

AS LEVEL

Exemplar Candidate Work

ENGLISH LITERATURE

H072

For first teaching in 2015

H072/01 Shakespeare and poetry pre-1900 Summer 2017 examination series

Version 1

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Introduction

These exemplar answers have been chosen from the summer 2017 examination series.

OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but do illustrate how the mark scheme has been applied.

Please always refer to the specification (<http://www.ocr.org.uk/qualifications/as-a-level-gce-english-literature-h072-h472-from-2015/>) for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2017 Examiners' Report to Centres available on the OCR website <http://www.ocr.org.uk/qualifications/>.

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2018. Until then, they are available on OCR Interchange (school exams officers will have a login for this).

It is important to note that approaches to question setting and marking will remain consistent. At the same time OCR reviews all its qualifications annually and may make small adjustments to improve the performance of its assessments. We will let you know of any substantive changes.

Centres are encouraged to look across the range of exemplar scripts, not just at those on a specific set text; all scripts aim to be instructive in their approach to the Assessment Objectives, regardless of text choice.

Further candidate exemplars are also available on the CPD hub <https://www.cpdhub.ocr.org.uk/>.

Section 1 - Shakespeare

Hamlet

2 Hamlet

Either

(a) 'The play *Hamlet* proves revenge to be a worthless cause.'

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

[30]

Or

(b) 'Polonius is not a tedious fool but a clever politician.'

How far and in what ways do you agree with this view of the role of Polonius in *Hamlet*?

[30]

Question 2(b) - Level 6 response

2	b	Shakespeare's presentation of the character of Polonius in <i>Hamlet</i> is one which presents a dilemma. Is Polonius a clever politician, or just a 'tedious fool'. Through Shakespeare's presentation of the character of Polonius, we are able to see many sides to him, and his instrumental role within the surveillance society with Denmark can be seen as Shakespeare criticising the society of 1600 at during the turn of the century, at the time when the play was written.
		There is strong evidence in Act I scene 3 to suggest that Polonius Polonius is a clever politician. He is able to conceal his true motives behind his thoughts and actions. In this scene, Polonius gives Laertes some fatherly advice on how to behave as a man, before Laertes embarks to Paris. The reception of the genuine advice 'To thine own self be true' from Laertes has been varied in different interpretations of <i>Hamlet</i> . In Branagh's 1990 play, Laertes genuinely

takes on board this advice. Thus, it would appear that this version of the play supports Robert Swath's criticism of Polonius as losing genuine 'love' for his children. However, in Doran's 2004 version, this advice is given by a bumbling and forgetful Polonius, and so is not as well received by Laertes. The success however of Polonius as a character can be down to how he effectively deploys 'Reynaldo' to spy on his son, he ensures that he is following his advice. He insists to Reynaldo that he let Laertes 'play his music', and so subtly he is able to get information about the actions of his son, without the knowledge of his son. Thus, it appears apparent that during the opening of the play, Polonius is highly effective as a political figure, as well as a father.

However, there are aspects of Polonius which may lead the audience to suggest that he truly is a 'tedious' and ridiculous character. As Dr Johnson put, Polonius is a man that 'knows his mind was once strong, but now knows not that it has become weak.' He goes on to say how Polonius appears to be an example of 'dodge encroaching upon wisdom'. Evidence of Polonius' verbose and circumlocutory tendencies can be found when he is speaking to Reynaldo, and forget midway through the sentence what he was 'about to say'. This is a particularly marked point, because it can be regarded in sharp contrast to Hamlet's encounter with the gravedigger, in which Shakespeare presents a character who is so meticulous with his choice of language, that he appears 'to overcome Hamlet in his choice of word. When Hamlet asks the

grave-digger who was 'buried', the grave-digger announces it 'was' a man. However, when compared to the grave-digger, the circumlocutory and bumbling Polonius becomes an object of ridicule - 'more matter with less art'. When directly paired with Hamlet in conversation, the ridiculous Polonius is unable to engage effectively with him in verbal joust. This can be shown by the fact that Hamlet refers to him as a 'fishmonger' whilst putting on his 'obedient disposition'. Although Polonius realises there is 'method to his madness' he is unable to respond to Hamlet. Therefore his usage of words appears to be meaningless when compared to the 'pregnant' meaning behind Hamlet's well thought out words. Many critics such as John Dover Wilson believe that Shakespeare wrote the character of Polonius, to with the inspiration of the bumbling Lord Burghley, who was one of the Queen Elizabeth's chief counsellors during her reign. Such critics believe that Polonius' 'words, words, words', without sufficient meaning behind them are a criticism of sycophantic courtiers who only interact with their superiors obsequiously, in order to raise themselves. Thus, throughout Hamlet, evidence of Polonius as a tedious fool is clearly prevalent, and arguments in favour of him as ridiculous appear ~~for~~ for more convincing than arguments in favour of him as a politician.

However, as the play develops, Shakespeare reveals a more sinister and Machiavellian side to this 'seemingly tedious' courtier. A C Bradley argues that Polonius can be seen as an 'extension' of Claudius, and a Machiavellian side to Polonius can be revealed on closer analysis. Polonius can be

seen as making up part of the surveillance society prevalent in Denmark. Evidence of this comes from his

deployment of the 'fox-like' Reynaldo to spy on his son. Adding to this, it is ultimately Polonius who gives Claudius the idea to 'hide behind an arras' after letting 'loose' his daughter to test Hamlet. There is very strong evidence throughout the play to suggest that Polonius has a commercial attitude towards the treatment of his children. He views them as 'investments' to further his own purpose claims Rebecca Smith. Evidence of this can be seen when in a long speech to Ophelia, he discusses the importance of preserving her virginity like a 'chaste treasure'. Later, his letting 'loose' of her also seen as similar evidence of this. This prostituting of Ophelia to further his own cause is a sinister aspect to Polonius, as he fails to recognise her for what she truly is, namely his daughter. Polonius' participation in the surveillance society also echoes the idea that 'something is rotten in the state of Denmark'. The reference to Denmark as an 'ulcerous place' and as a 'rank', 'unweeded garden' permeates throughout the entire play, reminding the audience of the cosmic imbalance prominent in the play. Polonius' participation in the surveillance society can be seen part of the problem, and the cause of the 'rank' manifestation of imbalance within Denmark. Thus Polonius not only shows himself to be an extension of the Machiavellian protagonist, but also a cause for the imbalance throughout the play.

To conclude, Polonius exhibits qualities far beyond that of a mere 'tedious fool'. His actions and motivations can be perceived at times as characteristic of a successful politician, but at times, his presentation is darkened by some of the decisions made by the character. Thus, Shakespeare creates an archetype which can be interpreted in a variety of ways, depending on the director of the play, as well as the choice of actor.

Examiner commentary

This response fully satisfies Level 6 criteria. A well-constructed and cogent argument is introduced with a balanced overview of the question, making a key link between Polonius and the functioning of a 'surveillance society' and follows through a series of qualified points (the concept of a 'clever politician' is seen as the capacity to operate whilst concealing one's true motives) supported by precise textual detail. Polonius's interactions with his family are analysed closely and the response notes Polonius's 'verbose and circumlocutious tendency' – a sophistication in expression characteristic of the whole response. There are examples of illuminating insights such as the comparison of Polonius's interactions with Hamlet to the Prince's interactions with the Gravedigger. Productions are cited to good effect comparing different presentations of the same scene and a range of critical sources are cited from the canonical (Johnson, who described Polonius as 'dotage encroaching upon wisdom') to the contemporary (Rebecca Smith). Contextual knowledge is deployed sparingly but to excellent effect – Lord Burghley, the mocking of 'sycophantic courtiers' and the recognition of Polonius's 'Machiavellian' characteristics. The response reaches a well-judged conclusion arguing that Polonius is more than a tedious fool and displays political cleverness 'darkened' by some of his Machiavellian actions. An outstanding response.

