

A LEVEL

Exemplar Candidate Work

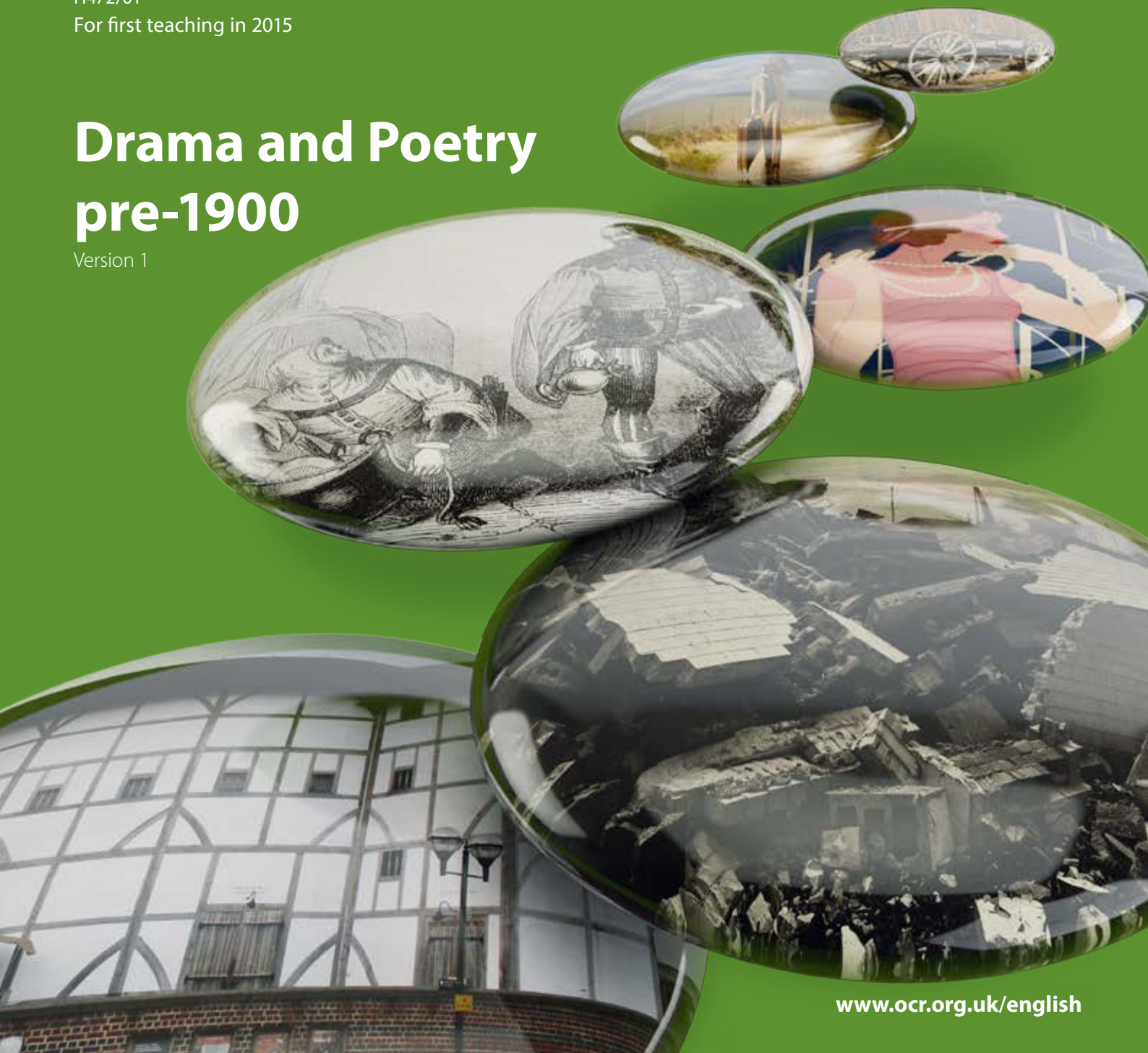
ENGLISH LITERATURE

H472/01

For first teaching in 2015

**Drama and Poetry
pre-1900**

Version 1



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SECTION 1 SHAKESPEARE

HAMLET

- (a) Discuss the passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects. [15]
- (b) 'Hamlet is destroyed by his impulsiveness, not his uncertainty.'

Using your knowledge of the play as a whole, show how far you agree with this view of the character Hamlet. Remember to support your answer with reference to different interpretations. [15]

Script 1: Level 6

Question 2 / Part a)

Shakespeare was known for using a new and innovative language styles in order to reinvent the old Greek and Latin texts which his work, and other Renaissance ~~playwrights~~ plays, were based on. The ~~changing~~ ~~an~~ modern take on the Ancient texts was used to reinvent and contemporise the previously popular works by changing the focus and purpose of them so they would appeal to a modern audience.

~~Alliteration~~ was a Rhetorical techniques were frequently used by Shakespeare to emphasise drama or explore the emotional state of characters. In this extract it is used for both purposes. The alliteration in 'wretched, rash, intruding fool, farewell' is to both ~~emphasise~~ ^{engage} the audience ~~the~~ in the act committed as well as reveal the ~~emotional~~ fury of Hamlet's impulsiveness. ~~The~~ The use of 'fool' ~~is~~ was ~~to~~ a frequent ~~phras~~ term used by Hamlet to describe Polonius due to his bumbling nature yet here it is stressed to show how not only was Polonius a fool but Hamlet considers himself to have committed a foolish act. The stress on the

Tamb suggests ~~that~~ he is presenting his own self-reproach. The alliteration in 'May, I know not' is used to present Hamlet's nonchalant attitude over his bloody act. It ~~produced a swift rhythm~~ highlights the impulsivity of his ~~own~~ action and ~~to~~ how the Prince has no remorse. The use of 'O' from Polonius and Gertrude is used to show ~~the~~ ~~an~~ intense emotion which allows the audience to understand the seriousness of the ~~act~~ action as Hamlet's attitude and language, including his rhyming couplet, suggest no 'bloody deed' has been committed. ~~It is this~~ leads on to there being a great juxtaposition between the ~~for~~ ~~the~~ Queen's reaction and Hamlet. Shows the audience ~~the~~ how isolated the characters are from each other. It is also a reversal of morals as Hamlet had been the virtuous Prince who wanted to avenge his father yet has been made into a murderer whereas the Queen acts innocent when in reality she is still ~~the~~ guilty of incest.

The repeating 'd' sound in 'dead... duce, dead' emphasises the rage Hamlet feels from his actions. ~~It~~ It also prepares the audience for the ~~has~~ violent ~~act~~ murder slaying as the harsh sounds foreshadow it.

Emphasis is placed on Hamlet's accusation that his mother killed the king through the rhyming couplet used. The rhythm formed ~~then~~ brings an ironic tone into ~~the Hamlet~~ which increases the intensity of the accusation ~~and~~ to the audience. ~~as it is at~~

Shakespeare uses personification of abstract concepts ~~to remind the audience of Hamlet's humanist approach~~ such as virtue and fortune. Hamlet claims that the Queen 'calls virtue hypocrite' suggesting that she has been separated from her own virtue and is acting away from it. Other imagery emphasises the Queen's immorality and Hamlet's rage such as 'blisters' and 'plucks the very soul' harsh ~~was~~ language to present contrast between Queen's appearance and reality.

Hamlet is destroyed by his impulsiveness not his uncertainty

Impulsiveness → acts as an instrument not an agent

Uncertainty → moral dilemma, humanist revenger

Hamlet was written in 1601, the height of the Renaissance where tragedies were fashionable. Aristotle claimed that a good tragedy would have a structure which resulted in audience Catharsis where at the climax and expositio there would be great violence and the ~~prob~~ complications would be resolved. 'Hamlet' ~~does not~~ is not a play which fully satisfies the audience's bloodlust due to the protagonist's uncertainty and delay.

Hamlet. Proia Hamlet is a character of impulse as proven by his acts of ~~murder~~ violence which lead to the murders of Polonius, Rosencrantz and Guildenstern. This impulsiveness is argued to have been born from his madness which develops with the play. However this madness is ~~not a~~ argued to be only an act, ~~in~~ ~~wherein~~ it was typical for revengers to feign madness in order to carry out acts of revenge and Hamlet himself admits "this is not madness" ~~But merely~~ and that he would put on an "antic disposition". Critics have argued over whether his madness is faked or whether it actually manifested into a real insanity. ~~The~~ If it was

true madness then Hamlet cannot be deemed impulsive or accused of his impulsivity destroying him as it is his ~~the~~ descent into insanity which would have caused it. On the other hand it is clear that Hamlet only acts mad in front of Claudius and his devotees and despite using nonsense he is fact using appropriate humour showing an awareness. This would suggest that he is impulsive and his murder of Polonius was an impulsive action as it did not serve to further his act of revenge.

'Hamlet' approaches ~~the~~ revenge ~~different~~ from an alternative perspective as the focus is on the validity of revenge ~~on~~ instead of actually acting. ~~The~~ Prince Hamlet's uncertainty comes both from his humanist approach but also from his morality. The antithesis of the Ghost forces Hamlet into a questioning state as he is unsure whether he is a 'spirit o' health or goblin damn'd'. If the ghost is a spirit of health then revenge must be committed to avenge him yet he could be ~~at~~ the devil '[assuming] a pleasing shape' in which case Hamlet ~~cannot~~ should not sacrifice for him. The uncertainty over the Ghost's intentions is one reason why Hamlet is destroyed as he doesn't want to act on behalf of evil and damn himself. Another source of uncertainty was from the validity of the Ghost's accusation. Hamlet spends so much time confirming his uncle's guilt that he ~~he~~ loses perspective ~~on the~~ time planning revenge. This humanist questioning approach is therefore a possible cause of Hamlet's destruction as it prevents him from simply acting and instead leads to revenge only being enacted at the last opportunity when he is already dying.

The greatest uncertainty however is Hamlet's moral conflict. He is uncertain whether it is ~~more~~ more moral to commit revenge to avenge his father's '~~bad~~ ~~murder~~ foul and unnatural murder' or whether he should abide by the Christian teachings of 'Thou shalt not kill'. The Renaissance was a time of religious change where Protestantism removed the Catholic belief in purgatory. This ~~may~~ lead people to question religion and ~~whether~~ many began to question the ~~author's~~ true authority, whether it be the sovereigns or God's. Traditionally revenge was God's business however ~~this the newfound challenge of authority lead people to assume~~ there was also the conflict with Roman beliefs that you were duty bound to avenge a fallen father. Hamlet suffers with uncertainty over which value will prevent his eternal damnation.

Revenge is an act excessive of justice and occurs as an act against the establishment. ~~This~~ A Revenge tragedy was expected to produce a revenger with a tragic flaw who could challenge authority. 'Hamlet' does provide this however Johnson has claimed that Hamlet is more of 'an instrument than an agent of revenge'. This suggests that ~~Hamlet~~ it is Hamlet's indecision which lead to his downfall as an instrument plays no active part in carrying out action so could therefore not be impulsive. On the other hand Voltaire accused Shakespeare of writing a 'vulgar and barbarous play which shows how the violent elements were relieved with distaste. 18th Century critics often criticised the violent aspects of the play which does ~~not~~ imply Hamlet's impulsiveness as this is the source of blood

and violence.

* The evidence suggesting Hamlet is destroyed by impulsiveness comes from his ~~act~~ murder of Polonius, which This act however is only a ~~minor~~ minor part of the play as a whole who's focus is instead on the questioning prince. With so many uncertainties surrounding revenge and the corruption of Denmark it is clear to see that it is Hamlet's uncertainty which causes his downfall as it leads to lack of action.

Bradley commented that it is Hamlet's internal conflict and questioning which leads to his destruction and inability to act. He is too focused on ~~revealing~~ debating the validity of revenge and questioning the moral conflicts of his position. Romanticists believed that his introspective approach lead to inaction as one who focuses of internal emotional state cannot act, especially not impulsively. Alternatively T.S. Eliot suggested it was a failure of artistic development from Shakespeare which lead to Hamlet's character's inaction. Less primitive crafting would have allowed Hamlet to resolve his uncertainty. These critical interpretations therefore only focus on uncertainty as ambiguity ~~is the~~ follows all aspects of the play.

EXAMINER COMMENTARY

This very good pair of answers contains some undoubtedly 'excellent' elements. The candidate presents sophisticated and erudite ideas with fluency and – at times – a degree of originality. The answers are not without some faults and this means that the overall mark for the Section does not move towards the very top of the range for Level 6. With the exception of a contextualising opening paragraph, the content of part (a) is admirably focused on the dominant Assessment Objectives – with linguistic analysis presented via well-developed and consistently detailed discussion (including consideration of rhetorical techniques, emphasis and personification). Part (b) is admirably focused on different interpretations: these 'consistently inform' the answer (with mention of specific named critics as well as allusions to broader approaches).

This is an excellent pair of responses deserving recognition comfortably into the Level 6 range: 27.

