made lord’ just takes what he wants, as if it is easy. This idea is emphasised throughout the personified 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 “bloody pit” and “grumpy nakedness” which utilizes colour to create an image in the reader’s mind of the hardship of working in a mine. The language “grumpy nakedness” conveys 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 excerpt of Maud has links to...
Earlier parts in the text “blood red heart” and “red robe” belong to the same lexical field as “sullen-purple mane”, with all of the phrases conveying a violent, or bloody rich imagery. This type of imagery is characteristic in T.S. Eliot, as it is typically contrasted with imagery of jewels, lights, and stocks, which are as a common theme throughout “Jewel” and “Gold” as similar to early references “gem-like”, “million emeralds” and “ruby bubbled.” Utilising the hyperbole of “million” in demonstration of the sudden excess of wealth, however, in this part of the poem the speaker suggests that the wealth belongs to the rich “heart of his noble line” and the poem will remain poor.

“Play the game… kings” is symbolic of this idea that you would remain poor unless you earned the money, that being rich is like a game “evermore through ‘penny’.”

The contrast found between the two ideas suggests an air of desolate towards the class spirit during the Victorian era.

Looking at structure, the extract takes on an irregular rhyme scheme; ABCC, BDDD... etc. That emphasises the imbalance that the speaker finds in society. Clearly he finds imperfection through war: “Crimson War took place whilst...”
Mead was written, "poor little thing," 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, "preach" and "broad-brimmed" hat, to the dehumanization of holy things is conveyed through the generalization of religion, emphasised by the other

The speaker expresses his thoughts on society in the first 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 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.
The title "Two" most likely 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, the speaker is struggling for empathy, human love. She accepts the speaker desperately calls out for her love: "O my love, O my love" a call to keep to him in which he doesn't respond as she repeats it twice. The speaker in the poem attempts to talk to her loved but then as a woman (in terms of context), nature shirks her heave this opportunity. Women's words are weak; you should speak, not I. The speaker is shut down from speaking to her lover due to her status as a woman.

Herfactory love is portrayed as temporary: within an earthly eye you scanned, the speaker suffers from unrighteous judgment from her lover. He judges her as if she is unloved by him.


Chased Here, Beaten

The giving of her heart to another human being only leads to it breaking in unhappy bonds. If you set it down at once, "Rossetti" has portrayed Emily’s love as dangerous and unpredictable. There is no sense of security in her union with God.

In the second half of the poem, the speaker turns to heaven and the "Gods". The tone of the poem has now changed to a more calm, serene contrast to the speaker’s turmoil at the beginning of the poem. The calmness leads to the idea of heaven (which Rossetti equates to being peaceful). The speaker feels at ease because the "God" is with her. The speaker almost envisions God’s judgement of her:
This religious element is typical of Rossetti in that she writes a strong believing Christian.
Here the poet, which in many of her poems portrays heavenly love in such a positive light, once more turns to the theme of love associated with happiness which is what the speaker now feels after putting her trust in God. The security the speaker has now brought her a sense of happiness and relief from the truth brought by heavenly love.

The poem also has a more personal tone in which the speaker displays her true emotions. The speaker's heavenly love and her trust in God are also shown in the line: "I have my heart in my hand". The speaker believes that asking God to do her will will lead her to the answer she is seeking: "O my love, the unending tone of my love is familiar in other pleasing, lovely, work (Ichor's echo, come to me in my dreams)."
The desperate beg for the
other lover in both forms
as 'twice' particularly doesn't
provide a happy response.
However calling out for God
does.

The contrast of earthly love to
heavenly love in the poem is
depicted through the speaker's
change in attitude. With
her lover in earthly love being
judged as negative which is not
the case in the heavenly love.

Magicians, the speaker doesn't
see as God holding her than
because she has a sense of
security with him: 'Gid' hold
it in thy hold.

Conclusively, Beethoven has portrayed
heavenly love more securely in
words that are very soft and
soothing to the point that
she accompany happily ever
'twice' over her convey the
second love as a happier
and more successful one.
SECTION TWO – POETRY PRE-1900

CHRISTINA ROSSETTI – QUESTION 11

Candidate 2

"Let me live dear"  
2. Christina Rossetti portrays love through three different personas: the speaker, the speaker’s lover and God, the ultimate lover.