(Level 6; 30 marks)

Twelfth Night

6 Twelfth Night

Either

- (a) 'A play about the dangers of loving yourself.'

How far and in what ways do you agree with this view of *Twelfth Night*?

[30]

Or

- (b) 'Viola's disguise as Cesario gives her remarkable freedom.'

How far and in what ways do you agree with this view of the role of Viola in *Twelfth Night*?

[30]

Question 6(a) - Level 6 response

6	a	<p>'Twelfth Night' is one of Shakespeare's romantic comedies. It involves themes of love as a cause of suffering, the uncertainty of gender, and the folly of ambition. I will talk about whether or not I believe that it is a play about 'the dangers of loving yourself'.</p> <p>I believe the dangers dangers of loving yourself shine through in the character of Malvolio. As a puritan, he is strongly disliked by Sir Toby, Maria, and Feste, although he is also disliked by the likes of Sir Andrew and Fabian because he completely opposes a good time. However, the sombre steward's puritanical exterior is proved to be a veneer, as he forgets what he preaches, dressing in 'yellow stockings' and 'cross gartered' to try and win his Lady's love. It could be argued that Malvolio does not love himself - but loves Olivia, I disagree! Prior to finding the supposed letter from Olivia, for as which he would have usually realised is a joke had he not</p>
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been so self-centred, he is dreaming about the clothes he would wear if he was a nobleman. He does not want to marry Olivia because he loves her, but because he wants to be of a higher ~~class~~ social class. In the end, Malvolio is left truly hurt, as he exclaims 'I'll be revenged on the whole pack of you!'. The merry-makers find Malvolio's attempts at love

hilarious, due to his unattractive personality and also because he is not of noble blood. Conversely, the feast of the Twelfth Night^{was} when social hierarchies were being turned ~~as~~ "upside down" - we see Maria climbing the social hierarchy by marrying Sir Toby - and so it may have been Malvolio's reluctance to join in the anarchy to try and blur class lines for himself. As Feste mocks 'time bring in his own revenges', basically telling Malvolio that it is only his fault that he is duped and made to pay for covering his egotism with a dreary facade. *

Furthermore, I believe that the dangers of loving yourself are shown through Orsino. Though he finds love with Viola in the end, in his speech at the start of the play he states 'If music be the food of love play on!', he is in love with love; and wants it for himself. In his speech he uses phrases like 'dying fall', 'sickening', and 'excess'. The very sight of Olivia has made him love-struck instantly and he will perish if he cannot have her. He is Shakespeare's most

melancholy character ever. Girard, 1993, 'he is obsessed with self love' and 'his priority is on desire rather than pleasure'. I agree with Girard. here, he is in love with the idea

loving someone and being loved, so he can feel good about himself. After all, he seems to transfer his love from Olivia to Viola very quickly at the end of the play.

On the other hand, we are presented with some characters who are not motivated by self love, and are sincere and good-natured, so do not ~~feel~~ feel any danger. Viola, for example; Malcomson, 1991, 'she is gracious, differential, and focused on love'. Viola falls in love with Orsino but cannot be with him as he thinks her to be a man - 'Cesario' - whilst Olivia has fallen in love with Cesario whom is actually a woman. Despite this, Viola repeatedly tries to win ~~an~~ Olivia's love for Orsino, despite loving Orsino and constantly rejecting Olivia's invitations to be together - it is a sexual mess! Viola remains loyal and devoted in all of her exchanges, and the audience is overjoyed when she ~~ends~~ ends up with the man we truly believe she loves. As Orsino is as changeable as the 'sea' and as inconsistent ~~in the~~ as an opal in the sunlight we can believe that he is able to shift his love from Olivia to Viola, and Olivia (and many other characters in the play) describe him as 'handsome', 'grave', 'courtly', 'noble', 'gracious', 'wealthy', and 'virtuous' - everything a young

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woman would need for a husband, so we can also see why Viola loves Orsino, and even cleverly tells Orsino whilst she is still being Cesario: 'My Father had a daughter loved a man'.

Overall, the dangers of loving yourself are depicted ~~the~~ mainly through Malvolio and Orsino, who are pained at the ~~end~~ conclusion of the play and during the play respectively. This differs from the character Viola, who is not self centred, obsessed or loved; and so can deal with her pain during the play ~~see~~ and is fulfilled at the end.

* Having said this, I did feel sorry for Malvolio after viewing Tim Carroll's 2012 display of Twelfth Night. Played by Steven Fry, a Shakespearean actor, I felt sorry for Malvolio, as he seems truly distraught when the other lovers are rejoicing. He swears by the stars that 'I am happy', this was acted softly and full of emotion, so in the final scene I felt sorrow for him. In the ~~play~~ written version of the play, however, I did not feel for him at all and believed he deserved it.

Examiner commentary

This is a very secure level 6 response. After a succinctly focused introduction the response develops a well-constructed argument discussing the self-love of Malvolio and Orsino in a very appropriate register: the response notes that Malvolio's 'sombre stern puritanical exterior' is maybe just a 'veneer' (AO1). A critic is cited appropriately and an alternative view of the question's proposition is developed with a detailed consideration of Viola's lack of self-love (AO5). Contextual knowledge is succinctly applied – for example, there is an appropriate reference to the significance of twelfth night festivities (AO3) and there is a very engaged reference to a 2012 production which was seen to shift the candidate's response to Malvolio. There is a significant amount of quotation and some analysis (AO2) although the level of analysis is not sufficiently developed or extensive to warrant a mark right at the top of the level.

(Level 6; 28 marks)

Measure for Measure

3 Measure for Measure

Either

- (a) 'The play's comedy is focused on a lively underworld.'

How far and in what ways do you agree with this view of *Measure for Measure*?

[30]

Or

- (b) 'Duke Vincentio is essentially a wise ruler.'

How far and in what ways do you agree with this view of the role of the Duke in *Measure for Measure*?

[30]

Question 3(b) - Level 5 response

3	b	<p>Shakespeare's problem play <i>Measure for Measure</i> plucks many troubled characters and emphasises their flaws and imperfections through the themes of punishment and justice, sex and marriage and most importantly the corruption of the law and flaws of the government, something which was treaded around lightly in the Jacobean era. Many argue that Duke Vincentio is a 'Duke of dark corners' but it could also be argued that the Duke has good intentions for Vienna, without the sense of acting on those intentions.</p> <p>Importantly, Shakespeare presents the Duke in a highly empathetic, understanding way when he's disguised as a friar, disguise and substitution was highly comedic in the Jacobean era. He comforts Claudio about death, 'if thou art rich, thou art poor', the Duke explains that everybody dies with the same status, whether one is a low-life or a respected noble. Claudio is fearful, 'to rot in cold obstruction', his thoughts are emphasised by the use of 'rot', a horrifying description of death, which was very much unexplained and genuinely feared during the Jacobean era. Although</p>
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the Duke, as a liar, has obvious sympathy and knowledge in comforting and empathising, it is almost ignored how deceitful he is being, for a contemporary reader, the Duke's disguise would be ^{have} a sense of comic relief in this tragic-comedy, but his use of disguise and action of going into hiding emphasises how he has created the law to be 'more mock'd than fear'd', something unsuitable of a ruler; the possible d's in 'mock'd' and 'fear'd' emphasise thoroughly how the Duke has let power slip from his hands resulting in ~~the~~ ^{his} desperate resort to disguise.