- (a) Discuss the passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects. [15]
- (b) 'Hamlet is destroyed by his impulsiveness, not his uncertainty.'

Using your knowledge of the play as a whole, show how far you agree with this view of the character Hamlet. Remember to support your answer with reference to different interpretations. [15]

Script 2: Level 6

2.a. In Hamlet, Shakespeare chooses to provoke the development of Hamlet's madness through this exposition in the plot line to engage how the other characters are viewed in light of this action, rather than through Hamlet's own ideologies.

In discussion of the deed that was committed and compared with the deed that was going to be committed, killing the king, it introduces the ethical response to how this murder would have been treated at the time. Contextually, killing a king equates to supposingly killing a God, and this is emphasised through the use of the increased intensity and severity of the language from Gertrude. As Gertrude herself states, "As kill a king," rather than justifying any relation to herself and her husband. The king was more influential than any other relation in the state of Denmark at this time, allowing the audience to understand the importance of the action that would have taken place because Gertrude puts doubt on her relationship to the king to highlight the view all the other characters have on Claudius. Hamlet uses his own ideologies for his justification for the murder: "merry with his brother." His own view on their relationship lies on the "incestuous sheets" that haunt the State, and as the audience are following and seeing the action that would have taken place through the eyes of Hamlet and his mental state we propose the law against incest to be of higher value and significance than the murder of a king. Shakespeare purposely chooses to show this dramatic influence of Hamlet's developing madness in this scene.

specifically to not only show this madness through his disjointed language: "A bloody deed! - Almost a bad...!" and erratic behaviour, but yet through the introduction of Gertrude actually heighten our opinion on action, rather than seeing the 'snis' taking place through Hamlet's own view.

It then comes into question whether Hamlet's view is ever an accurate representation of the drama taking place. Shakespeare only chooses to allow us to view this on-side diageitic action through Hamlet's progressive madness and opinion of Claudius and Gertrude's supposed "incestuous" relationship. Yet it comes to question whether "everything is as it seems", and if the relationship has been falsified, as this would then be supported by the language used by Gertrude, as she is finally given a voice on the situation.

Shakespeare implies that his own choice to place Hamlet as the protagonist is not an accurate representation of the whole situation, by introducing us to see a different view for the audience, away from Hamlet's ~~own~~ immersion in his own ideology controlled by his madness, of the characters that are only ever seen through Hamlet's eyes.

2.b. The impulsivity of the situation for Hamlet was him taking action against what he supposedly proposes to be what is "rotten in the State of Denmark." The attention to impulsivity with him taking action on the spot but has been the focus on the same ideology throughout the play with his intended action taken at an ~~or~~ significant time, we would tend to be due to his own uncertainty.

Shakespeare introduces Hamlet to be stuck in a constant state of inaction; as what is considered ~~politically~~ ^{politically} acceptable to take revenge in this situation, is what is needed, yet the conscience argues against this because it is morally wrong, as murder is at the highest of sins to commit for revenge. Leaving Hamlet in this constant state. "Conscience doth make cowards of us all.", Shakespeare understands that this is what drives the play on continually, creating this build up as frustration for Hamlet to take strike at the king in the final scene of the play; on this suggested impulsivity. It ultimately is Hamlet's weakness, leading to his own death in a situation which could have been prevented. The whole play explores the theme of indecision, over time seeing Hamlet to fall into his own development of madness, suggesting to the audience that Hamlet's mind could be what is 'rotten in the State of Denmark'. As we ~~to~~ only see the underlying action of the play through the eyes of Hamlet we can see this development as each opportunity for him to take action

fails.

Hamlet through the whole play always has the same known fear of his ~~father~~ ^{father's} considered treachery and incest with Gertrude, it is what Hamlet wants to take action against, so it can be argued that Hamlet was not destroyed by this impulsivity because it was the constant during fame, and that it was instead the misjudgement from the constant state of indignation that Hamlet is caught in, immersed in. "To be or not to be, that is the question", this speech introduced to the audience how there is an inaction justification, with the conscience delaying it further.

Shakespeare suggests the impulsivity of the situation in the final scenes of the play leading to Hamlet's death, it caused by the misjudgement within his development of madness that ultimately leads to his downfall. He has the same constant ^{during} fear, so never wake in the 'Spun' of the moment, it is the political censorship opposed against the moral conscience which leaves Hamlet in a constant state of action.

EXAMINER COMMENTARY

This pair of very good answers contains some hints of overall excellence in approaching the play, the respective questions, and the requirements of the relevant Assessment Objectives for each part. The context question is – at times – erudite and frequently focuses on linguistic techniques in the passage (as required). There is a particularly strong emphasis on the dramatic implications of Shakespeare's linguistic techniques. Part (b) again approaches the play from a perspective of dramatic practicality. Critical views of the play are explored (with some hints of excellence) with implicit – if not always explicit – engagement.

This clear, very good set of responses demonstrates some signs of excellence: Level : 26

- (a) Discuss the passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects. [15]
- (b) 'Hamlet is destroyed by his impulsiveness, not his uncertainty.'

Using your knowledge of the play as a whole, show how far you agree with this view of the character Hamlet. Remember to support your answer with reference to different interpretations. [15]

Script 3: Level 5

In this scene, the ~~aud~~ Shakespeare presents ~~for~~ to the audience a side of Hamlet that they haven't seen before - one of impulsiveness, a ~~to~~ ~~harsh~~ stark contrast to the uncertain one seen before. ~~He also displays~~ Shakespeare also alludes to other ideas, like incest and morality, creating a tense, shocking atmosphere for ~~both~~ audiences both back then and nowadays.

This scene displays an assertive, controlling Hamlet, shown right from the start through Shakespeare's use of imperatives, as Hamlet orders Gertrude around - telling her to, "come, come, and sit [herself] down". He continues ⁱⁿ this dominating vein throughout the scene, as he carries on ~~disrespecting~~ ~~Gertrude~~ ordering Gertrude around as he tells her to "leave wringing of your hands". This side of Hamlet is only seen a couple of times throughout the play, and ~~makes~~ so shock the audience when it does come through - even in Shakespeare's era, when women had many less rights than they do now, Hamlet's behaviour towards Gertrude would have been seen as disrespectful as he is his mother, and the ~~ques~~ Nowadays it would be even more outrageous.

Hamlet is also presented as very rash and ~~impulsive~~ impulsive in this scene, demonstrated not only by ~~his~~ ^{the} frantic nature of his speech, but also through his sudden murder of Polonius. While it could be seen that it is partly Polonius' fault for spying, the way Hamlet barely thinks about it and even calls the deed man a "rash, intrudin

intruding fool" would possibly ~~to~~ make the audience turn away from Hamlet and have much less sympathy for him. This action is also a stark contrast between Hamlet's long debate as to whether he should kill the praying Claudius, and send him "to heaven". The sudden change in tack is quite dramatic, creating a sense of urgency and shock where there wasn't before.

Shakespeare ^{also} creates a ^{possible} sense of sympathy in this scene, too, with Hamlet's treatment of Gertrude. Despite his apparent assumption that Gertrude was in on the murder of his father, ~~Gertrude~~ she doesn't seem to know anything about it, since she ~~repeated~~ questions Hamlet:

"What have I done, that thou dar'st wag thy tongue"

However, ~~the~~ the audience can't be sure of her lack of knowledge, as she could be lying - in fact, the only time her and Hamlet explicitly mention the idea of killing King Hamlet is at the beginning, with her exclamation: "as kill a king?" After this, they don't explicitly mention it, creating a sense of intrigue and confusion as the audience can't know for sure what happened.

Shakespeare's use of strong language ~~to~~ also helps to create a frantic atmosphere, ~~emphasising~~ emphasising Hamlet's heightened emotions, ~~and~~ Before this, Shakespeare presents Hamlet and Gertrude's relationship as ~~at least close~~, possibly close - but at least as having some sort of respect. ~~How~~ However, here Hamlet seems to have lost all of that as he goes on a sort of rampage of words, ~~throwing insult after insult at~~ ^{insulting - and, disrespecting}

Gertrude, threatening to "wring your heart", and using extreme language to paint a vivid image of her apparent sin. This extremity gives the scene an almost violent atmosphere, as he talks about "such an act that... calls virtue hypocrite" and "plucks the very soul". The intensity here is often explored by directors in many different ways, often through the use of physical violence and even sometimes with reference to an incestuous vein in his language - something that would shock any audience, nowadays or back in Shakespeare's time.

To conclude, Shakespeare creates an intense atmosphere in this scene, shocking audiences through his use of strong language to depict Hamlet's extreme feelings, and also through his sudden change in mindset. His disrespect for Gertrude and the dead Polonius is also shocking, possibly causing the audience to feel less sympathy for him and more for Gertrude, who apparently doesn't know what Hamlet is talking about (although she may be lying).

Hamlet's character is known for his uncertainty as ~~he~~ is shown through his soliloquies and long debates about morality. However, as the play goes on and his apparent madness becomes more ~~de~~ and more deeply engrained, he also becomes more impulsive as he makes more rash decisions on his ~~se~~ mission for revenge, which ultimately ends in his destruction.

At the start of the play, Hamlet ~~can~~ could come across as rather proactive - ~~despite getting on~~ to a while he begins with a long, thought-provoking soliloquy about suicide (beginning with "oh, that this too, too solid flesh would melt"), as soon as he hears the ghost's message he tells Marcellus that he will sometimes put on "an antic disposition". This jump to apparent action seems as though he ~~is~~ straight away is going to do something. ~~He~~ ~~he also organises~~ However, this "antic ~~the~~ disposition" ends up flitting on and off, simply causing a confusion for the other characters as he continues to debate what to do. - while he eventually decides to put on the play, "The Mouse Trap", he still debates

Another sign of impulsiveness on Hamlet's part is in Gertrude's chambers, ~~as~~ ^{where} he suddenly kills Polonius with no warning. This could be seen as the start of his downfall, as after this Claudius sends him to England to be killed. Ophelia goes mad, and Laertes begins to seek revenge on him. The suddenness of his actions here show a stark contrast ~~to~~ with ~~the~~ ~~his~~ the lack of willingness

displayed as Claudius prays in a previous scene, giving the idea that he is getting himself together, although not in the best way as ~~here~~, in this scene he ^{very much} displays impulsiveness as he kills without a second thought, declaring "~~a rat~~" that whoever is behind the arras is "dead, for a ducat, dead!".

However, while that scene could be seen as the start of Hamlet's downfall because of what follows after, ~~the~~ ~~see~~ ~~his previous actions while Claudius is praying could~~ + if he had ~~act~~ acted differently while Claudius was praying, then he would probably not have ended up dead. If he hadn't ~~be~~ been so uncertain about killing him, ~~and in a way~~ in what could ~~be~~ ~~be~~ interpreted as an attempt to play God, ~~then~~ and just killed him, then many of the other things that ended up leading to his destruction ~~it~~ would probably not have happened.

Also, while Hamlet can definitely be seen as rather un-proactive with regards to taking revenge on Claudius, when he is compared to Laertes his indecisiveness ~~it~~ becomes even more apparent. While Hamlet decides to "~~put~~" put on an antic disposition", Laertes straight away declares that he wants to "cut [Hamlet's] throat i'th'church". The contrast emphasises the effects of Hamlet's ~~and~~ ^{once again} uncertainty, and also ~~bring~~ brings up the notion that if Hamlet had killed Claudius while he attempted to pray, nobody else need have been killed - there would have only been one death.

) In conclusion, I would say that I disagree with the ~~the~~ idea that Hamlet's destruction came about because of his impulsiveness rather than his uncertainty. While the ultimate ending of his life came from his rashness and possible madness as he killed Polonius, Polonius would most likely not have been killed ~~if~~ if Hamlet hadn't been so indecisive when he had the prime opportunity to kill Claudius and take his revenge. And while the way ~~he~~ he seemingly sprang into action by his reigning of madness, when his actions are compared to Laertes' upon hearing of his father's death, the contrast ~~make~~ puts Hamlet's lack of decisiveness ~~into~~ and action into perspective, and so making me feel that the statement is largely untrue (although not completely).

EXAMINER COMMENTARY

There are some signs of 'excellence' in this pair of responses – most notably in the part (a) answer. The script suggests that the candidate has engaged with the play on a profound level – and there are striking signs of a strong personal response in both answers. The response to the context question is carefully focused on the requirements of the question and the demands of the Assessment Objectives. Linguistic analysis is – at times – well-developed and consistently detailed. The response to the essay question (by contrast) fails to meet Level 6 criteria: a somewhat colloquial and discursive tone is symptomatic of this.

Overall this is a 'good, clear' pair of responses – Level 5: 24.

- (a) Discuss the passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects. [15]
- (b) 'Hamlet is destroyed by his impulsiveness, not his uncertainty.'