The first line of the poem focuses on the speaker’s love for her lover. Written in the present tense, it suggests a moment of urgency to maintain control of heart, where the speaker wants her lover to "kiss her hand" in an aggressive manner. This sudden aggression could be a facet enhanced in her character, to portray the intensity of her love. The sense of control is typical in Rossetti’s poetry especially through the poem’s female characters where the speaker claims that "I will love him until he loves me." This self-confidence and self-worth brought out in the feminine protagonist, in both poems, creates a strong contrary effect to portray woman in society during the Victorian era. In 1859, Rossetti acknowledged often helped out with the ‘fallen woman’. This close relationship with men seen as a ‘weak woman’, may have triggered her juxtaposition awareness of self-control, in contrast to portraying the vulnerable female stereotype common in her society. This is highlighted through the sarcastic tone of ‘Yet a woman’s words are weak,’ which possibly morally transgressive, is mirroring her view on human love who through the use of alliteration examines the stigma of women’s supposed sympathy lewdly, within the context of a courtly and patriarchal society. Additionally, there is a strong sense of her passion throughout the poem. The first two stanzas which endearingly heightens the intensity with tone, and the speaker’s inner turmoil that questions the speaker’s love for her human lover. The speaker questions whether she did not once portray her physical state rather than emotional state. This also deeply scrutinizes societal norms for a woman eager to be seen as ‘weak’.
if she did not possess a more companion—explaining the use
of the word 'hates'. Yet Rossetti's persona's personal
characteristics are evident through the speaker's is secured
typically unphased by the opposite gender, due to fantasies of
tal and religion factor in her life. Supernaturally,
a weakness is struck upon the soul as the male gender role
is no longer a subject and a form of stability, but
attaining that can be surpassed by a confident voice,
such as Rossetti kindly.

The second part of the poem alters in subject matter
itself. Venetian yet sticks to theme, by examining the
greatness of God's love; prominence being in those
who are present in present tense, expressing the strength and
innocence of God's love. The speaker is also aware and forewarns
that God's love heavenly love provides. Just as in the
final verse, where the speaker speaks of the sound and power
be part of the kindness of to be in the power of the male
love, 'let me live or die' depending upon his acceptance of
the love. This speaker, much like Rossetti, has warned to
realise that the only one more along for the ride
and/or God can even our current name.

Amused: God's love. This is highlighted through the
contrary treatment of 'contemplation of man', which
unauthorised

Additionally, throughout the love and man can appear as
in contrary to God's love can be 'pitted out', expressing the
true weakness of the term of contemplation (my line).

As men's shifts to 'Our God!', representing the diminishing
of the heathen within the use of brackets and the use getting
used replaced with a contracting, prolonging comma-repeating
in contrast to
upon the love that man need God's love, provides. The divine and
possession and the kindness of God's love are all in heaven
through the second use of refrain without the speaker alter.
"I took my heart to 'tis mine own breast, which was a change in sense, perceiving the present state of my body to be in a more improving condition, and the necessity of my departure uncertain. But my heart was a change in sense, knowing I was to be happy in the future, and the present state of my body was a change in sense also."

Rossetti's character is shown through the person of the speaker or the speaker's own life and the events of his life. This is an engagement with due to his change in religious beliefs, especially in Christianity. Rossetti was a close observer of his life and this changes every time. There is an easy eye to make. Religion and the Church belief is a special tone within Rossetti's poetry, concerning his poems. There is Gained insight, to draw where the public Protestant clergy is enhanced as the figure of Christ and explored through to good deeds which definitely ensure his ideals.
"O my love, O my love". As is characteristic with Rossetti’s poem poetry, love is presented in "Tutie". As well as coming with Mary, Rossetti had love for God, creating the theme of humanity love and earthly love in the poem.

Chesistina Rossetti uses an extended metaphor of the person’s heart in the first line of the poem to present the theme of love, immediately and to show the central image: “my heart was set to represent love throughout Tutie”. The first three stanzas are about the person at the poem talking to an unseen lover about her love for him. The love “scared” him but the “set it down”. The word “scared” seems odd and could be referring to beauty on the outside as opposed to anything else. This could be a reflection of Rossetti’s real life as she lived in order to be beautiful as she pursued for her husband. Part of “Set it down” creates a sense of meaning about the object being set down, in the case, the person’s heart. This is further shown as her heart “broke” as it was set down. This suggests a heartbreak felt by the person that changes her perspective of men. Prior to the heartbreak, Rossetti and in other poems, Nature was a key theme used to convey emotion. However, now she doesn’t care for roses, flowers and this change in view suggests a large impact felt by her lover. Rejection could be interpreted as a reason the person, as Rossetti in her natural life, chooses to be devoted to
God.