Duke Vincentio could be argued to be a genuinely unwise, corrupt leader in many ways. His unprecedented, irrational decrees at the end of the play are deemed 'morally unsatisfactory', by Corneidge. Although it appears that the Duke 'entered in his own robes' to ~~make a~~ have a successful, ^{reclamation} ~~reclamation~~ of power, the 'punishments' he gives are weak and in some cases unexplainable. The Duke seems to opt for punishments of public humiliation and ~~and~~ ^{embarrassment}; Lucio has to marry 'Kate Keepdown' a whore, this would have been deemed as social suicide - in the Jacobean era a woman full of purity and chastity was longed for, the opposite of - a diseased, rotten breed. Angelo is forced to marry Mariana, he 'craves death more willingly than mercy', he is perhaps more understanding of his hateful acts than the Duke is; his use of 'crave' presents a hungry desire for death to meet him. Most shockingly in the chaotic denouement is the Duke's proposal to naive nun, Isabella. The Duke has experienced Isabella's painful ^{fight} ~~struggle~~ for her purity ~~and~~ virginity and longing to be a bride of Christ, only to turn around and propose, 'Give me your hand and say you will be mine', the use of 'give' implies that the Duke's proposal is more instructive than lenient. Donna Freitas argues that the

		play is 'brutal' towards women, Isabella's solitary female body and presence and harrowing silence provokes a
		genuine sense of dislike and distaste for the Duke, presenting him as the opposite of a 'wise ruler'.
		All in all, there are arguments for and against whether the Duke could be deemed a 'wise ruler'. He is essentially corrupt, troubled and drowned in personal crises; he has made 'a scarecrow of the law'; Shakespeare uses beautiful metaphorical language to present how the people are not of Vienna are merely birds who perch on and feed on the government. The Duke's quick escape at the opening of the play and his disposal of power to Angelo, even when he protests, 'let there be some more test made of my metal', and ^{along with} his deceitful resort to disguise proves him to be far from wise and somewhat deeply submerged in unescapable corruption, particularly as he seems unreformed in his morals and ways in the last act. It is thoroughly arguable that the Duke is an unwise ruler; perhaps this could be why the play is so heavily criticised. Samuel Taylor Coleridge even deems Measure for Measure as a 'hateful work'.

Examiner commentary

This response just achieves level 6. A strength of this response is that it does present a well-constructed argument (AO1) and does offer alternative views of the proposition (AO5). The case is made for a benign view of the Duke's actions with some detailed discussion and with supportive quotation (AO2) of his role as friar and his 'good intentions' and 'empathising', although the case that he is 'wise' is not fully developed. The nature of the Duke's misrule is referenced and the denouement of the 'tragi-comedy' is unpacked in some detail. There is excellent analysis of, for example, the Duke's use of the 'instructive' words 'Give me your hand' when proposing to Isabella and of Isabella's 'harrowing silence'. Coleridge is quoted appropriately (AO5) to support a reading of the Duke's unsatisfactory and puzzling concluding judgements.

The response does include comparison of Jacobean and contemporary perceptions (AO3). Overall, this response, on balance, achieves level 6, though a mark securely in this level could have been achieved by a more developed consideration of the benign view of the Duke and a more explicit consideration of the concept and implications of what it is to be a 'wise ruler'.

(Level 5; 27 marks)

The Tempest

5 The Tempest

Either

(a) 'The Tempest is a play about the human need for second chances.'

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

[30]

Or

(b) 'Ariel is much more than merely Prospero's servant.'

How far and in what ways do you agree with this view of the role of Ariel in *The Tempest*?

[30]

Question 5(a) - Level 6 (borderline) response

5	a	The tempest is a play about the human need for second chances.
		The tempest can be seen as a play about the human need for second chances.
		Throughout the play, we see deceit from nearly all the characters but the play manages to come back to order in the end.
		Firstly, it can be seen that Prospero has been given a second chance as he chooses not to fulfil his revenge plot and is accepted once again as the Duke of Milan which he gave up on. Meridage has said that 'it's a prince's part to pardon' so in some ways shows that he would have to give up his revenge in order to become a true Duke again. Prospero says at the end of act 5 'this dark magic I here abjure' but still describes it as 'art'. The use of describing the magic as art suggests a certain kind of beauty which could imply that he is reluctant to give it up. In the globe production, it is clear to see that

this speech is played reluctantly definitely showing that he may not want to give it up. In the play, however, it is much more vague at what Prospero feels. Prospero still casts his magic 'dark' which shows that he knows he has misused it at times allowing acceptance for it. This could

be seen as his first step to a second chance. He also exclaims that he will 'drown my books'. The harsh plosive sounds of the 'd' and 'b' enforces his reluctance to give up his unearthly power which could show his contempt side. Linking to the question, Prospero has been given a second chance in which he needs to regain earthly power.

Antonio, Prospero's brother was punished for the usurpation, however, it can be argued that he never had full justice letting Antonio free and gave him a second chance. However, the play doesn't exactly show how Antonio felt at the end. In the globe production, he is played as being shocked and unhappy that Prospero is alive implying no guilt on his behalf. Prospero tells Antonio and Sebastian that 'for now I will tell no tales'. The inverted syntax foregrounds 'for now' and could imply power over the usurpers when he returns as Duke. King James, in his book named 'True Law of Free Monarchies', tells readers that 'usurpers are monstrous and unnatural' possibly suggesting that they shouldn't have second chances even though Prospero

gives him one. King James' punishment for usurpers were that they were hung, drawn and quartered implying absolutely no second chances given. This could mean that Prospero isn't exactly the best ruler. At this point in Shakespeare's play, we see Prospero turning to earthly magic so as he does this, it may also give him some human qualities back such as compassion and therefore is why Antonio is given a second chance.

~~Alonso, who is thought to be~~ Prospero, using his magic ~~has~~ left Alonso to believe that his son is dead to get his revenge for helping the usurpation with Antonio: 'That deep and dreadful organ pipe'. Alonso says this after Ariel appears as the Harpy and tells him his son is dead. The prosodic 'd' sounds could suggest guilt for his actions as ~~the~~ the harpy makes it clear on what he has done. 'Organ pipe(s)' have connotations of death and funerals further enhancing his guilt for his ~~so~~ supposed loss. Shakespeare used ~~Ariel~~ Ariel as a harpy as he cares for Prospero and therefore makes this moment worse. Ariel describes Prospero as 'good' and Miranda as 'innocent' to further enhance their wrong doings. 'innocent' can

imply that they were both defenceless making the betrayal even worse. Linking back, Prospero still gives ~~him~~ ~~both~~ a second chance as he knows ~~that~~ Alonso needs it due to the guilt he feels. ~~He~~ and he has accepted his wrong doings.

		Some critics such as McConnell have suggested that 'The Tempest is a play about the power of the imagination' 'Antonio and Sebastian have no heart'. This may be due to the fact that Shakespeare portrays no guilt at the end of this play suggesting that they haven't recognised their sins. This could mean that they don't even need a second chance as they do not feel pain.
		✗ ✗ ✗ Before conclusion! 1
	↑	In conclusion, the human need for second chances can be seen throughout the play within the characters of Alonso and Prospero however, Sebastian and Antonio are not in need of a second chance as they do not feel sorrow.
	↓	
	✗	Caliban is also given a second chance by Prospero after the rape of Miranda as he finally lets him free at end of the play. As an audience, we feel sympathy for Caliban maybe
		suggesting that he is in need of a second chance after the years of enslavement. This is and 'The clouds methought would open and show riches'. In this quote, Caliban presents rain as 'riches' suggesting that he just wants his island back and therefore feeling remorse for what he did to Miranda. It also shows his closeness to the island and therefore is presented
		(✗ go to end of Rossett)
5	a	continued... as a noble savage and that Prospero took it from him from as a colonial perspective allowing a modern

		audience to feel sorrow for him and
		therefore in need of a second chance.
		However, a nineteenth century audience
		may have taken Prospero's side as it was
		a time of exploration and it was thought
		that s native people were no more
		than savages in which may have led
		them to believe that he was not in
		need of a second chance.

Examiner commentary

This response fully achieves level 5 criteria and has qualities which press level 6. The response is quite well-constructed discussing a range of characters systematically (AO1) supported by quotation and some very secure textual detail and analysis – for example, noting the effect of inverted syntax (AO2). The concept of 'second chances' is clearly understood and applied appropriately, to consider, for example, its relevance to Prospero and his desire for revenge and whether or not Antonio accepts his second chance. The position of Caliban is also considered and is taken as an opportunity to compare colonial with more modern attitudes to Caliban's 'second chance'. Productions are cited and discussed appropriately and two critics are reference to support and develop the argument (AO5). Contextual knowledge is shown in the reference to James I (AO3). The register and expression is appropriate though not consistently assured and precise – reference is made to Prospero's 'contempt side' and, rather vaguely, 'Prospero isn't exactly the best ruler'.