Using your knowledge of the play as a whole, show how far you agree with this view of the character Hamlet. Remember to support your answer with reference to different interpretations. [15]

Script 4: Level 5

Many of us do not realise that several phrases that we use in conversation daily originated from William Shakespeare's work. He is arguably the most famous playwright in British literary history, and all of this is reflected in the language that he used in his plays.

The passage presents the scene in which Hamlet confronts Gertrude in her bedroom about Claudius, intimidating her greatly. When he mistakes Polonius for Claudius hiding, he kills him. This scene is where the audience first begin to realise the gravity of the situation in Hamlet's mind, and how he is progressively becoming insane.

The extract begins with Hamlet giving Gertrude several short orders in his use of command sentences. He says: "Come, come, and you sit down: you shall not budge." Shakespeare deliberately made use of these lines to build tension at the beginning of the passage. Being the Queen of Denmark, as well as Hamlet's mother: the audience expect Gertrude to have a certain level of power over Hamlet, and she does, however this relationship is very complicated. Hamlet demonstrates a power reversal by ordering his mother to sit down and not move. This was likely to shock

the audience, but was purposefully designed by Shakespeare to demonstrate Hamlet as a character. The short, sporadic clauses: "Come, come, and you sit down." give the image of Hamlet's unconscionable anger and raging madness. This highlights the unpredictability of Hamlet's actions, and thus builds tension right at the beginning of the extract.

When Hamlet murders Polonius, the moment has the potential to be climatic. However, Hamlet's lack of ownership of his actions takes away the dramatic effect of the moment. After Hamlet stabs Polonius Gertrude asks "O me, what has thou done?". To which Hamlet responds: "Nay, I know not. Is it the king?" Hamlet clearly ~~doesn't~~ does not know who he has killed, and his lack of empathy and compassion here highlights his impulsivity as a character, as he was not sure it was Claudius who was hiding when he plunged his knife through the arras.⁺ Hamlet spares no moment discussing Polonius' murder, instead going on to discuss Claudius and Gertrude's relationship. Hamlet does not express guilt at all, and Shakespeare's decision not to have Hamlet grieve or even say Polonius' name exemplifies his madness and compulsion to the audience.

Shakespeare's Hamlet is a very unpredictable character. At the beginning of the play, Hamlet is presented with a task of conducting revenge for his late father. When Hamlet does not go and avenge his father's death immediately, ~~and~~ and kill Claudius, the audience learn that he is not a typically impulsive character.

We know that ~~grief~~ grieving people follow a particular pattern with their behaviour. Hamlet's behaviour is a lot less predictable because of the gravity and sheer quantity of the situation he has had to deal with. This unpredictability makes Hamlet hard to pinpoint as a character, as he shows ~~both~~ aspects of both impulsiveness and uncertainty.

Hamlet's impulsiveness is the cause of many unnecessary deaths in the play, as he murders Polonius in a moment of unsuitability. However, had Hamlet been impulsive from the beginning of the play, he would have conducted his revenge on Claudius, and other characters would not have had to pay the ultimate price. One could argue that it is Hamlet's lack of consistency

and unpredictability that destroys him, and everyone around him. It is not as simple as 'Is Hamlet impulsive or uncertain?', because he is an unmanably complex character who has moments that show both of these traits. We know ~~to~~ what his ultimate goal is, but since he does not immediately go and avenge his father's ~~B~~ murder, he cannot be described as a definitely impulsive character.

Hamlet is more thoughtful than the statement suggests, which he demonstrates when Claudius is in prayer. Hamlet almost decides to kill him, but upon considering it, realises that if he was murdered whilst praying, Claudius would go to heaven and not suffer or pay for his crime. Hamlet decides not to kill Claudius in this moment because he wants him to pay for what he did. This scene is where we begin to see the internal battle that Hamlet has, between Christian forgiveness and Roman revenge. The audience can see that, unconsciously, Hamlet wants to honour his father and avenge his death. Hamlet's thoughtfulness allows him to think of his religion, use it to benefit his revenge plan, and not act on his urges. How can a character so thoughtful be described as impulsive?

EXAMINER COMMENTARY

Both parts of this answer approach the text, the questions, and the requirements of the respective relevant Assessment Objectives in a 'good' and clear way. The context response (a) begins with some generalised contextual information about the place of Shakespeare's work in literary history but soon moves on to some developed and detailed discussion of aspects of language, form and structure. The answer also makes a concerted effort to address the dramatic implications of these linguistic techniques. In part (b) the candidate constructs a well-structured argument with a clear line of development. There is also some good recognition and exploration of different interpretations apparent. Both answers are some distance away from Level 6 'excellence'.

This section deserves recognition at a solid point in Level 5: 23.

- (a) Discuss the passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects. [15]
- (b) 'Hamlet is destroyed by his impulsiveness, not his uncertainty.'

Using your knowledge of the play as a whole, show how far you agree with this view of the character Hamlet. Remember to support your answer with reference to different interpretations. [15]

Script 5: Level 5 borderline

a) In the passage in Act 3 Scene 4 where Hamlet and his mother, Gertrude, are in the bedroom, and Polonius is murdered by Hamlet in cold blood. This is a thrilling scene where Shakespeare varies his language and use of words to amplify the drama, so the audience can be enraptured in the play. Initially, ~~the~~ the Queen fears for her life, "Help, help, ho!" This starts the chain of events that soon follow after in quick succession. Quickly, a concerned by-stander, Polonius, replies, "What ho! Help, help, help!" The repetition of 'help' may emphasise the dramatic effect that Shakespeare is trying to give the audience. Hamlet responds with his intention of murdering the voice that replies, "Dead, for a ducat, dead." ~~The~~ Shakespeare's use of alliteration injects an added 'thrill' to the scene, in which a Shakespearean audience would have greatly enjoyed. Polonius' last words in the play are arguably one of the most dramatic in the play, "O, I am slain!" This is a short, but powerful sentence. The use of the comma ~~is~~ is included to offer a pause in the speaker's voice, which ~~leaves time for the more important and dramatic~~ gives a platform for "I am slain!" to be fully emphasised. The shortness of this sentence also adds to the dramatic effect, showing it was a quick death, ~~and maybe~~

After Polonius' death, the Queen and Hamlet ~~have a~~ continue talking in quite an abrupt manner, "What hast thou done?" replied by Hamlet with, "I know not. Is it the king?" The Queen shows her perplexion in Hamlet's actions, by asking the question plain and simple, certainly with horror on her mind. Whereby Hamlet reveals his intentions for Claudius by asking whether it was the king. A pivotal moment in the play, as now it is ~~not on~~ his mother who is aware of his intentions. "What a rash and bloody deed this is!" This, said by the Queen, sums up Hamlet in the play. He thinks and talks about murder almost constantly, yet he never puts together a plan

to carry it out. Yet in this scene, excitement has got the better of him and has killed in a rash ~~and~~ manner. ~~Almost~~ It could be argued he had the intention for the king but he had no real knowledge on who he was killing as they were behind the arras.

~~Hamlet Shakespeare~~ Hamlet then tells Gertrude that it was Claudius who killed the king, as well as including a small insult embedded within it, "Almost as bad, good mother, As kill a king, and marry with his brother." Shakespeare shows Hamlet's wit, and proceeds to tell Gertrude that the murder he just did was almost as bad as killing a king, then to "marry with his brother" implies that Gertrude may have been in on the act of killing old Hamlet perhaps. But it still shows that in Hamlet's eyes the murder was perhaps on the same level as marrying Claudius. Essentially having a go at Gertrude for marrying him.

Hamlet is destroyed by his impulsiveness, not his uncertainty

- b) I disagree with this point, that Hamlet was destroyed by his impulsiveness, not his uncertainty. ^{but only in a certain extent, occasionally in} because ~~throughout~~ the play he appears to certainly make impulsive decisions, like during Act 3 scene 4 for example where he impulsively kills someone (expecting it to be Claudius). ^{However, he is} As well as not being decisive enough, by fidgeting with the idea of murder and revenge, but not going through with any plans, unlike Laertes does at the end. Hamlet therefore results in death because of his uncertainty to follow through with revenge in the final scene.

Firstly, at the start of the play we see Hamlet pondering over the idea of revenge, yet questions whether suicide is the best route for him to go. "O, that too too sullied flesh would melt." ~~Here~~ This shows that he wishes for death upon himself, for him to just melt away. This is the first of a recurring theme of suicide in the play from Hamlet, which contributes to his indecisiveness on revenge. A major factor towards his death is his idleness to act, unlike we see Laertes do in the closing scenes of the play.

Furthermore, ^{Hamlet's} ~~his~~ decision to pretend to be mad adds to the reason why he is killed. This is a sign of his uncertainty as he has no real plan going forward - but to act insane. "As I perchance hereafter, ~~that~~ put on this antic disposition." Here he declares his false descent into madness, and in my opinion this is a clear indication of Hamlet's uncertainty for the future. His life is in turmoil as it is, with the death of his father and quick remarriage of his mother to his uncle - also suspected murderer of his father. Therefore he is uncertain for the future and what it holds for him. He is constantly boiling with ideas to plot and kill Claudius, yet the closest he gets in the play, is when he writes a play about a brother killing a king, which only spooks Claudius. His indecisiveness and uncertainty

plays a major role in his death, as in the end he is forced to duel Laertes who is out to kill him. This makes Hamlet's death almost inevitable.

On the other hand, Hamlet's impulsiveness also proved to be decisive for his impending fate in Act 3 Scene when his rash decisions lead to the murder of Polonius "O, I am slain!" Hamlet impulsively slays Polonius thinking he was Claudius in the bedroom. ~~His~~ His poor decision making did evidently lead to his own death, with angering Laertes and giving Claudius the opportunity to kill him. However, despite this if Hamlet had acted in plenty of time before, and not just thought about acting, he may have still been alone, as well as Polonius and the rest of the main characters, minus Claudius ~~obviously~~.

In conclusion, I still disagree with the statement that Hamlet is destroyed by his impulsiveness, not his uncertainty, because overall it was the fact that Hamlet was hesitant to act upon his ^{revenge} death, which consequently resulted in Laertes coming after him, due to his impulsiveness in killing Polonius. Yet if he had acted sooner and been more decisive, Claudius may have ~~only~~ been the only death in the play.

EXAMINER COMMENTARY

In this pair of responses the essay question is slightly more successful than the attempt at the context passage. In the latter there is a tendency to rely on plot narration and the standard of linguistic analysis fails to meet the criteria of AO2 in Level 5 (note the concentration on discussion of punctuation, for example). Part (b) does satisfy some of the Level 5 criteria: at times 'good and secure' points are made. Connective phrases such as "on the other hand" suggest that the candidate is making a real attempt to construct a structured argument (which is, nevertheless, clearly not an 'excellent' one).

Overall, therefore, the responses in this pair of answers satisfy some of the criteria of Level 5 but only at a 'borderline' level: 21.

- (a) Discuss the passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects. [15]
- (b) 'Hamlet is destroyed by his impulsiveness, not his uncertainty.'

Using your knowledge of the play as a whole, show how far you agree with this view of the character Hamlet. Remember to support your answer with reference to different interpretations. [15]

Script 6: Level 4

A) Shakespeare portrays ~~the~~ Polonius' death with a significant impact through his use of adjectives, ~~not~~ intensifiers and similes.

Through out the beginning of the extract, after Hamlet had slain Polonius, the Queen exclaims how his crime was "rash and bloody". Hamlet implicates these adjectives ~~these~~ suggest how radical Hamlet's act was and also ~~they~~ are also used as intensifiers to emphasise his wrong doing. ~~Shakespeare's~~ use of adjectives to convey dramatic effect establish a powerful impact on the audience due to their adding emphasis on the situation.

Within the extract, Shakespeare also implicates an iambic pentameter to thought the majority of the dialogue. After Hamlet ~~states~~ hints how he believes Gertrude helped kill his father, he begins to rant about her accused crime. The iambic pentameter helps create a fast paced rhythm towards the scene, furthermore contributing towards the ~~fast pace~~ cause

atmosphere withheld in the same. The pace of the scene is important due to the fact that Hamlet ~~and~~ ~~for~~ Hamlet is accusing ~~for~~ Gertrude of a highly punishable crime. During this time period, regicide was one of the most tragic worst crimes to commit, so it is important that Shakespeare established a quick pace to the scene as ~~it~~ ~~to~~ the Hamlet ~~conversation~~ ~~and~~ Gertrude is accusing Gertrude of a very serious crime.

Finally, Shakespeare uses similes within the scene in order to ~~emphasise~~ emphasise Gertrude's wrong doing. For example, the fact that Hamlet describes Gertrude's actions as "false as dicens' oaths" imply how her helping Claudius kill the king was wrong. This simile displays a dramatic effect as it emphasises Hamlet's hatred towards Gertrude's actions.

To conclude, Shakespeare uses a range of similes, ~~and~~ adjectives and alters the form of the dialogue in order to intensify the situation.