The final three stanzas show the person running hugely to God. Frequent Biblical and religious images present the idea of God as the perfect lover. The person asks God to remove her heart with fire and to purify their dress away. Both these demands refer to Jesus purging away sins 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 at sin interspersed with the declarative statements in the form of stanzas suggest that the person is giving up all that she has and all that she can to be with God. The declaration is similar to those at a wedding, presenting the idea that the person is running heart to God. Further religious references include judgement show the journey the person took to get from a love to a perfect love.

Earthly love and Heavenly love are frequent themes used in Rossetti’s poems and they are Rossetti can draw from real life experiences. Other love for someone else that doesn’t love you back is characteristic of Rossetti and also seen in “Maud’s Choice” and “No Thank you John”, “No thank you John” focuses on the female right to say no because Rossetti states in “Twin” that “women need be worn”. This could be Rossetti succeeding to the stereotypes placed upon Victorian women or on
In the opening stanza of her poem, "Similar to that Sea," the extended metaphor used in "Tunic" is also a repeating metaphor used in Rossetti's poems as in nature. Rossetti uses many common devices that are common in her work to present earthly and heavenly love.

As well as extended linking devices, the basic verse can also be repeated. Rossetti's repetition of key in "Tunic" as they show the transformation from love for her "love" repeated in the lost stanzas to love for "God" repeated in the lost stanzas. Both Rossetti's are placed in the same place in each stanza. Here, the stanzas that Rossetti has traced sound it. This could suggest the person holding back, as the words are not directly put at the stanza but being a man that again is all spoken into chances to love God. The word "freely" in the second stanza seems out of place as it is referring to her lover. It is one verse to put over their heart to the person they know they would not expect a "freely smile" in return. This suggests that the person could not have to hear over her heart to learn that the love is not true. This could be a reflection of the Victorian men's 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 heart broke to hear. Again this would not be the normal approach to a breakup, thus suggesting that she is facing her love.
enunciates lightly the stereotype that women are “inert.” The word chosen and literary devices used create a sense of the Victorian approach to dressing love.

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

Christina Rossetti often talks about yearning for God and yearning for men in her poems. It is clear that she wanted to break the gender stereotypcal gender ideologies placed upon her society. Rossetti’s poetry brings up the question: Is God the only love? Rossetti, as she strangely closes, addresses the question: Is God the perfect love? in the poem “Twin.”
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).
We'd like to know your view on the resources we produce. By clicking on the 'Like' or 'Dislike' button you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click 'Send'. Thank you.

If you do not currently offer this OCR qualification but would like to do so, please complete the Expression of Interest Form which can be found here: [www.ocr.org.uk/expression-of-interest](http://www.ocr.org.uk/expression-of-interest)

**OCR Resources: the small print**

OCR's resources are provided to support the teaching of OCR specifications, but in no way constitute an endorsed teaching method that is required by the Board and the decision to use them lies with the individual teacher. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

© OCR 2015 – This resource may be freely copied and distributed, as long as the OCR logo and this message remain intact and OCR is acknowledged as the originator of this work.

OCR acknowledges the use of the following content:
Square down and Square up: alexwhite/Shutterstock.com

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications: resources.feedback@ocr.org.uk

---

We will inform centres about any changes to the specification. We will also publish changes on our website. The latest version of our specification will always be the one on our website ([www.ocr.org.uk](http://www.ocr.org.uk)) and this may differ from printed versions.

Copyright © OCR 2015. All rights reserved.

**Copyright**

OCR retains the copyright on all its publications, including the specifications. However, registered centres for OCR are permitted to copy material from this specification booklet for their own internal use.

---

[ocr.org.uk/alevelreform](http://ocr.org.uk/alevelreform)

**OCR customer contact centre**

**General qualifications**

Telephone 01223 553998
Facsimile 01223 552627
Email general.qualifications@ocr.org.uk

OCR is part of Cambridge Assessment, a department of the University of Cambridge. For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2015 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England.
Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.