(Level 6 (borderline); 26 marks)

Twelfth Night

6 Twelfth Night

Either

(a) 'A play about the dangers of loving yourself.'

How far and in what ways do you agree with this view of *Twelfth Night*?

[30]

Or

(b) 'Viola's disguise as Cesario gives her remarkable freedom.'

How far and in what ways do you agree with this view of the role of Viola in *Twelfth Night*?

[30]

Question 6(b) - Level 6 (borderline) response IS IT 6(A) OR (B)?

6	a	<p>Throughout <i>Twelfth Night</i>, the many forms of disguise are celebrated in order to create a comical counterpoint. Although, Viola's disguise as Cesario is the main focus which drives the plot beyond the imaginable. The freedom she gains from becoming a 'eunuch' is limited due to the fact that her change in class results in her being subdued by those of a higher social status.</p> <p>At the start of the play, Viola's ship capsizes and as a result she is forced to dress as a male. This is not done with malicious intent but instead, as a means of survival. Lydia Jones, a Shakespearean critic ^{critic}, suggested that Viola's character was 'poignant' and 'reasonable' and</p> <p>remarkable freedom</p>
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that 'only the unreasonable in human nature forces her to disguise' herself. The captain suggests to Viola to "be his eunuch and I'll be your mute". The demanding nature of the phrase implies that the captain cares as much about Viola's freedom as she, herself should. He suggests to become Count Orsino's eunuch - ~~as~~ a 'servant' boy' - in order to escape the harsh forces of Illyria. By becoming a 'eunuch', Viola is changing her class status ~~as~~ by being under the power of somebody else. This limits her freedom as she becomes a worker. Although, some may say it increases her freedom as it allows the escape of potential imprisonment. In Shakespearean theatres, women roles before 1660 were exclusively for men. This would of added confusion to the plot and therefore ~~gave~~ engaging qualities.

In order to survive, Viola has to drop a scenario. ~~Her~~ Her self-consciousness and charm about her own disguise leads us, ~~to~~ as an audience, to believe she dislikes what she has had to become. She quotes "disguise, I see thou art a wickedness, wherein the pregnant enemy does much". She calls her disguise a "wickedness" insinuating that only bad

things can come of her deception, for example the tricking of Orsino which result in a 'mixed up' love triangle. Although, the disguise, you could say,

saved her life and ~~the~~ her confinement.
 of her ~~freedom~~. This is due to the fact
 that the country she comes from and
 Illyria are enemies. Therefore, you could
 argue that her disguise as cesario brings
 her freedom, which overrides any
 side-~~negatives~~ negatives. In Trevor Nunn's 1996
 film version of 'Twelfth Night' critics
 have argued that Viola's character is
 very much aware of the harm she
 caused yet her selfish ways mean
 she takes into account her ability to
 remain some without being noticed and
~~continues~~ continues her act to protect
 herself. The play, written in 1601, was
 set in a time where, ^a patriarchal society
 ruled all women. No woman had any
 freedom as they lived in the shadow
 of men. Therefore, if Viola had not
 taken up the disguise of cesario, she
 would of run the risk of being ruled
 by men, therefore subsidising her freedom
 as a woman.

Although some freedom through Viola's

disguise as cesario can be justified,
~~this~~ this is ~~is~~ opposed by the plays
 ending. After all is revealed, ~~the~~ Orsino
 continues to call Viola by her male
 name, all women in the play are
 married off and the talk about ~~seeing~~
 Viola ~~as~~ as a female ~~is~~ is known about
 but never actually happens. Count Orsino

says "let me see thee in thy woman's needs". The imperative 'let me' implies that Orsino is of a demanding nature. His power over Viola is evident here, thus relates back to the idea of a patriarchal society at the time. He also uses the term 'woman's' as oppose to a name. This objectifies Viola and any freedom she expressed in the play has been taken away by the over-powering of men. Shakespeare himself was often labelled as a feminist; although it is unclear why. It is evident here, that in 'Twelfth Night' he expresses some feminist ideas, for example the ~~use of Viola's~~ reversed gender roles and Viola's subtle freedom. Although, the ending suggests his patriarchal ways still remain as freedom is taken from not just Viola, but all women.

Some critics believe that Shakespeare ~~could~~^{char} some of Shakespeare's qualities are portrayed through Viola, with regards to freedom. He left his family in 1592 to live in London and progress his career. Viola in the play ~~migrate~~ unintentionally migrates to another ~~set~~ setting and explores an unusual type of freedom, as Cesario. ~~Some may say~~ ~~Viola~~ there are arguments suggesting that for Viola's disguise only enhances her freedom, but there is also much evidence to suggest it only confines her more.

Examiner commentary

This is a strongly argued and engaged response to the question. Although the argument is not consistently fluent and cogent it does clearly make the case that Viola's disguise does release her from immediate danger ('the harsh forces of Illyria') and liberates her temporarily from the female's role to be 'ruled by men' (AO1) (although this central issue is not unpacked in any detail). The response notes Viola's own concern about her 'disguise', which she describes as a 'wickedness'. It is argued that this freedom is removed at the end of the play when, no longer in disguise as Cesario, Viola is once again objectified under the power of 'patriarchy' (AO3). An alternative view is presented that Viola's freedom when disguised is restricted by her shift of class and becoming 'a worker' 'subdued by those of a higher social status' (AO5). A critical viewpoint is cited relevantly and appropriate use is made of Nunn's production. Relevant contextual knowledge is shown in the references to class and patriarchy and the more speculative suggestion of a link between Viola's situation and the young Shakespeare's. There is some good textual detail, but the use of quotations and analysis is not consistently evident throughout the response (AO2).

(Level 6 (borderline); 26 marks)

Coriolanus

1 *Coriolanus*

Either

(a) 'In *Coriolanus*, Rome is a place of anger and self-interest.'

How far and in what ways do you agree with this view of the significance of Rome in the play? [30]

Or

(b) 'Volumnia shapes her son's entire career.'

How far and in what ways do you agree with this view of the relationship between Volumnia and Coriolanus? [30]

Question 1(a) - Level 5 response

1(a). Throughout the many characters within *Coriolanus*, there is a largely concurrent theme of motive. Specifically the motivation gained from self-interest, the desire to better one's own standing within both a social hierarchy and one's prosperity on a purely practical standing. However self interest is not entirely universal, with some characters acting in a way which could be interpreted not out of an individualistic sense of self-interest, but rather out of a channeled sense of anger. There are few characters who cannot have either of these motives attributed to them, and those who do not possess these values generally hold a lesser degree of importance within the general narrative of the play.

Rome is primarily composed of the plebeians, both in the literal sense of its population and the metaphorical sense of its administrative state. As a result, in the new republic of Rome the plebeians hold a degree of power physically and politically. The plebeians we see throughout the play are almost always acting directly in their own self-interest, and if

otherwise they are acting out of an unbridled hatred and rage, largely directed towards Coriolanus. The first scene of the play is centred around a conflict between the plebeians and the patricians, with the primary motive of the plebeians being the seizure of grain. Whilst this is arguably a reasonable request considering their potential hunger, it is still one acted primarily out of a desire to better their own material standing, advancing their own self-interests. This desire could also be tethered to their anger, as their objection towards the patricians' stockpiling of grain may be a resentment of their perceived impotency in the current political climate. A rudimentary understanding of the system of a republic would be that a plebeian is as much an integral part of the state as a patrician, and as a result should have access to equivalent fundamental privileges, such as access to grain. However the plebeians are denied what they may perceive as their right, therefore making their protests displays of anger as well as desire, all directed towards the requisitioning of grain from the patrician stockpile.