B)

Plan:Mention Van Goethe &
James L. Caldwell

agree with statement

P1: Talk about how Hamlet is certain
his father was murdered by Claudius
"One may smile and smile and be
a villain"

P2: Hamlet's certainty is almost
proved "This be madness, yet there is
method in it" - Goethe Utaw of Christianity
is Hamlet's motive

P3:

Answer:

It is clear from an audience's
perspective ~~that~~ that Hamlet is
almost certain about his every
action, even his madness seems
derived.

During the play, Hamlet exclaims
how "one may smile and smile and
be a villain". This suggests the
fact that he is certain that
Claudius murdered his father and
how he is the true villain.

The way Hamlet exclaims "Simile and Snake" connotes how he believes that Claudius is purely putting on a front to cover up his murder. James L. Calderwood's interpretation of Verbal presence contradicts the concept of how Hamlet's decisions and the play as a whole is certain. ~~He~~ His ~~in~~ view explores how nothing in Hamlet is truly certain and that there are multiple viewpoints for everything, including Hamlet's ~~Supposedly~~ supposedly devised madness which ultimately results in his downfall. ~~His~~ ~~plan~~ ~~means~~ that

At one point within the play, Polonius exclaims how Hamlet's "madness" has "method in it". This implies how the fact Hamlet's madness is a front in order to deceive the other characters, furthermore conveying the fact that his plan is far certain. ~~How~~ However, at some points within the play, it is argued that Hamlet's madness seems genuine from the way he murders Polonius while ~~being~~ who is hidden behind a certain ~~this~~ This ~~is~~ is a reckless and act, providing us with the impression that Hamlet's insanity isn't a front. Van Beebe's

of how Hamlet's motivations revolve
 around Christianity also support the
 statement as it proves how
 Hamlet has a plan set out
 and which that is to bring
 Christianity to justice by following the biblical
 reference of "an eye for an eye". This
 determines how Hamlet's actions
 are planned and devised and how
 it is his faulty quick
 thinking that is his ultimate
 downfall.

EXAMINER COMMENTARY

Overall this pair of answers conveys a sense of competence in response to the tasks set – although it is clear that there is no scope for the mark for this Section to move into a higher mark Level. Some lapses of expression affect both parts of the task ("Shakespeare uses similes within the scene in order to emphasise Gertrude's wrong doing") and the extent of the part (b) answer is restrained by its rather succinct approach. The latter response is moderately successful though in its citing of specific critical views ("Van Goethe" and "James L. Calderwood").

These are competent (rather than clear, good) responses: Level 4: 18.

- (a) Discuss the passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects. [15]
- (b) 'Hamlet is destroyed by his impulsiveness, not his uncertainty.'

Using your knowledge of the play as a whole, show how far you agree with this view of the character Hamlet. Remember to support your answer with reference to different interpretations. [15]

Script 7: Level 4

Plan

- Adjectives → create certain effect - used frequently
- Description of women → expect vs. Gertrude
- Rhyme - mother + brother

Shakespeare ~~uses different effects in his plays~~ ^{and techniques} in order to make the audience feel a certain way and Although this extract is closer to the end than the beginning, the effects used by Shakespeare previously help gain the desired effect in this extract and this gives him more power to control the emotion the audience feel in this extract. For example Shakespeare frequently uses ~~poor~~ rhyme or ~~exaggerate~~ ^{exaggerate} his points, "almost as bad, good mother, as kill a king and marry with his brother". ~~These effects are from the extract~~ ^{Because this quote from the extract is a} rhyming couplet, ^{making these lines} ~~stands out to the audience~~ ^{the audience} without them having to think too hard about it. This ~~can~~ ^{is} means that it is easily remembered ^{as seen on page 3} ~~which and because it sums up the plot in 2 lines, it is a very useful device Shakespeare has used.~~ The ease of remembering also stems from Shakespeare's use of iambic pentameter which he did frequently throughout Hamlet, for example in one of Hamlet's soliloquies, "To be or not to be that is the question" ~~so~~ ^{it} is no surprise this is one of the most well remembered quotes from Hamlet because of Shakespeare's use of iambic pentameter. #2

Also in this extract Shakespeare uses opposites to make his point. He describes something that should be positive about Gertrude, her "grace and blush...wive...innocent" and claims that she doesn't have any of these qualities, her grace is a "blur", her wive a "hypocrite" and instead of innocent love she has a "blister" there. This negative spin on what ~~are~~^{were} desired qualities of women at the time makes Shakespeare's point even more poignant as it forces the positive wives to become ~~for~~ more cautious to ~~use~~ an audience. Shakespeare uses this ~~text~~ when Hamlet is talking about Claudius being able to "smile and smile yet be a villain". Here the contrasting ideas of ~~oil~~ oil and smiling puts Claudius in a very dark light ~~and~~ because of the connotations we have to villains smiling (ie that they have won their battle).

~~As we can see from the extract~~ ^{often} ~~the words are used in a way that~~ ~~in the extract~~ often the sounds that the words create contrast each other ~~significantly~~, "rash and bloody". Here the 'sh' sound is significantly different to the 'b' that comes directly after. Contrasts like this allow the actors to ~~really~~ exaggerate the words in any way he/she desires, thus allowing different messages to be given to the audience. For example, the actress playing the Queen, could say them in such a way that makes her sound shocked or in a way that makes her sound disgusted.

Hamlet is a very morally decisive man, he knows what ~~is~~^{would be} morally accepted and what would not be yet he seems very conflicted in his internal argument, ~~not~~^{whether} to kill Claudius ~~create a clean conscience~~ and clean up what is "rotten in the state of Denmark" or to let him live. Shakespeare uses ideas of fate ~~and~~ and morality to inform and alter both Hamlet's certainty of evil ~~and~~^{and} his impulsive desperation to kill his father's murderer.

Hamlet is presented with the perfect opportunity to kill Claudius when he is in prayer, his back is turned and he is preoccupied and doesn't even notice Hamlet is behind him, however Hamlet hesitates. This hesitation argues against the above statement because it is his uncertainty that causes him to lose out on a perfect moment for murder. ^{on the other hand his uncertainty} ~~however~~ it is also his

moment for murder. ~~however~~ it is also his uncertainty which saves him from damnation for killing a man during prayer. ^{Arguably a better outcome} ~~He does not~~ ^{than taking revenge.} ~~He does~~ In this situation, rather than being stopped by the immorality of ~~the situation~~ ^{it}, Hamlet recognises that if Claudius died in prayer, he could be relieved in heaven and instead ~~leave~~ Claudius to suffer for his crimes. This reflects beliefs in the after life ~~and~~ ~~the sense of~~ in the ~~Elizabethan~~ Jacobean era whilst also commenting on the notion of an ~~all~~ ~~and~~ omnibenevolent God who forgives all sins, including murder which Hamlet

is obviously against.

~~Shakespeare~~ Hamlet believes he was born to take revenge on his father and this could explain why Hamlet is uncertain about how and when to kill him as he wants the moment to be without fault. It seems Hamlet is uncertain ~~that~~ whether it is "nobler in the mind to suffer" or "take arms against a sea of troubles." Revenge in Shakespeare's time was seen as something that one did out of loyalty to their family and in this situation, Hamlet doesn't know if it is ~~better~~ more moral to let Claudius live or to fight against him to avenge his father. By "taking arms against a sea of troubles" (i.e. Claudius) Hamlet would be doing as his father wished but again, go against the law and God. Again, his uncertainty is what saves him yet again, he is failing to act impulsively.

Hamlet's madness could be argued to be his down fall, causing him to act impulsively ~~in~~ towards the end of the play and thus leading to his demise. However, ~~then~~ many critics have ~~succeeded~~ been successful in their arguments against Hamlet's insanity. For example, he seems to feign sporadic moments of madness and have moments where he is totally aware of his behaviour, "though this be madness yet there is method in't". This proves that Hamlet's downfall lies not in his impulsiveness because his madness is a well thought out craft

yet he ~~also~~ is also very certain about the events that will unfold because of his false madness recognising he must be "cruel only to be kind".

It is clear that Hamlet³ is destroyed by neither his impulsiveness or uncertainty and instead is unfortunate enough to be subject to his blood line as, without his loyalty to his family, there would have been no reason for him to die.

EXAMINER COMMENTARY

There are signs of some competence in this pair of responses to Hamlet. The essay (b) answer is more successful than the context (a) response. The response to the set passage makes some attempt to use analytical methods and effects of language, form and structure are addressed. This is achieved without a sense of overall competence though (for example in the discussion of the relationship between the use of iambic pentameter and dramatic effect). There are lapses in the quality of written communication apparent in this answer. In the essay question there is some competent sense of an argument developing and interpretative views do emerge (eg. in the context of "the Jacobean era") although the overall effect is not 'good'.

The 'borderline' mark is appropriate for this answer: Level 4: 16.

- (a) Discuss the passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects. [15]
- (b) 'Hamlet is destroyed by his impulsiveness, not his uncertainty.'

Using your knowledge of the play as a whole, show how far you agree with this view of the character Hamlet. Remember to support your answer with reference to different interpretations. [15]

Script 8: Level 3 borderline

a) Discuss the following passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects (15).

In this scene Hamlet believes that the man behind the curtain is Claudius so he kills Polonius not knowing. Hamlet's anger at his mother for betraying his father is present in this scene. "Let me wring your heart" this portrays Hamlet's belief that his mother was somehow involved in his father's death. The words 'wring your heart' is a disgusting yet powerful image but echoes Hamlet's anger and disgust at how fast his mother has moved on from his father.

Queen Gertrude doesn't seem hugely bothered by the fact that her son has just killed Polonius. "What have I done, that thou dar'st wag thy tongue" this demonstrates that she must know something or done something that she wants to hide.

Shakespeare's language when describing the 'act' mixes nice happy things and destroys them with soul words. This causes a dramatic effect that makes the reader truly feel Hamlet's pain. For instance "innocent love, and sets a blister there" this presents the fact that happiness doesn't last so ever pain comes along. The word "innocent" represents a feeling of unknowing,

being hidden from something. so to be put with the word 'bluster' you think pain, scar, hurt, it creates a negative image in your head. which leads to a dramatic effect on the audience as we realise Hamlet's anger and pain like the bluster.

Hamlet has spoken to a ghost and decided straight in to the destruction of his uncle. In the end so many people die ~~due~~ to Hamlet's impulsiveness and need for revenge. He is so driven to avenge his father's death he hasn't thought of the consequences.

However some critics would argue that Hamlet's uncertainty at the beginning has driven him down the path of destruction. with the uncertainty of the ghost and not fully understanding what it is trying to say. Not believing it so they feel that as Hamlet didn't do anything when he found out he took it all on himself, it led to his later destruction.

But on the other hand in Act 3 scene 4 when Hamlet kills Polonius without seeing who was behind the curtain he did it impulsively. Hamlet hasn't thought about anything other than the destruction of Claudius. "Is it the king?" this demonstrates the fact that he is so driven by impulse and anger that he can't even think straight.

EXAMINER COMMENTARY

These responses are rather brief (very short in the case of part (b)) and not always 'competent' in their attempts to address the play, the questions and the requirements of the relevant Assessment Objectives. The tone throughout the responses in this Section is often informal or colloquial and – on occasion – is inappropriate to enable the candidate to express sophisticated ideas about a complex text: "Queen Gertrude doesn't seem hugely bothered"; "Hamlet ... has dived straight in"; "...he can't even think straight". Although discussion is 'limited' at times (in both parts of the Section) there is evidence that 'some attempt' has been made by the candidate to address the questions and the AOs.

The 'borderline' mark at the bottom of Level 3 indicates that some attempt is being made here but that aspects of the answers are 'limited': 11.

SECTION 2 DRAMA AND POETRY PRE-1900

QUESTION 7

'Love is invariably possessive.'

[30]

Script 9: Ibsen and Rossetti - Level 5

7) Ibsen & Rossetti adopt the key themes of love & possession & explore them through each of their works. In "A Doll's House" Ibsen presents the love between the 2 main characters Torvald & Nora to be fake & as a result of the societal suppression of the time their lives have no true purpose, with women especially due to ~~being~~ just an extension of their husband & therefore a possession. ~~However~~ Comparatively, Rossetti explores her differences in experience of love between men & religion, conveying the possessive hold men could have over women through poems such as "Twice" but also how women can potentially break free of this possession through rejection, as presented in "No Than You John". However, Rossetti still devotes her life to religion, ~~the~~ carrying the ~~po~~ interpretation of religion having

of the expectation of them being

* along
with
Ibsen's work

a hold over her & therefore she is now religion's possession. This ^{*}reveals how ~~to~~ impossible it was for women to escape this ~~idea~~ idea of possession that ~~was~~ was so embedded in 1800's society, not just in England but across Europe.