Within the later plebeian conflict in the play, namely when Coriolanus is making his plea to become consul, the plebeians are seen to distill their rage into its most refined form, and directing it solely on Coriolanus. It is worth noting that this follows a passive acceptance of Coriolanus, when the plebeians' anger towards him has been diminished by his recent actions in warfare which have granted him the esteemed title of a war hero. With some provocation from the tribunes Sicinius and Brutus the plebeians are soon to remember their buried rage and do not take long to unleash it upon Coriolanus at the Capitol building, leading to the grand peripety of the play wherein Coriolanus is exiled. As a result we can draw an understanding of the plebeian's rage wherein the anger is so intrinsic to their essential characters that it can never truly be quelled by traditionally heroic actions. As a

result anger can be considered as the largest component of their existence, influencing them in all that they do.

Because of these two scenes we can see both the value of anger and self-interest amongst the many plebeians of Rome being represented through their actions within the play. If we are to assume that the Republic of Rome was truly, at least at a purely constitutional level, composed of the common plebeians then we can by extension assume that the embodiment of Rome lies within the plebeians. If the plebeians are defined primarily by Shakespeare through both their self-interest and their anger, then we can infer an understanding wherein Rome itself is primarily directed by both anger and self-interest, making it on an intrinsic level a place evoking and representing these two attributes.

Of course these two values are not limited to the masses of the plebeians, as the many individual Roman patricians we see throughout the play do hold these motives highly. Coriolanus himself, being the most important Roman in the play, acts largely out of his anger. This anger is most noticeably directed towards the plebeians, with him detesting their mercurial need to be dissatisfied both in peace and in war. It would be reasonable to argue that it is Coriolanus's anger and rage which provides his hamartia throughout the play, leading to his eventual downfall. It is his anger which deprives him of his ability to function on an efficient level as a politician as opposed to as a soldier, as within a military context his anger can be channeled towards something perceivably productive. However in this sense it could also be argued that it is Coriolanus's anger which allows him glory in his life, with his temporary title of a war hero being the pinnacle of his political, military and social career. An extension of this argument could be to say that in the changing of his name

from Caius Martius to Coriolanus he has come to fully envelop rage and pride into his being, and has as a result become an embodiment of it, in a similar nature to the plebeians. As a result we can see some degree of dramatic irony throughout the conflicts between the plebeians and Coriolanus, as they both unknowingly share many fundamental characteristics. Both the ambiguous amalgamation of plebeians and the lone individual Coriolanus act as a representation of their home, specifically Rome. And through this representation they both paint a picture of Rome as a place seething with anger, and to a secondary extent self-interest.

Both the plebeians and Coriolanus come to embody anger more so than self-interest. Yet there are key Roman figures who employ their self-interest in an impactful and destructive way. Specifically, the tribunes Brutus and Sicinius. Whilst an argument could be made towards them acting out of an altruistic desire to represent the needs and desires of the plebeian masses, their apparent manipulation of the plebeians indicates otherwise. The two characters plot Coriolanus's eventual downfall, not out of anger towards him but rather out of a desire to better themselves politically using the plebeians as a tool to do so. It is arguably this which separates them fundamentally from the plebeians, and revokes their proposed links to them, as the plebeians act mostly out of their passion and anger, whereas the tribunes act mostly out of their personal desires, further defining the line between the common patrician and the common plebeian. Regardless of this separation the tribunes still come to represent the plebeians politically, and by an elaborate extension they come to represent Rome as a place itself. Therefore we can see the tribunes acting in conjunction with both Coriolanus and the plebeians to provide an image of Rome as a culmination of both anger and self-interest.

It is worth bearing in mind the specific reference to Rome, and the insinuated denial of these attributes to the other primary faction in the play, the Volscians, based out of Antium. The Volscian plebeians hold little to no significance within the play, seeming entirely passive in their existence. This passivity is directly antithetical to any theoretical embodiments of anger or self-interest, making the debatable embodiment of their state being fundamentally unrepresentative of the two attributes. There are only two named Volscian individuals given to us in the play, the spy Adrian and Coriolanus's nemesis Aufidius. Adrian could arguably act out of self-interest, with his work arguably being to better his standing in the hierarchy of espionage, yet is more likely to simply be following his orders out of a desire to better the standing of his state, given the lack of anger or greed seen within his general tone. Aufidius more reasonably seems to hold a large degree of anger, specifically towards Coriolanus. However we can see him temporarily abandon his anger when Coriolanus attempts to join forces with him in Antium, reflecting both upon Aufidius's political capability as well as his ability to suppress his anger for practical needs. As a result his anger does not appear to fundamentally compose his character, and his interest appears not mostly for his own individual gain but rather for the gain of the Volscians and the city of Antium itself in a pseudo-altruistic approach to politics. Because of these Volscian characters not representing anger or self-interest, and by extension not representing Antium as a place of anger or self-interest, we can make the assumption that Antium is built upon different attributes as its foundations. Even Coriolanus himself may appear to recognise this, in his wistful reference to it in his statement "There is a world elsewhere".

In conclusion the characters which can be considered the key representations of Rome politically and physically all embody the values of anger and self-interest. This may be reflective of Shakespeare's own opinion to the contemporary climate of Rome, considering the religious fervor of his time in conjunction with both anger and greed being deadly sins resented by many. Regardless of his opinion of it, he certainly represents Rome as a place of anger and self-interest through the means of its representative figures.

Examiner commentary

Overall, this response shows very secure understanding of the text and the key concepts in the question (AO1). The opening paragraph introduces an argument which deals explicitly with the concepts of anger and self-interest to be found in Rome (identified as not just a city but a republic (AO3)) and also suggests that consideration of the Volscians allows of an alternative view (AO5). The register is very appropriate - the response discusses the 'degree of power' wielded by the plebeians 'physically and politically' and how they show 'unbridled hatred and rage' towards Coriolanus. An appropriate literary register and awareness of the context of tragedy can be seen in the use of the Aristotelian concepts of hamartia and peripeteia, (misspelt as 'peripety') (AO2 and AO3). The response unpacks and compares the nature of the anger and self-interest across a range of characters (the plebeians, the tribunes and Coriolanus) in a well-constructed argument, which considers the positive as well as the negative consequences of anger and self-interest (AO1). An interesting alternative view is offered by considering that the Volscians may be seen to have more altruistic motivation. The response does echo the text quite closely but is lacking in close textual detail, quotations and analysis and this limits the mark (AO2). This is a significant weakness in a strong response. Although not a requirement, the response could have been enriched by references to stage/screen productions and critical views (AO5).

(Level 5; 25 marks)

Richard III

4 Richard III

Either

- (a) 'Loyalty does no one any good in the world of Richard III.'

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

[30]

Or

- (b) 'Though clearly very different characters, Clarence and Hastings share a common fate.'

How far and in what ways do you agree with this view of the roles of Clarence and Hastings in *Richard III*?

[30]

Question 4(a) - Level 5 response

4	a	Loyalty does no one no good in the world of Richard III
		<div> <div> <u>Buching</u> </div> <div> off with his head </div> <div> I am determined to prove a villain </div> </div>
		<div> <div> Loyalty </div> <div> Most arch deed of piteous massacre </div> <div> I want the bastards dead </div> </div>
		<ul style="list-style-type: none"> - Richard is loyal only to himself - Buch is loyal until turning point of princes - Hastings off w/ his head open to solil
		solil → Hastings → princes → end context: Propaganda.
		<p>Essay:</p>
		<p>Loyalty does no one good in the world of Richard III. This play is one of treachery, loyalty and lust for power, as is shown through the characters of Buckingham, Richard and, to a degree, Hastings.</p>

To open the play, we are presented with Richard's first soliloquy, which in which he explains and lays out his motives for the rest of the play. From this, we immediately know not to trust him, as he says "I am determined to prove a villain". The word 'determined' has multiple connotations, suggesting that either

he has determination and is willing to do bad, or that evil is just his destiny. An earlier contemporary audience would focus more on the latter as Richard is visually disabled, and this was believed to be a physical manifestation of evil. The Cumberbatch 2016 interpretation makes this disability very visually obvious, leading the viewers to pity Richard and become a little bit more loyal to him.

Later, we see how Buckingham is extremely loyal to Richard, to an extent which could suggest they are lovers in the Cook 1983 adaptation. Throughout the play we see Buckingham as an able assistant for Richard on his way to the throne. This is not until Margaret curses Richard, saying "Thy friends take for deep traitors", and from here, we see a vast change in relationship between Richard and Buckingham. Shakespeare uses 'they' to show how Margaret does disrespect Richard and looks down at on him. Buckingham and Richard speak to each other, using 'they' 'they', however this is to suggest informality and companionship.

From this, it is clear that Margaret is not loyal to Richard, and she survives to the end of the play. Buckingham is loyal

to Richard but he does not survive, showing how his loyalty has ultimately done him no good.

Towards the end of the play, at least, the end of Richard, Richard demands the murder of the princes. One of the murderers describes it as "the most arch deed of piteous massacre", hyperbolising how evil Richard is. It is at this point where Buckingham withdraws his loyalty to Richard, as Richard asks "Is it done?" and Buckingham does not wish to answer. This causes us to empathise with feel sympathy for Buckingham since we already know how Richard will react: badly. At this point, we too have withdrawn our loyalty to Richard & as he is now needlessly killing children. Contextually, this is also an important moment as Richard III is simply Tudor propaganda and Shakespeare has to show how bad Richard is or he will be imprisoned for treason.

Buckingham's death is, ultimately, a sign that Richard will die soon. Richard has killed ~~the~~ ^{one} of the few people who ^{are} ~~are~~ truly loyal to him, and this is shown through his dreams before the

battle. The Cumberbatch 2016 version shows this scene as dark and foreboding, and Richard is told to "despair and die" repeatedly. If Buckingham was not loyal to Richard, he would not be dead, and Richard would not have developed conscience which is what finally breaks him. From this we can conclude

		that the loyalty Buckingham gives devotes to Richard ultimately leads to both both of their deaths, and that loyalty, in general, is a bad thing to invest in.
		Overall, Richard III shows development through from all Buckingham and Richard through loyalty, articulating how dangerous it is for one to be involved with politics, and how 'conscience doth make cowards of us all'.

Examiner commentary

This response is a secure level 5. The opening paragraph introduces a focused argument which shows a clear understanding of the question (AO1). The question of loyalty is discussed in some detail with respect to Richard and Buckingham and their shared fates acknowledged. This discussion is supported by some good use of quotation and analysis (AO2) such as the ambiguity of 'determined' and the use of 'thy' as a sign of familiarity in conversations between Richard and Buckingham. Two productions are referenced appropriately (AO5) and there is an acknowledgement of the concept of Tudor propaganda (AO3) though this is not developed. Brief account is taken of Margaret's 'loyalty' and an interesting observation is made concerning the

loyalty of the audience. The points made are quite narrow in range (for example, account could have been taken of Hastings, Anne, Richmond), some points are under-developed, and the register and understanding, whilst mainly appropriate, is not consistently assured – Richard reacts 'badly' and 'he is now needlessly killing children'. This meets the criteria for level 5 with some inconsistency.

(Level 5; 24 marks)

The Tempest

5 The Tempest

Either

- (a) 'The Tempest is a play about the human need for second chances.'

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

[30]

Or

- (b) 'Ariel is much more than merely Prospero's servant.'

How far and in what ways do you agree with this view of the role of Ariel in *The Tempest*?

[30]

Question 5(b) - Level 5 response

5	b	
		<p><u>Name</u></p> <p><u>Ariel</u></p> <p><u>bidable</u> have resources</p> <p><u>Servant</u> to fend off</p> <p>↳ all hail - 'mages'?</p> <p>how <u>sea</u> Bloom.</p> <p>human</p> <p>feelings over 'Ariel</p> <p>intellect?</p> <p><u>magical</u></p> <p>agent → songs</p> <p>happy banquet</p> <p>table.</p> <p><u>Caliban</u></p> <p>contrast</p> <p><u>magic?</u></p> <p>control</p> <p><u>Sycorax</u></p> <p><u>liberating</u></p> <p><u>oak, claven</u></p> <p><u>pine</u> -</p>
		<p>Ariel is a servless spirit who is Prospero's</p> <p>servant but also a willing helpful</p> <p>spirit, he'll fly, he'll swim or he'll dive into</p> <p>the fire'. It suggests Ariel is capable of</p> <p>all ^{of what} Prospero needs. Ariel also represents</p> <p>the basic elements, air, water and fire</p> <p>which shows he can transform himself into</p> <p>whichever ever necessary. This shows although</p>

Prospero uses Ariel as his servant, Ariel is more than happy to undertake the tasks -

Ariel is the spirit who creates the Tempest, purely under Prospero's command. The Tempest, represents both a literal storm, but also a symbolic storm. Prospero was usurped

by his brother Antonio which inherently destroyed the natural order, the storm could embody the political disruption caused by this event. The natural order states that the King, which Prospero once was, was the next damn from God, so if anything political was to go wrong it would also affect the Gods too, represented by the storm. The tempest too is used for Prospero to create the right conditions in order to restore the natural order. Ariel creates the storm, 'not a blowish on their ^{sustaining} ~~strengthening~~ garments, but much cleaner than before' which suggests no one was harmed during this storm, as a boat full of noble men was caught within this storm. In Victorian England sea travel was seen as a very dangerous however the sea was seen to have a dual nature, both dangerous and beautiful. Ariel said 'much cleaner' which relates to the fact the sea is cleansing and purifying, which could suggest that the ~~sea~~ Tempest could be the start of a reconciliation and repentance as Antonio, the usurper of Prospero was on that boat. But Ariel unlike any other spirit has human feelings, 'do you love me master?'

'On deeply brave spirit', which suggests that Ariel and Prospero have a long relationship.

even though Ariel acts as a servant to Prospero. This question is very unusual as Ariel is a restless spirit, supposedly Caliban having no feelings, yet he asks about human feelings.

Caliban is also under the control of Prospero, however their relationship is unlike that of Ariel and Prospero, instead 'gabble like a thing most brutish' Prospero sees Caliban as a savage, and as a creature which needs to be civilised by the Europeans. After once Caliban their relationship was long, 'I loved thee and showed thee all the qualities of the isle', which shows once Caliban felt so kindly towards Prospero, not 'loved' him, and showed Prospero his prized possession, 'traveller after Caliban did seek to violate the honour of my child'. Prospero now rules Caliban. The reaction given by Prospero could show his protective qualities towards his daughter Miranda. Or perhaps it could suggest now he was angry due 'as Caliban would have taken away her ^{virginity} ~~honour~~ value, which was seen to hold a status, a marker value. But Prospero soon Ariel more highly, however occasionally he speaks to

Ariel as if he were like Caliban 'thou liest malignant thing', the word malignant ^{means} ~~enemies~~ a dangerous, a deadly disease. This is very unlike Prospero to

not this way towards Ariel however this could be due to being under time pressure as he only has a certain amount of time to reconcile the natural order. Ariel and Caliban from a psychoanalytical perspective could be seen as Prospero's superego and id respectively. When Prospero reaches his moment of anagnorsis, this thing of darkness Iacknowledge mine' it could relate to one moment where he realises that Caliban represents his darker aspects of his mind. But Ariel his superego must be allowed freedom, it could show his respect for Ariel, and that he will allow the superego part of his mind free, 'Ariel intellect and Caliban appetite' states Coker². as he frees Ariel at the end, but keeps Caliban captive, perhaps conveying he wants to keep his id part of his psyche locked away. Ariel although wants freedom, 'I shall bid thee one year' when it comes to being freed². Ariel is reluctant to go, suggesting the close bond both Prospero and Ariel have formed.