During the 1800's it was a traditional expectation, ~~at~~ across Europe, that women were to cater for the ~~needed~~ needs of the main male figure in their life, typically either their father or husband. In order to successfully achieve this ideal supportive woman, the women population were expected to give up any goal or integrity of their own, they were purely an extension of their husband, aiding them with their career, caring for their children & taking on their opinions. This theme of the sacrificial role of women is evident in both Ibsen's & Rossetti's works. For instance, through the character of Nora, Ibsen creates a ^{woman who is} totally reliant ~~on~~ on her husband, & one that supports & cares for him, as conveyed through her entire reasoning behind her debt being to take Torvald to Italy to help his health improve. This is the ideal woman, even though she is flawed through having to ~~be~~ cause debt, ~~the~~ the reasoning behind her actions were still the morally correct ones for a wife in that present society. However, by Act 3 Ibsen has developed Nora's character to be one that has self discovered, realising how fake her life has been, she was first "papa's doll child" (Act 3) & simply remained to be a "doll wife" for Torvald. This chosen symbol of a doll by Ibsen conveys how ^{*}perfect a life people were expected to lead by society, however, it is impossible

that women
were just
objects &
play things to
the men in
their life. But also how

to achieve this perfection as revealed through Nora's key flaw of ~~take~~ putting her family into debt, just as it is equally impossible for people to look & be like a toy doll.

^{explores the theme of the sacrificial role of} Rossetti reveals ~~how women were brainwashed~~ women through her poems "Twice" & "No Thank You John".

"Twice" is used to compare her experiences with the physical love of a man & spiritual love. ~~Men~~ Men are depicted to be cold & cruel, "with a critical eye you scanned" (2nd stanza of "Twice"), the repeated ^{sharp} "c" sounds emphasise this lack of empathy & care. Furthermore, once the man rejects her love, the narrator loses all of her drive for life, "Not questioned... Not cared... not sung" therefore implying the whole purpose of a woman's life was to marry & sustain a successful marriage & to have no other goal. In the eyes of ^{1900's} society this was true, if a woman failed to marry by the time she was 30 she was socially outcast, revealing the ~~supposed~~ enforcement of society ideals ~~for~~ women.

The theme of marriage is also present throughout each work. Ibsen presents ~~that~~ the only marriage in the entire play to be a pretence, there is no real love there, Torvald & Nora are simply ^{conforming to} following the ideals of society as they ^{would} have been brought up to do so. This is symbolised again through the recurring motif of a doll, to achieve this perfection ~~people~~ people had to sacrifice their true emotions & lead this fake & unfulfilling life that Ibsen creates Nora & Torvald's life to be. *
& Marriage

& In Act 3
Nora states
"we have never
sat down &
talked about
serious
matters"

The fact that this way of life was simply accepted is reflected through the beginning of Act 2 where the nurse simply states "But I had to" in response to Nora's question "How could you give up your own children?". Due to the suppressive & patriarchal society, people ~~were~~ just followed & fulfilled the expectations of them for fear of being socially outcast.

~~Rossetti~~ In comparison, Rossetti's love for religion is real & true, she has been reborn & is experiencing a whole new zest for life, as expressed in "A Birthday", "the Birthday of my life, my love is come to me". The use of "birthday" reflects ~~her~~ ^{this} new found life with religion. However, the fact that Rossetti is still devoting her life to religion, as conveyed through the marriage vows in "Twice", "All that I am I give" ~~and~~ could be interpreted as religion having a hold over her & therefore she has willingly become religion's possession. This reveals how there is no escape for the women in Tösen & Rossetti's society from this idea of possession & women having to be an extension of something, ^{this} society will never let them become truly independent. The power of suppression within society has embedded this goal ~~of women~~ in women of having to become owned by someone or something, ~~and~~ Rossetti & her work on "Twice" is a perfect example of this. Through religion she had thought she had freed herself from the traditional & entrapping ideals of society when the reality was she had simply fulfilled the expectation ~~of her~~ in a different way, uncovering the harsh truth that there was never a true ^{complete} escape from ~~this~~ ^{the} possession for women.

EXAMINER COMMENTARY

This is an answer dominated by the virtues of approaching the terms of the question directly and of focusing effectively on the dominant Assessment Objectives. There are no clear signs of 'excellence' in the response but – throughout the answer – the candidate has made a 'good' and 'clear' attempt to consider the issues raised in the essay's title in terms of contextual issues (AO3 – dominant): "...so embedded in 1800's society..."; "...during the 1800s it was a traditional expectation..."; "...if a woman failed to marry by the time she was 30...". Some minor lapses in the quality of written expression do not hold back the effect of the essay significantly.

This good, clear answer meets all the requirements of Level 5 in the middle of the range: 23.

'Love is invariably possessive.'

[30]

Script 10: Webster and Tennyson - Level 5

The theme of love is a key theme in both texts, especially in Tennyson's "Maud: A Masochism", which was written at the tail end of the romantic period so has the characteristic 'big themes' such as love. The theme of love often overlaps with the theme of possession due to the time periods in which both texts were written in, with women seen to be in the possession of a man. Both texts explore these themes and show how one can be possessive with love and also ~~possess~~ possessed by love.

It is interesting that both texts are named after the ~~female~~ main female character in the play / poem, which perhaps indicates that they are under somebody's possession. Both texts have the theme of possessive brothers. ~~and~~ In "Maud" Tennyson's poem Maud is "forbid to speak to her friend of the years past" by her brother due to past family feuds and in order to maintain the family wealth and power, he does not want her to marry somebody of a lower status. This is very similar to the Duchess in "The Duchess of Malfi" who is told by her brothers that she must only marry to "adorn honour". This is very reflective of the attitudes towards women in these time periods, particularly for Tennyson, writing in the Victorian era when women were seen to belong to the male members of the family if she did not have a husband. *While the Duchess defies her brothers' wishes in the clandestine marriage to her steward, Antonio, which perhaps ~~reflects~~ the echoes

relationship between Olivia in *Casario* in Shakespeare's *Twelfth Night*, Maud does not defy her brother and is also perhaps under her own possession of love for her brother as she "cannot but love him" even though she is "not blind to the faults ~~and~~ of his heart and mind". ~~For this reason~~ In this way, both writers explore the possessive love of family and in Tennyson's case, Maud's love for her brother even though she knows it is not healthy reflects that of abusive relationships.

This leads me onto my next point that the persona in "Maud" is possessed by his love for Maud. A big theme in Tennyson's poem is the cynical view of the world and society, which is reflective of the romantic period themes, but the persona's love for Maud, or the potential relationship between them ~~each other that~~ "would make the world 'not so bitter and her smile could make it sweet.'" In this way his possession by love is a good thing in changing his view on the world. However, his love for Maud drives him insane and he is completely possessed by it. He begins to believe she is sending him secret signalled invitations to her garden by sending a rose down the "Rimmet". This idea of solipsism is also a key ~~theme~~ idea is the romantic and victorian era. ~~The persona's~~ The ~~breaking into~~ description of Maud's enclosed garden alludes to the Song of Solomon which describes Mary's womb as a garden. An interpretation of the breaking into her garden in "Maud" is that it is a kind of metaphorical rape. It has also been compared to the illicit exploration and then jumping into the garden of Satan in "Paradise Lost". This shows how love can be possessive and completely

take over you making you do irrational and mad things."

This idea of insanity coming from the possessive nature of love is also displayed through Ferdinand in Webster's play. Ferdinand's love for his sister is often viewed as incestuous, further emphasising the way he possesses her. He threatens her with his "father's pignerd", which can be interpreted as a phallic symbol, as well as the patriarchal power over women in the time period. Ferdinand's spiral out of control and into madness can be viewed as coming from the betrayal he feels of the sister he loves. These themes of murder, madness and strange erotic scenes are typical of the Jacobean revenge tragedy, ^{written for cramped, candle lit} and are also ^{seen} in other plays such as "The Sister" in which a sister becomes pregnant with her brother's child.

~~Webster's story how and how Webster is destroyed by~~
 Ferdinand becomes so mad he thinks he is a wolf, with "the only difference that a wolf is hairy on the outside". The way in which Tennyson and Webster portray their characters as going mad shows how possessive love can be and completely destroy you.

- * Webster was writing under the rule of King James I who introduced regulations that women were not allowed to marry below them socially. This was all during the time of the birth of capitalism and people could now rise up in society by other means such as merit and bribery. This made many people anxious and this idea is perhaps reflected in Webster's play.

In conclusion both writers portray love and possession in a similar way, with it usually having negative effects. The texts reflect the ideas and anxieties of their ~~respective~~ ~~time~~ time periods, in which the women were often seen to be under the male possession, giving women little independence in their choices. As Tennyson writes in "Maud: A Drama", "love is like walking with a cloud on your head full of poisonous fies", which ^{describes} ~~is~~ this recurring idea that love completely possesses you, distorting your vision and eventually destroys you.

EXAMINER COMMENTARY

This highly competent answer is preceded by a lengthy plan. Aspects of the answer suggest a 'good' response to the question, the set texts, and the requirements of the relevant Assessment Objectives. There are contextual references in the answer to both Twelfth Night and Paradise Lost. A tendency to narrate (at times) rather than analyse is one of the factors preventing the answer from moving more comfortably into the Level 5 mark range. Both the expression of ideas and employment of contextual material are – at times – less than precise: "This idea of solipsism is a key idea in the romantic and Victorian era".

Ultimately this response meets some Level 5 criteria but the appropriate mark is that on the 'borderline' with the level below: 21.

QUESTION 9

'Men may seem to be more powerful than women, but the reality is very different.'

[30]

Script 11: Ibsen and Rossetti – Level 6

Henrik Ibsen ~~pro~~ investigates the reality in ~~gender difference~~ in power between genders. He presents men as having more power however bases this power on the presence of women. He ~~shows how~~ use ^{an} 'ambiguous ending and juxtaposition' to show that despite men having more physical and social power women have emotional and moral superiority. Rossetti uses religious connotations to show how men are not more powerful than women as ~~the only~~ ~~divinity~~ divine beings have a greater power of humanity. ~~She does also show how men are more powerful however~~ ~~she questions~~ She shows how ~~she can~~ showing how she would not agree with the statement.

In 'Goblin Market' Christina Rossetti presents women as both weak and empowered. ~~The poem is structured.~~ Rossetti was a devout Anglican Christian ~~who's later works often investigated the conflict betw~~ who believed in the eternal love of God. ~~She~~ In contrast she was also heavily influenced by the Pre-Raphaelite movement due to her brother Dante's keen participation in the group. The movement ~~for~~ challenged the traditions of the Renaissance and focused on the visual and aesthetic pleasure of art. They portrayed ~~the world~~ the world with maximum realism and often focused on religion and feminine beauty. These are both themes strongly associated with 'Goblin Market' as well as the conflict between ~~divine~~ material pleasures and ~~eternal~~ ~~eternal~~ ~~eternal~~ pleasure in Heaven. ~~This conflict was often discussed in~~ ~~the Rossetti's works as she was interested in the~~ The theme of 'Goblin Market' is that women are susceptible to temptation and lust. They are sinful and have a sexual appetite. This ~~was~~ was deemed as unacceptable.

in Victorian society. An ^{unmarried} woman was either chaste or promiscuous and the ~~use of Lizzie and Laura~~ juxtaposition of Lizzie and Laura can be viewed as an example of this. Laura was tempted and gave ~~into~~ in to desire and lust whereas Lizzie was virtuous and was not lead into sin. ~~R~~ Rossetti does challenge the binary structure of ~~sex~~ divisions of women. It is clear that Lizzie is virtuous through her selfless act done to save her sister however she does not remain pure and virginal. The visual ~~violent~~ sexual violence presented through vivid imagery ~~show~~ suggests that Lizzie ~~despite~~ sacrificed her own chastity for Laura's desire. ~~She~~ The silver penny may represent a ~~pure~~ purity yet she is still violent abused. This presents a conflict as the reader cannot condemn Lizzie ~~yet she~~ due to her virtuous actions yet she is no longer pure. This could be Rossetti's way of challenging the male view of women. Having volunteered at a home for fallen women Rossetti would have had first hand experience with women accused of ~~impurity~~ impurity who had not lost their virtue. ~~This challenge~~ ~~the~~ Nevertheless Rossetti still presents women as weak ~~by~~ through Laura's actions.

An alternative interpretation of the poem is that of religious ~~enlightenment~~ representation. Laura has been said to represent human fallen humanity whilst Lizzie is a figure of Christ who purges humanity of sin through self sacrifice. The decision to make the symbols women shows how Rossetti is presenting divine ~~action~~ action as being above the patriarchal structure of society. This provides evidence to ~~agree~~ ~~with the statement~~ as challenge the statement as

It suggests that neither gender is more powerful as God and religion holds ultimate power. Females are therefore just as able to reach divine enlightenment as men. Both were created equal.

Henrik Ibsen does not use religion to challenge the patriarchal society however does ~~use~~ similarly use enlightenment to show how women are not of a lower status to men. ~~Then~~ Ibsen uses juxtaposition ~~to~~ to show the contrast of this change by crafting the character of Nora with two personalities. At the exposition of the play she is presented as infantile with Torvald using ~~for~~ childish affectionate pet names such as 'song-bird' and 'squirrel'. When patronised and called a 'spendthrift' she ~~a~~ retaliates with laughter and whining. This compares starkly with her response at patronisation in the climax of the play. Torvald insists that as a woman ~~she~~ it was inevitable that she use the wrong means and that she should be so grateful that he can help her. Instead of an infantile response ~~she~~ ~~to~~ Ibsen writes only short retorts which juxtapose greatly with the monologues given by Torvald. When ~~Nora finally exclaims~~ This used for dramatic effect as when Nora retorts that she is not first and foremost a wife and mother as society dictates but that she has made the revelation that she is ~~a~~ ~~a~~ 'first and foremost a human being' the impact is greater on the audience. The use of 'human being' is evidence that Ibsen is not presenting Nora as more powerful but instead an equal to men. Unlike in Rossetti's 'Goblin Market' she does not prove her worth by saving another she instead saves herself. Women were expected to be wives and mothers as

dictated by Torvald which lead to criticism of the play. It would have been unheard of for a woman to leave her duties as a wife as it was so difficult to make a living without support of a man. Therefore critics accuse the play of being unrealistic yet this is the primary way in which Ibsen criticises society for its rigid treatment of women.

'From the Antique' is another poem which can be compared with 'A Doll's House' to present the power of men over women. The speaker writes how life is weary yet 'doubly blank in a woman's lot' which presents how Rossetti believes that life is a painful struggle yet to be a woman it is so much more so. Here Ibsen also shows how women struggle against the power of men through using the bank as a symbol for wealth. The males in the play, Krogstad and Torvald earn wages and status from it whilst Nora is oppressed and can't sign for herself for a loan. This represents how women are certainly not more powerful than men as they are restricted from access to money and therefore must rely on men to live. Both Nora and the speaker have lost faith in the world. The speaker favours oblivion to life. This can be linked to Rossetti's view on life as a painful torment after her fight with George's disease left her wanting release to Heaven. Similarly Nora has lost faith 'I don't believe in miracles anymore' which shows how both writers believe that for a woman there is no hope under the unrelenting power of men.

Both Rossetti and Ibsen ~~provide~~ provide evidence that men are indeed more powerful through emphasis of the impossibility of women's position. They do challenge the statement through showing that women should and can be treated as equals by God and themselves however women can never be presented as more powerful than men in reality and both writers present ~~their~~ their work as realistic. Ibsen's problem ~~most~~ play addresses real social issues and Rossetti's work is from her own experience.

EXAMINER COMMENTARY

This essay is preceded by a substantial plan. After a straightforward introduction to the topic, the candidate soon launches into an effectively structured response in which consideration of contextual matters is always present (at least implicitly – “It would have been unheard of for a woman...”). Once again the candidate displays a lively, personal response to the set texts and to the terms of the question. Comparison of the respective texts is often sustained at an excellent level throughout the response (“Unlike in...”; “Both Rossetti and Ibsen...”).

Although not without some faults, this is an ‘excellent’ answer overall: Level 6: 27.

'Men may seem to be more powerful than women, but the reality is very different.'

[30]

Script 12: Webster and Tennyson - Level 6

9. Both "The Duchess of Malji" and "Maud" explore power and gender, albeit in ~~quite~~ ^{quite} different ways. In "Maud", there is ~~no~~ ^{little} sense that Maud has any agency at all ~~and~~ ^{arguably} she just goes along with the wishes of the persona and her brother. Although the Duchess' brothers do seek to control her in "The Duchess of Malji", ~~Webster~~ ^{Webster} portrays ~~her~~ ^{her} as a woman with much more power than Tennyson's portrayal of Maud has.

Throughout "Maud", there is little to ~~contradict~~ ^{contradict} the reader's initial impression ~~that~~ ^{that} men in the poem ~~are~~ ^{are} more powerful than women. Maud is very passive in her relationship with the persona - for example, when he kisses her hand "she took the kiss sedately". Moreover, at no point in the poem do we see Maud actively accept ~~or reject~~ ^{or reject} the persona's advances, ~~suggesting~~ ^{suggesting} that she is entirely powerless.

~~However,~~ ^{However,} An interpretation of Maud's passivity could be that it reflects Victorian Society's ideal woman. A model Victorian woman was expected to be meek ^{and} passive ~~and~~ ^{and} Tennyson's presentation of Maud is ~~both~~ ^{both} of these things, and we see this through the persona's description of her as "faultless". It could be argued that Maud's position as the ideal woman does in fact give her power over men, as they ~~would~~ ^{would} all desire

to be with Maud. However, it could also be said that men desire to be with Maud ~~so~~ in a relationship following Victorian norms - a controlling, patriarchal relationship where the woman is expected to do ^{very} little.

- This is further supported by the power exerted by Maud's brother over her. For example, it is "her brother's acceptance" that would determine whether Maud marries the "new-made lord" or not, and we are also told that Maud's brother forbids her to speak to the persona sharing the level of control and power he has over Maud.

In "The Duchess of Malgi", Webster also uses controlling brothers to explore power and gender. Unlike "Maud", however, Webster presents the Duchess as a powerful woman in her own right who looks to rebel against her brother's attempts to control her. We see this most obviously in Act I. After her ~~brother~~ Ferdinand and the Cardinal tell her not to remarry, the Duchess says "if all my royal kindred lay in my way unto this marriage, I'd make them my low foot-steps". This shows the Duchess actively defying her brother, and when taken in conjunction with the political power she holds as the Duchess of Malgi, it could even be interpreted that initially in "The Duchess of Malgi", women seem to be just as powerful as men.

The portrayal of the Duchess as a

strong, independent woman and ruler is rare in Jacobean times, but not unprecedented. At the time Webster was writing, James I had just succeeded Elizabeth I, who herself was a strong ruler who remained unmarried. In terms of literary precedent, the Duchess is by no means the first strong female character - there are others from before Webster's time, such as Beatrice in Shakespeare's "Much Ado About Nothing". ~~Webster's interpretation of the~~ To a contemporary audience, ~~the~~ the Duchess would have therefore seemed unusual, but not wildly so.

Another interpretation, however, is that the reality in "The Duchess of Malji" is that ultimately, the Duchess is just as powerless in comparison to men ~~than~~ as Maud is. Although initially the Duchess does deny her brother, she is ultimately discovered, ~~and~~ imprisoned by Ferdinand and then executed. When imprisoned, the Duchess ~~is~~ acts more similarly to Maud, as she passively accepts Ferdinand's attempts to drive her mad and her eventual execution, even telling her executioners to "pull hard". It could even be said that Webster uses the unorthodox structure of the play to highlight her lack of power - despite being the titular character, she dies halfway through, and the rest of the play concerns itself with the men who surrounded her. Similarly, in "Maud", Maud herself only appears in Part I, and the poem itself ~~is~~ could be said to be more about the norm.

his views of Maud than about Maud herself.

Another character Webster uses to explore power and gender is Julia. To a contemporary audience, Julia would have seemed ~~to be~~ immoral due to her affair with the Cardinal and her short affair with Bosola. ~~However,~~ On the surface, she also seems to be powerless in comparison ~~with~~ to men. The Cardinal ~~is~~ is ~~to be able to~~ able to control her in their ~~relationship~~ relationship ~~through~~ and we see this highlighted when he tells Julia that "for women, a man might strive to make glass malleable ere he should make them fixed". This ~~is~~ is effectively the Cardinal reminding Julia that, as a woman, she is unable to be as constant or as trustworthy as a man.*

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However, a feminist reading of the play would suggest that Julia is simply using her sexuality to gain any power she can. Through her affair with the Cardinal, she is able to gain material possessions such as Adriano's citadel, which she would otherwise not have gained. Indeed, she certainly seems more powerful than her husband, the bumbling and unaware Costantino.

Contextually, Webster and Tennyson present women in very different ways. Whereas the Duchess is unusual for her agency and power, Maud is the ideal Victorian woman in her passivity. It could even be argued that Tennyson deliberately chooses to play up Maud's passivity and powerlessness - although much of Victorian society was patriarchal, movements such as the Suffragettes were emerging, which

saw women looking to gain power, but there is no acknowledgement of this in "Maud". Another interpretation of this could be that Maud's passivity is due to the semi-biographical nature of the poem. Much like the persona in "Maud", Tennyson fell in love with a woman of higher social standing = Rosa Baring, but never approached her. This could be used to argue that Maud is therefore an idealised version of Rosa Baring, and her passivity is due to Tennyson's own lack of interaction with Baring.

→ ~~Overall~~ Overall "Maud" and "The Duchess of Malji" ~~do not support~~ broadly do not support the ~~stated~~ view that men may seem to be more powerful than women, but the reality is very different. The Duchess arguably is the opposite - although she may seem powerful on the surface, ultimately her brothers are more powerful. ~~In contrast, Maud is a reflection of Victorian ideals - a woman with very little power at all, and so neither~~ Although Julia is more powerful than she initially seems, it would seem to be a stretch of the imagination to say that she is more powerful than men (with the exception of Castuchio), Tennyson's portrayal of Maud is arguably a reflection of both Victorian ideals, and his own experience with Rosa Baring, resulting in Maud being portrayed as a woman with practically no power at all.

EXAMINER COMMENTARY

This is a perceptive, subtle and wide-ranging response to the question. There is clear sophistication in evidence here and some of the points made are indeed excellent. The candidate has focused impressively on the relevant Assessment Objectives throughout and the answer has been constructed in such a way that it presents a coherent and detailed argument. There is – inevitably – room for further improvement and so the answer ultimately gains a mark comfortably into (but not at the top of) the Level 6 range. It is notable that the response synthesises comparison, context and critical awareness into an impressive whole. The answer is not without errors of expression.

This is an answer of clear 'excellence': Level 6: 27.

'Men may seem to be more powerful than women, but the reality is very different.'

[30]

Script 13: Ibsen and Rossetti – Level 5

The statement describes how men hold a superior position in society, especially during the Victorian era when Rossetti wrote her poems. Women were educated in a significantly different way in that instead of drawing out intellectual thinking and creativity, middle classed women focused on skills that would benefit marriage such as singing, dancing and sewing and even walking posture in order to prepare them for marriage. The term "blue-stocking" was used to describe women who attempted to pursue intellectual studies and were often outcasted by society and the race of "superior men". Rossetti is what we would call a "feminist" in modern times as her poems usually consist of a female speaker attempting to overpower the men. On the otherhand Ibsen attempts to pioneer the idea of modernity of plays whilst staying true to the Norwegian perceptions in his time, similar to Victorian England perceptions, it is often seen that women should focus on the household letting men handle important matters.

The women in Ibsen's *Doll's House* should not be perceived to be weak. For example, although not a developed character, the Helmers nanny Anne-Marie can be seen powerful enough to sacrifice her own daughters upbringing as she was "obliged to if [she] was going to be little Nora's nurse". Anne-Marie is used by Ibsen to represent qualities that Nora lacks the evident self sacrifice in order to be "little Nora's nurse". Mothers were often seen as self sacrificing due to the time spent to bring up their children. Similarly Mrs Linde can be seen as a "powerful woman" as she was able to prioritise her family over her own interests, by leaving Krogstad for a richer suitor to ensure her own families needs are fulfilled. Her dedication to her family meant that she felt "it was not justified to refuse his offer" this meant that even though there were males in her family, the fact that there was an "offer" to be accepted meant that it was a woman who possessed the power to the family. On the otherhand, Rossetti also presents some of her female characters as weak. For example, in "Goblin Market", the girls Lizzie and Laura are often described to be "maidens" this was referring to the virginities of the girls this is derived from the term "maidenhead" from Victorian times which was used to describe a woman who kept their virginity. The goblins are Rossetti's interpretation of men and how they used "fruit-calls" to lure the girls. The climax of the poem describes how Laura was "maul'd and claw'd", the scene alludes to that of a rape scene by using shortened words such as "maul'd", Rossetti is able to describe how men are dangerous and that the "fruit-calls" makes women attracted and addicted. The poem was written at a time when Rossetti stayed in a home which took care of "fallen women", the term was used to describe women who lost their virginities before marriage, one of the taboo's of Victorian times.

Women were often objectified during the times of both writers, this meant that the women were too weak to go against their husband or to possess the courage to stand up to the societal norm at the time. For example, Ibsen consistently allows Torvald to call his wife "skylark", "songbird" or "squirrel", the playful tone often used when these terms are said contributes to the idea that women are similar to pets in that they are kept in cages, a metaphor used to describe how women were kept at home. Torvald even goes to the point of describing Nora as his "prized possession"

comparing her to other materialistic items he owns. Similarly, some of the women in Rossetti's works are often objectified such as the speaker in "Twice" where she is described "with a critical eye you scanned, then be set down" and "as you set it down it broke". The "it" Rossetti refers to is the heart of a woman and how easily it is broken from rejection, this shows how weak women were perceived as the time. From the start of the poem, the speaker is perceived to be weak from the fact that she had to hide her announcement "(O my love)". The use of parenthesis when compared to the final stanza where she is able to openly announce "O my God" suggests her fear of pursuing her own relationships as arranged marriages were common in Victorian society. However, the absence of the parenthesis suggests that in a religious society she is able to state her love of God as it was socially acceptable.