Ariel is Prospero's magical agent, Prospero frees Ariel from 'a cloven pine' which he was kept captive in as he was 'too delicate to undertake such abhorred commands' demanded by Sycorax, the previous witch on the island. The magic was imprisoning, and 'savourous terrible', which suggests that Ariel was to spiritlike, and clearly to do such tasks, 'Ariel does

not have^{the} resources to fend off magic when this needs great potency: suggest Bloom, reiterating the fact Ariel could not undertake tasks demanded by Sycorax. However Sycorax and Prospero have strange similarities, they both have the power to imprison, as Prospero says to Ariel 'I will rend an oak'. But from a feminist perspective Sycorax could be seen as an oppressed woman as we hear about her through Prospero, who ~~has~~^{was} held by Ariel. It could show her to be a voiceless woman, that might be condemned as one men in society cannot control her power or magic.

Ariel undertakes Prospero's magical needs, 'transforms into a Harpy', the harpy greets the men of sin. Antonio and Sebastian and others at a Banquet table

which Prospero creates. The banquet table invites the men due to being packed with food. ~~It~~^{represents} a banquet table is used in a holy communion, where bread and wine might be eaten. However the table disappears in front of the men's eyes, which symbolically represents how the men are not accepted^{by Prospero}. Prospero has not seen them so only guilt or repentance for what they have done, instead they want to indulge which shows their sinful nature. ~~As~~^{the} ~~man~~^{man} Ariel says as a harpy 'From Milan ^{did supplant} a good Prospero' which makes everyone realise Prospero is in control of all of this. 'Good' suggest^{and} that Prospero is the rightful king & must

So have his duties been in order for the natural order to be restored. Also 'supplann' used by both Stephano and Miranda on a comedic level 'supplann some of your teeth' and 'one of the men of sin, 'did supplann your brother' on a more serious level. Both suggest the same thing. Supplann suggests usurpation, ~~was~~ and being used ~~by both~~ ^{by all levels} of society shows that Usurpation happens on all levels of society. Ariel also uses songs in order to help Prospero with his 'project'. 'full fathom five the

father lies of his bone are coral made', this song is sung to Ferdinand, it is sung to tell him that his father is dead. This is done so that Ferdinand can make his own decision about his future and marriage with Miranda. The idea of the 'Project' suggests the union between Miranda and Ferdinand, but the word project relates the idea of alchemy. That Prospero is trying change base metals to gold, he is trying to change men of sin into good people, Really this can never happen.

Therefore Ariel is much more than merely Prospero's servant, he is his inner mind, his magic agent and arguably his friend.

Examiner commentary

This response is a borderline level 4/5. It presents very competent and straightforward arguments relating to the range of Ariel's role in the play as spirit, agent of magic and Prospero's project and, in a more sophisticated section which certainly presses level 5, as a symbol of Prospero's 'superego' or intellect (AO1/AO5).

There is evidence of quotation and some general discussion of the effects of language (AO2), for example, Prospero's reference to Ariel as a 'malignant thing' and his recognition of this 'thing of darkness which I acknowledge mine.' The concept of anagnorisis is relevantly applied to Prospero's change in awareness. Relevant comparisons are made between Ariel and Caliban, however, this section does border on a digression from the topic in hand and the argument's structure is loosened and weakened by other sections (for example, on Sycorax and on 'usurpation') which are not tightly focused on the question. There are one or two flashes of relevant contextual knowledge, such as the possible allusion to holy communion in the banquet masque (AO3)

(Level 5; 21 marks)

Section 2 - Poetry pre-1900

John Milton: *Paradise Lost*, Books 9 & 10

8 John Milton: *Paradise Lost*, Books 9 & 10

Discuss Milton's portrayal of Satan and Eve in this extract from *Paradise Lost*, Book 9.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of *Paradise Lost*, Books 9 & 10.

[30]

Question 8 - Level 6 response

8	<p>Throughout this extract of <i>Paradise Lost</i> Book 9, Milton presents Satan and Eve very differently. We see a prelapsarian Eve accompanied by her overwhelming innocence, and we also see an evil Satan with wretched capabilities. Milton uses a variety of figurative language, metaphorical sentences and contrasts to present two of the most vital characters in his Republican epic, <i>Paradise Lost</i>.</p> <p>When describing Eve, Milton uses in much feminine language, 'flowing plat', 'sheet recess', his use of such sensual imagery portrays Eve as being in an utter state of beauty and innocence. At the beginning of Book 9, Milton lengthily explains his reasons for not writing a romantic epic, however his beautiful use of romanticised, figurative language contrasts to his bold statement, 'graceful innocence'. The use of 'graceful' provides us with a sense of Eve being light and feminine whilst is engulfed by an innocence that she is seemingly subconscious of. Interestingly, Milton describes Eve as a 'fair virgin', aside from the chaste image of virginity, the use of 'fair' links to how the fruit is described; 'fair'. The fruit, after the fall, becomes 'fallacious' and 'fatal' - where Milton ^{could} perhaps be signifying that post-</p>
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Lapsonian Eve is also 'fatal' and 'fallacious.' The simple beauty of Eden that Eve is placed in adds to the image of her as gracious, innocent and feminine, 'cedar, pine or palm', these descriptors of the rurality provoke senses, the alliteration of the positive p's emphasises the beauty surrounding Eve. Milton, typically, refers to London where

'houses thick and sewers annoy the air', the injection of this reference provides a ground for contrast - the contrast between stagnant city life and the paradisaical, heavenly garden in which Eve roams. Milton was a learned scholar, being a Republican and the minister of foreign tongues he ~~was~~ had much intellect for the Jacobean era; this is proven well in the extract, 'Adonis', 'Alcinous' and 'laertes', the display of mythology and the mysticacy of it is contrasted to Eve and how she is 'more delicious'. Milton presents Eve as beautiful throughout Paradise Lost; Satan flatters her as a 'Savran mistress' whilst Adam flatters her through his use of 'see Eve, associate Eve'. Milton portrays Eve has a character with much grace and innocence, which is, arguably, terminated when she consumes the 'fatal' fruit.

Throughout this extract, and essentially throughout Paradise Lost Books 9 and 10, Milton presents an utter sense of distaste and hatred for Satan - he is constantly linked to heinous thoughts and spiteful imagery. Satan is genuinely threatening, 'thus alone', Milton emphasises Satan's pleasure in Eve's vulnerability - it's arguable that Adam is reasonable, 'nothing better in woman than to study household goods', Eve is not safe where 'danger and dishonour lurks', in the form of Satan. Milton portrays the sense that Satan is engulfed by feelings of emotion and desire for Eve in the way he describes her, 'her Heav'nly form Angelic but more soft', the romanticised use of 'soft' provides a more empathetic

side to Satan in his recognition of Eve's undeniable femininity. The use of 'Heavenly' and 'angelic' is somewhat surprising as Satan is engulfed by evil and thoughts of hell, with a rejection of heaven and all things pure. Satan is portrayed as losing his sense of thought momentarily, this is emphasised in his reclamation of 'mischief', this, essentially, childish description exaggerates Satan's envy and craving of revenge towards Heaven. Milton uses many connotations of heat in describing Satan, 'the hot hell that always in him burns'; the alliteration of 'h' in 'hot' and 'hell' exaggerate the pure, rigid sense of hate and guile which circulates around Satan's thoughts. Milton's sense of religion is highlighted here, for growing up in a time of religious turmoil, Milton stays devout to his hateful descriptions of Satan.

All in all, Milton presents both Eve and Satan in ways that are characteristic of them throughout *Paradise Lost*. We are graced with an innocent Eve, full of beauty and purity whilst being given the contrast of a hateful Satan, full of guile and a hungry longing for revenge. Milton, through his use of literary techniques - metaphorical language & romanticised terms, presents ~~the~~ both characters in a perfectly representative way.