Rossetti often grants her female speakers power over the men in her poems. For example, in "No, thank you, John", the last line of the poem reflects the title where the speaker is able to reject the advances of man. The use of "no" shows one of the few situations where a female is able to decline an offer or command from a man, as such she is "holding the power" over the man. Similarly the presumably female speaker in "Winter my secret" is seen to be powerful in the presence of a man as she refuses to tell the male inquirer her "secret" as "the secrets [her's] and [she] won't tell". By denying the man of her "secret" she is able to control the situation purely from the man's curiosity. Similarly, a secret is used by Nora in *A Doll's House* in form of letters and the "IOU" the statement suggests how women can be seen as powerful, in this case Nora was able to save her husband's life by breaking the law and "forging a signature" of her father. Nora was also powerful enough to endure keeping all of it secret as "it would upset [their] mutual relations altogether" this form of self sacrifice shows that she is a powerful woman but her reluctance to take care of her own children allows others to view her as weak.

EXAMINER COMMENTARY

This answer makes even more 'good' points than its Section 1 equivalents. Clarity is achieved to a substantial degree on occasion. There is a notable element of positive individual engagement with the chosen texts and their critical issues, and the candidate's tone is often lively and engaged. Structure is perhaps the least successful aspect of the response even if – for the most part – the answer is adequately well-structured and shows a clear line of development. The candidate recognises the importance of context in this part of the paper (here it is the dominant Assessment Objective) and frequent interesting observations ("...the Norwegian perceptions in his time, similar to Victorian England perception...") contribute to some success in this area.

Substantial good, clear points are made throughout this answer: Level 5: 24.

'Men may seem to be more powerful than women, but the reality is very different.'

[30]

Script 14: Webster and Tennyson - Level 4

9 Power and gender are both very significant to the plots of 'The Duchess of Malfi' and 'Maude'. Such themes are explored by Webster and Tennyson throughout the texts and can be interpreted differently by each critic.

To some extent, men do seem more powerful than women in Jacobean literature. This is demonstrated through the character of Ferdinand, who immediately appears to be a vastly important and authoritative individual within the court. When his courtiers laugh unprompted, he claims that they should only 'laugh when he laughs' and 'give fire when he gives fire.' This ~~suggests~~ emphasises the power he possesses in court that even his courtiers are not allowed to do as they wish. Many critics have linked Ferdinand's behaviour in the 20th century to that of Nazi perpetrators via 'modernist interpretations'. This would certainly ~~suggest~~ imply his power given that such individuals were driven by it. Ferdinand's power over the Duchess is also shown through his threats; 'look you on my father's poniard, it would be shame to see it go rusty.' This further demonstrates his power and also demonstrates the incestual behaviour associated with the 18th century Freudian interpretation. This theory suggests that Ferdinand's actions are linked with an ~~se~~ unconscious desire to have sex with his sister. This revised Oedipus complex theory explains his need for authority and the ways in which he asserts his dominance.

Moreover, the Cardinal may also be viewed as a character driven by power. As de la Haye has commented, the Cardinal 'should have been Pope', but bribed to such an extent that it would put 'all other imperfections out of fashion.' This suggests that he too is a very powerful character, as the pope is a position of great authority and control. Webster

is also drawing on the irony of a man of such religious importance bribing others for personal gain, and many critics have commented on such irony through postmodernist interpretations.

In 'Maud', it is also evident that men are individuals of authority, given that Maud's brother, like the Cardinal, is driven by power. The narrator indicates his political importance through the nicknames given to him. For example, he is referred to frequently as 'dandy-despot' and the 'Sultan'. ^{while} These both reflect the character's power and political importance, this may also be a comment on class structure and superiority. The 21st century neohistoricist interpretation of Maud suggests that Tennyson is drawing on the corruption within the nobility given that coats of arms can merely be purchased to ~~raise~~ elevate one's social status. This therefore indicates Maud's brother's power and also ~~is~~ reflects Tennyson's own life seeing as he was swindled out of his inheritance by his brother, who can be seen in his character.

Moreover, the persona's father in 'Maud' may also support ~~this statement~~ the irony that men seem more powerful. The persona describes how his father made it on his own. This contrasts with Tennyson's own life, wherein his grandfather made a great deal of money through hard work himself. This therefore furthers the plot of the poem and also demonstrates men being more powerful within literature.

However, to another extent, this statement is a valid one given that ~~women American women~~ ~~for~~ the women within such literature seem just as, if not more, powerful than men. The Duchess, for example, is portrayed by Webster throughout as a strong, powerful and independent woman. Even when introduced, Delio ~~does not~~ comments that the 'world cannot do without her jewel.' During the scene in which she attempts to woo Antonio, ~~her~~ her dominance is illustrated as she ^{even} begins to intimidate him in her proposal to wed. This ~~is demonstrated~~ is illustrated in the 20th century postmodern

interpretation of the play, wherein critics have suggested that women are the dominant gender and the text is also comical with tragic overtones. Alternatively, Lucas has suggested in the ~~17th~~ 17th century Augustan or interpretation of the play that the Duchess is much like Webster, in that they are both powerful characters 'surrounded by madness.' This therefore emphasises the Duchess' power in Webster's text and suggests that there are comparisons between her character and him in reality.

Furthermore, Maud ~~can also~~ may also be portrayed as a powerful individual. Her power is immediately evident as the persona ~~describes her~~ comments on her high status. Status and social hierarchy are common features of Tennyson's poems as he ~~thinks to~~ ~~shows~~ draws comparisons between the narrators life and his. In this case, the persona is low born although in love with a ~~poor~~ girl well above his social class. Maud ~~is~~ ~~can also~~ may represent 'Rosa Baring', a girl ~~Tennyson~~ ~~had~~ a girl who Tennyson had an unhealthy obsession. This relationship was however untenable given that she was so much more powerful. This draws on the 20th century 'modernist interpretation' which ~~can also~~ links the text with the ~~contemporary~~ feminist views of the time, that present Maud, ~~as a~~ a female, as a powerful figure. This therefore supports the statement, ~~the~~ seeing as women seem more powerful than men in such literature.

Overall, I believe that this statement is valid to an extent; 'men seem to be more powerful than women, but in reality is very different.' ~~As~~ This may be argued because both the Duchess and Maud can be viewed as ~~important~~ powerful and authoritative figures, which supports modernist and post modern interpretation wherein the female is ~~dominant~~ ~~depicted~~ shown to be both dominant, 'as a ruler and a lover.' However, ~~as~~ it can also be argued that men are in fact more powerful,

seeing as characters ^{are seen} ~~presented~~ by Webster, including Ferdinand and the Cardinal, paired with those by Tennyson, such as Mauch's brother, can be ~~be~~ portrayed as both powerful and intimidating ~~and~~. Therefore, I believe that this statement is ~~is~~ a valid one, but there are few limitations.

EXAMINER COMMENTARY

This is a response of mixed success which demonstrates clear personal engagement with the set texts and – at times – a lively critical approach to the topic. It is not without fault though – both on specific matters (Freudian criticism is placed in the eighteenth century; Augustan in the seventeenth) and also in its broader tendency to approach the subject from a critical perspective (AO5) rather than from the contextual direction (AO3) which should be dominant in this section of the paper. There are also some minor errors in expression apparent throughout the answer. Some significant lapses in the approach and detail of this answer prevent it from gaining a final mark in the Level 5 ('good') category.

This is an answer of clear competence – in the middle of the Level 4 range: 19.

'Men may seem to be more powerful than women, but the reality is very different.'

[30]

Script 15: Ibsen and Rossetti – Level 4

Rossetti's poetry often challenges the theme of gender and power. In her poem *Tune*, it is first implied that ~~there~~ a man holds a lot of power over the female speaker. The speaker states how 'you took my heart in your hand' and that 'it broke'. The phrase 'heart in your hand' suggests that the speaker's lover was in full control over the speaker's feeling. He could destroy or damage her 'heart' or he could nurture and love it. When we learn that 'it broke', the speaker can learn how the man 'broke' the woman's heart by rejecting her and not having her. This presents the speaker's lover as being more powerful than the speaker who is a woman. The word 'took' ~~suggests that the man~~ ~~do not~~ suggests that perhaps the woman didn't ask for her love to be offered up to a man, but that this exchange was his idea. ~~The word 'heart'~~ ~~highlights~~ The word 'broke' suggests the vulnerability and fragility of the ~~the~~ speaker, once again presenting her as being weaker and less powerful than the man. However, Rossetti, in the later stanzas of the poem presents the speaker as in fact having more power over the situation and the man, despite the previous belief of the reader. The speaker offers her heart to God after the man breaks it, asking 'Oh my God, will you 'refine' with fire' (her heart). The words

'reprie' presents how the female speaker is taking power over the situation, by asking God to remove the impurities of her heart caused by a man. The word 'ye' symbolises God's passion and ~~also~~ the power. Here we can clearly see how despite the initial suggestion that the speaker is less powerful than a man, the reality is very different. The speaker makes a decision to leave the hurt behind and ask God to make her better again. This decision to not be defined by the hurt a man caused on her demonstrates her power to turn her life around.

Similarly, Henrik Ibsen's play 'A Doll's House' ~~contrasts~~ ^{presents} the popular belief that men have power over women. In an opening scene of the play, Ibsen ~~shows~~ how Nora ~~has~~ gains power over her husband Torvald through deceiving him. Initially, it seems that Torvald owns all the power in the relationship; when Nora comes back from shopping he ~~calls~~ ^{calls} her a 'little spendthrift' and instructs her to 'not spend money recklessly ~~thereover~~'. The word 'little' implies that Torvald views Nora as being less powerful than him. ~~The~~ The word implies Nora is childlike ~~and~~ young and naive. The word 'recklessly' suggests that Nora is incapable of being trusted to responsibly use money. Once again, this is a childlike remark and suggests Torvald ~~has~~ more power than her.

However, despite this initial suggestion, if we look underneath the surface it is clear that Nora ~~has~~ has in fact got power over Torvald. She assures him, 'I wouldn't go against your wishes'. This statement ~~is~~ suggests he is obedient to Torvald's instructions. However, the soft ~~ten~~ spoken tone of his line is in fact used to manipulate Torvald. By being polite and timid, Torvald is oblivious to Nora's true nature. She ~~is~~ manipulates Torvald by playing up to this feminine, gentle nature he thinks he has but then instead does what she wishes anyway. Torvald questions her about buying sweets but she lies and say she hasn't. However she eats them when he doesn't realise. Therefore, Nora is using the belief that women have no power to actually gain more power than her husband.

Additionally, at the end of the novel, we can see this power Nora has when she decides to leave her husband and the family home. She states that Torvald has been controlling her and making her his 'doll wife'. The word dolls has connotations with children's toys, suggesting that Torvald viewed Nora as immature and used her how he wished, without considering her feelings as a person. However, despite this suggesting Torvald's power over Nora, it becomes clear when she leaves that Torvald in fact depends and relies on Nora much more than the audience originally thought. Torvald asks 'may I write to you? Someday?'

The word 'may' presents Torvald asking Nora for permission to do something, the role has reversed and Nora holds the power.

Rossetti also presents women as having power over men in 'No Thank you, John'. The poem is a declaration of independence through the speaker's rejection of a marriage proposal. ~~We learn that~~ ~~the a man has~~ The speaker states 'I never said I love you John in the opening line' of the first stanza. The word 'never' is certain and definite, suggesting the speaker has power over the situation through her unmovable decision to reject the proposal. She asks him why he won't leave her alone 'day by day'. This phrase suggests that the inferred other character is ~~so~~ extremely persistent and somewhat intimidating, they won't take no for an answer. This suggests a power struggle between the speaker and her admirer, 'John'. The speaker says in the fifth stanza 'I'd rather say no to a thousand John's than say yes to you'. We can infer from the harsh aggression and mockery of this phrase that this is not the first time the speaker has been proposed to by 'John'. Despite being intimidated by John's persistence and submitting to the power of the man, the speaker gains power over him by constantly rejecting him. This presents the speaker as being more powerful than the man. In Rossetti's younger years, she was proposed to by many men, including a man called

John, but rejected his offer as he didn't hold the same religious beliefs as her. In the Victorian era, women had very little power. However, they did have the 'power of proposal'. This was ~~one of~~ a rare time in which a man's actions were dependant on a woman's decision.

Contrastingly, Rossetti's well known poem 'Goblin Market' seems to suggest that men ~~have~~ are much more powerful than women. Some critics ~~say~~ believe that the fruit in the poem represent desire and that the Goblins are symbolic of men, tempting women to give in to their desire. The 'barberies' are described as 'pre-like' in the poem. 'Fire' has connotations with danger and pain, suggesting that Lizzie and Laura should not give in to the temptation they feel. ~~They~~ They remind themselves that they 'must not look at Goblin men' and 'must not buy their fruits'. The repetition of the words 'must not' is intended by Rossetti to present the Lizzie and Laura's strict values and beliefs about the restrictions they've set for themselves. They are entirely aware of the dangers of 'Goblin men'. Rossetti herself worked in a home for ~~two~~ fallen women, and saw first hand the treatment of women who had had sex before marriage. They became outcasts from society and were viewed as 'unclean'. It seems that Lizzie and Laura are trying to do all they can to not become fallen women for the

reputation caused by the societal
views of the time. ~~How~~ This
suggests how men have power over
women; women are defined by whether or
not they are pure and good and a man
can take this away from them.

Despite their efforts, Laura gives in to
temptation and visits the Goblin men, and ~~drops~~
as rare as a pear. ~~falling further~~ The
word 'dropped' is similar to 'fallen', implying
that Laura's purity and innocence is gone.

The ~~phrase~~ ~~word~~ 'pear' ~~also~~ has connotations
with ~~the~~ wealth ~~the~~ beauty and innocence.

Therefore the phrase suggests that after visiting
the 'Goblin men', Laura's purity, innocence and
many other desirable factors have fallen from
her. ~~The phrase~~ Here, Rossetti is presenting
how the Goblin men had complete power
over the women. They caused them to give
in to their desires and have had the ability
to rid Laura of her innocence. This ~~is~~
directly corresponds with Victorian society,
in which women would be looked down upon
for having sex before marriage whilst men
would not be shamed for the same action.

Not only does this poem highlight the
inequality of Victorian society, but also
the ~~the~~ complete power men seem to have over
women; ~~be~~ that their feelings, purity, or
reputation in society.

EXAMINER COMMENTARY

Some competent points are made in this substantial answer. It is not, however, obviously 'good' or 'clear' in its approach. Some attempt is made to approach contextual issues but this tends to be done in general terms: "In the Victorian era, women had very little power." At times the answer is unfortunately dominated by minor lapses of expression. The approach to comparison in the answer tends not to be one of attempted synthesis but instead the candidate generally approaches first one text and then the other in order to attempt to make comparative points. This is a straightforward and competent answer.

Signs of some competence in the answer mean that a mark in Level 4 is appropriate: 17.

QUESTION 12

'Rank and social status are enemies of happiness.'

[30]

Script 16: Ibsen and Rossetti – Level 5

12) 'Rank and Social Status are enemies of happiness'.

Contextually, throughout the late 1800-1900s, the impact of patriarchal society appeared to be very significant on the role of women and family. In Ibsen's 'A Doll's House', the role of Torvald Helmer as the main patriarchal antagonist ^{does not support} ~~supports~~ the idea that 'Rank and Social are enemies of happiness' as regards himself and his career, yet the impact ^{on his wife} ~~of~~ Nora does support the statement. In many of Rossetti's poems she makes reference to the crushing impact on women that social and society's expectations have, particularly in the poems "Shut Out", ~~and "The Partisan"~~ and "No Thankyou John".

The portrayal of Helmer in "A Doll's House" appears to be that of the predictable Victorian ideals. These are known as the ^{bourgeoisie} ~~bourgeoisie~~ ~~bourgeoisie~~ ideals that include a family's good reputation, free from financial and social issues - or the appearance of and the maintenance of honour. Helmer appears to strive for all of these, which is particularly suggested at the end of the play, after he uncovers Nora's secret debt to Krogstad, ~~his~~ he begins with anger at Nora and then proceeds to exclaim: "This must be hushed up", and directs ~~his~~ ~~blame~~ blame towards Nora, who took out the loan to save his life, yet Helmer's immediate concern over the well-being for his reputation rather than that of his wife, ^{and that he is not the man she perceived him to be} make it clear to Nora what Helmer values most. In Rossetti's poem "Shut Out", she explores the crushing effects that the ideas of patriarchal society has on women, such as they do on Nora in "A Doll's House". The protagonist in "Shut Out" describes "A shadowy figure that kept the gate", which arguably can be suggested as Rossetti's interpretation of men, dividing society and protecting the 'gate' that shuts women out, ~~in~~ the protagonist attempts to plead with the patriarchal (Shadowy) figure, whereas in "A Doll's House", Nora attempts to

break the barrier and make something of herself and in doing so exposes her husband's true identity, the true meaning of the male dominated society - control.

Victorian ideology suggests that an individual and that of their family's honour must be maintained at all costs. This is ~~positively~~ ^{also} implied through the character of Krogstad in "A Doll's House" - although he attempts to destroy the Helmer family's reputation, he is doing so in order to provide some form of future and reputation for himself and his family. Arguably, this ~~is~~ is hardly honourable but doesn't make of interpretation of Torvald Helmer and not positive than our interpretation of ~~the~~ Krogstad at the end of the play. When Helmer is informed that Krogstad will take no further actions and withdraws his letter he states ~~"I'm saved"~~ to Nora: "I'm saved... oh, you're of course." - but by then it is too late the damage has already been done, Nora realises that her marriage has been based off of a lie, that she convinced herself that she loved him Torvald because it is all she ever knew. In this sense for the ~~Helmer~~ Helmer family 'rank and social status' really are the 'enemies of happiness'.

On the other hand, for Nora as an individual the realisation that Torvald cares more for social status and rank frees her. Torvald states: "No man should be expected to sacrifice their honour for the woman they love" to which ~~he~~ Nora replies: "women have been doing it for centuries", Nora now sees that Torvald will not make sacrifices for her as she would for him, so becomes the more powerful individual and leaves him to pursue some form of happiness for herself. Rossetti also portrays empowered women in poems such as "Maude Clare" and "No Thank you John". For example "I Never Said I loved you John" - to an extent defies Victorian expectations to find a husband. Yet, the reader is unsure of what form of future we can expect for Nora, as

dominated ~~British~~ Victorian Society has on women. In this sense Social status and expectations will have a very large impact on Nora's search for happiness as well as what rank she may hope to possess in the rest of her life. Therefore, 'rank and Social Status' appears to be the enemy of women's happiness in the Victorian era, yet less so for men, so long as they possess the honour to hold it. Yet in Torvald's case rank and social status are the enemies to his happiness - that is if he considered Nora his main happiness.

EXAMINER COMMENTARY

There is a very strong focus on the requirements of the question and of the relevant Assessment Objectives. The candidate constructs an impressive answer which engages with context (AO3 – dominant) right from the start: "Contextually, throughout the late 1800s – 1900s, the impact of patriarchal society...". This approach is maintained throughout and the level of comparative analysis is always sustained, good and clear. The answer is marred at times by slips in expression ("idealogy"). These need to be taken into account although they do not significantly diminish the overall effect of the answer.

This answer is often very good and clear in its approach and effect: Level 5: 24.

'Rank and social status are enemies of happiness.'

[30]

Script 17: Webster and Tennyson - Level 5

Rank and social status play integral parts in both Webster's 'The Duchess of Malfi' and Tennyson's 'Maud' and the direct influence of these themes on happiness is clear.

In 'The Duchess of Malfi' by John Webster, the Duchess is in fact the person of the highest status in the play. This is notable as it was uncommon for women to hold their own high status and have such influence in Jacobean times. It is only the fact that she is a widow that allows her to keep her power as, if she were married then the husband would become the overseer of the household. Whilst her high rank ~~status~~ does grant her some independence her status as a woman in society means that in many senses she must defer to her brothers, Ferdinand and the Cardinal. As their father is dead the brothers must take responsibility for their sister, as was the convention at the time of writing the play. The Duchess therefore is an interesting character as although her high position in society grants her independence and happiness her social status as a woman and the involvement of her brothers takes this away. In the play, this is most evidently seen when it comes to the Duchess having to choose a new husband. While the brothers choose Count Malatesta, a man of suitable status, the Duchess takes matters into her own hands, marrying Antonio, a man well

below her rank but someone she has feelings for. She notes the troubles of courting ~~as~~ as a woman of high rank saying "we are forced to wait as none dare woo us". While it may be argued that the Duchess should have turned to her brothers to find her a husband the strength of her character and her determination means that this was never likely. It is this decision and the secrecy behind it that leads to many of the events in the play and arguably to her death. ~~Antonio~~ The 'insuitable' match of the Duchess and Antonio threatens both characters' happiness throughout the play and ~~it is only unsuitable due to~~ ~~the~~ rank and social status.

Similarly in 'Maud' by Tennyson we see how rank and social status impede on the relationship between Maud and the Narrator. Much like the Duchess, Maud is of high status with an absent father and a controlling brother. ~~The~~ ^{the} brother seeks to use Maud as more of a political pawn than a family member. He finds a suitable match for her in the "newly made Lord" and makes his intentions clear.

In both the Jacobean and Victorian eras it was commonplace for ~~women~~ ^{an} marriage to be more of a symbol of an alliance than for love. Like Ferdinand seeks to wed the Duchess to Count Malatesta, the brother seeks to find an alliance with the lord through Maud. If the Duchess and Maud were women of a lower rank then it would be unlikely that they would be used in this way as ~~consequently~~ ^{consequently} they would be less valuable. Maud has

no say in who she marries and, although she is a rather silent figure in the text, it is clear that she doesn't want to marry the "newly made lord". The narrator ~~seems~~ is also affected by this, he is of a lower status and so, although he loves Maud, cannot openly court her. He shows disdain for the brother and is excluded from many high society events including the dinner the brother uses to attract all men of high status. Here, due to his rank and social status as an outcast, the narrator is denied the one thing that would make him truly happy, Maud.

Rank and social status do not ~~only~~ only affect love however. Class is a major theme in both texts and there are many different attitudes towards it. Whilst Ferdinand seems to delight in the power gained from his status telling people they must "laugh when I laugh" Bassola recoils at the mere thought of it. He refers to the courtiers as "horseleeches" and ~~"sycophants"~~ ^{"sycophants"} and seems to go out of his way to maintain a low status. He ~~recognised~~ and advocates the idea that 'rank and social status are enemies of happiness'. He is content to serve Ferdinand as a spy and the Duchess in her household but does not maintain an appearance of flattery. He speaks his mind and insults those around him even calling one woman an "abortive hedgehog". However, even as Bassola rejects court life and disregards status he is not happy. He is an outcast and the archetypal realisation of Jacobean drama, almost narrating the play whilst maintaining

a distance from the characters. He points out others' flaws and his are evident as a low status ex-convict. His recognition of the problems of society does not bring him happiness.

The narrator in *Maud* features similar world views, he separates himself from those of higher rank and judges those below him. He comments on the people in the village, assuming that their main objective in life is to gain status. His hatred for the higher classes is more justified as it is implied that money problems caused by Maud's father led to the death of the Narrator's father. This mirrors the events of Tennyson's life in which his family were effectively disowned by wealthy relatives. Tennyson's contempt for the higher classes is clear in the poem.

It seems as though in both texts a recognition of the inherent problems within society and a disregard for rank and social status do not lead to happiness. Whilst class doesn't play as big a role in society in modern times the texts must be read in the context of writing where rank and social status were unavoidable elements of society and could not be ignored. Although Bosola and the Narrator show deeper understanding of society than any other characters they are also the unhappiest characters in both texts. Arguably, the only happy characters in the texts are Maud's brother who has a clear place in society, a large influence over other people and a sister he can use to secure an alliance. Ferdinand is least affected by

rank in 'The Duchess of Malfi' but is eventually driven to madness by his obsession to uncover the Duchess' secrets (which are only secrets because of status).

In conclusion, I would agree that rank and social status are enemies of happiness. It affects the relationships of the Duchess and Antonio and Maud and the Narrator which are comparable in circumstance as both matches feature a woman of higher status. These secret relationships try to avoid the convention of marrying for political gain not love but whilst they bring temporary happiness they are both ultimately unsuccessful. It could be argued that the only way to be happy in terms of love in the Victorian ~~era~~ or Jacobean era was to ~~marry~~ be of equal status.* Ambition is a common theme for both texts and, again, does not bring happiness. Ferdinand and Maud's brother place ambition for higher social status over the happiness of their sisters leading to secrecy ~~and~~, misery and even death. Even characters who recognise that rank and social status are enemies of happiness are not pleased with life as although they may disregard it there is no way for a single man to change what was the most fundamental part of society.

able
area
freely.

EXAMINER COMMENTARY

This is a good, clear response to the question. Although there is a tendency in the answer (at times) to narrate plot elements, there is also a clear intention to address the terms of the question and to meet the requirements of all the relevant Assessment Objectives. Clarity is in evidence throughout the answer (with 'clear' being a key term in the Level 5 marking guidelines). The expression of ideas is accurate and clear without being faultless. If contextual, comparative and critical ideas are at times lacking in penetrating subtlety then they are at least always clear and secure. The comparative statement "In both the Jacobean and Victorian eras..." is perhaps typical of the approach evident in this answer.

The answer deserves a mark solidly in the centre of the Level 5 range: 23.



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