Examiner commentary

This response fully satisfies level 6 criteria. It is succinctly expressed and closely argued and written fluently in an entirely appropriate register. The tone is set in the introduction with its setting out a comparison between the 'pre-lapsarian Eve' and a Satan of 'wretched capabilities' (AO1). The argument makes a strong case that the presentation of Eve and Satan is 'representative' and this is supported by consistently detailed analysis, with flashes of outstanding insight. For example, it is argued that the description of Eve as 'fair virgin' can be linked to later in the poem when the 'fair' fruit becomes (post Fall) 'fallacious' and 'fatal', a fate shared by the 'fair virgin'.

The response notes the use of figurative language, the significance of key words (such as 'graceful') and unpacks examples of the importance of sound in the effect of the verse (AO2). Links to the rest of the poem are supported by quotation (AO4) and there is a concise recognition of the importance of the wider context in references to the 'Republican poem' and contemporary London (AO3).

(Level 6; 30 marks)

Christina Rossetti: *Selected Poems*

11 Christina Rossetti: *Selected Poems*

Discuss Christina Rossetti's presentation of Laura's transformation in the following extract from *Goblin Market*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Rossetti's work in your selection. [30]

Question 11 - Level 6 response

11	<p>Christina Rossetti's '<i>Goblin Market</i>' involves themes of women and femininity, sin, sex, violence, and arguably drugs and alcohol. Some of these are displayed in the extract. I will also explore other parts of the poem, and other Rossetti poems, to see explore her use of imagery, language and characteristics.</p> <p>Firstly, the Laura asks Lizzie if 'have you tasted for my sake the forbidden fruit fruit?'. This is the closest Rossetti comes to comparing the temptation of the goblin fruit to Eve's temptation in the garden of Eden - the 'forbidden fruit'. The use of three fricatives display the severity of Laura's actions in eating the fruit and giving in to her temptation, as the fricatives are tough. Rossetti supported the Anglo-Catholic movement that developed in the Church of England, and often wrote about religion, for example, 'Good Friday': 'the Sun and Moon, Who hid their faces in the starless sky, a A great horror of darkness at broad noon'. The 'great darkness' shows the</p>
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awful events surrounding Jesus' death - similar to the darkness that is now inside Laura after eating the 'evil' goblin's fruit. The 'starless sky' is harsh simile, showing

how, for the moment, Jesus' death meant all hope was gone - as stars often represent hopes and dreams. This also resembles Laura's situation as, for the moment, her giving into the 'evil gift ~~that~~ [that] would harm us' means ~~there~~ innocence is now gone.

Furthermore, the first stanza from the extract states Laura 'Kissed and Kissed and Kissed' Lizzie. Laura almost seems out of control; as if the fruit has made her hyperactive. * The stanza ends with 'Kissed and Kissed her with a hungry mouth'.

The repetition emphasise the massive effect the fruit has had on her, but the addition of 'with a hungry mouth' ~~almost makes her~~ ~~come across like~~ creates an image of a predator that is trying to hunt for its next meal - like Laura is hunting for her next taste of goblin fruit. In the poem, Laura is described as 'longing for the night'. "Hartman: 'Laura's addiction is like a drug addiction'. Laura can only focus on her next fix, 'the night' symbolises darkness, where ~~the~~ shocking events take place, such as a young maid eating goblin fruit. Her violent fever during recovery could be her withdrawal symptoms being treated, as Victorian Britain was a time when medicalisation of drug

addiction was introduced.

In the second stanza^{2a} from the extract, it ends with a series of similes, truly displaying how the fruit has transformed her into an autonomous individual. 'like a caged thing freed, or like a flying flag when armies run'. The verb 'caged' is blunt whereas 'freed' is light³, showing the before and after effect of the fruit. However, out of the four similes, only the final one involves humans: 'armies'. This signifies wars and violence, foreshadowing and symbolising the war that will take place within Laura where the 'swift fire³... Met the fire smouldering there And overbore its lesser flame'. This is a violent image of the battle inside of Laura.

The final three lines on the last stanza really show the dangers of the goblin fruit. 'Pleasure past' the positives are very harsh, representing the hard crash Laura will feel now she cannot have anymore fruit, and the rhetoric 'Is it death or is it life?' shows Laura's days now merge into one another, she is lost without the fruit.

Overall Laura's transformation is seen as a rather dramatic, explicit, violent one which (in the end) she can get over due to her sister: 'there is no friend like a sister, in calm or stormy weather.'

		* Moreover, 'Kissed and Kissed and Kissed' is
		reminiscent of 'sucked and sucked and
		sucked' by Laura with the fruit, thus
		showing that even with she is now
		obsessed with the fruit so much she
		thinks about it all day and all night,
		so much so that she cannot live her
		life like she use to 'She no longer
		except swept the house'.

Examiner commentary

This is a very secure level 6 response. Holistically, it represents a confident, detailed and well-constructed response to the poem. The understanding is precise, the register is consistently appropriate and the argument is expressed fluently and cogently (AO1). There is a range of analytical detail – phonology (the effect of fricatives and plosives), repetition, the unpacking of vivid lexis ('hungry mouth') and the analysis of similes and the 'violent' imagery of stanza 3 (AO2). The links to Eve and the Garden of Eden are precisely made and context is used judiciously – Rossetti's Anglo-Catholic background and the awareness of drug addiction in Victorian Britain (AO3).

There is some evidence of precise connections made to the rest of the poem and another poem (AO4). Although the role of the Lizzie in the final stage of Laura's transformation is briefly mentioned more attention to the conclusion of Laura's transformation and the strong sense of cleansing and redemption could have improved what is an excellent response.

(Level 6; 29 marks)

Samuel Taylor Coleridge: *Selected Poems*

9 Samuel Taylor Coleridge: *Selected Poems*

Discuss how Coleridge portrays the speaker's dejected mood in this extract from *Dejection: An Ode*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Coleridge's work in your selection. [30]

Question 9 - Level 5 response

29	<p>"Dejection: An Ode" was written in 1802 at a time of turbulence in Coleridge's life, which is extremely prevalent in his poetry. With the use of evocative, crisp language and vivid imagery the speaker's dejected mood is made entirely apparent.</p> <p>In the first section, as this another one of Coleridge's classical conversational poems; we can see the speaker set the mood and setting of the place he is in. Coleridge uses words such as "tranquil", "unmoved by winds", "dull" to describe the winds around him. The soft sounding words reflect the sounds produced by the "Eolian lute" in line 8. This is a clear link to Coleridge's first conversational poem "The Eolian Harp" in which he discusses the relationship between man and nature. With this idea in mind we can see how the speaker is affected by nature. The line, "I see the old old Moon in her lap, foretelling / The coming on of rain and squally blast." Every line can be considered as a clue. Is very clever. The word "old" suggests wisdom. meaning the moon is wise making her statements accurate. and Thus, when she foretells "rain", a negative connotation of depression and dullness, we can immediately gather that something is wrong and the speaker feels dejected. In the very next line the speaker exclaims that the "gusto were swelling" implying he feels the vice in anxiety and depression within him. as he feels This tells us Coleridge feels himself about to go on a flight of imagination, however with far more</p>
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sinister undertones. The speaker continues "the slant night-shower driving loud and fast!" & Coleridge's diction began to use more agitated, fast paced language

to portray the change in feeling. His use of exclamation marks and disjointed rhythm tells us that he feels ~~about~~ a boiling up of anxiety and dejection which he is unable to handle.

The next section begins with quick, short words to describe the grief which the speaker has been facing. He says, "pang, void, dark, and down, / A stifled, downy & unexpressed grief." Coleridge mostly uses one syllable words to show the rapid nature of the grief which he is feeling. This poem was originally meant for Sara Hutchinson, someone who isn't his wife, ~~so after she died~~ who he had loving feelings for. He did alter the poem to not make it so personal however when he refers to "O Lady!" it is clear that he is referring to Sara. It is clear Coleridge feels conflicted between his two loves, nature and this lady. He describes his loss of inspiration from nature in the line, "with how blank an eye!" This links to his poem "In Praise of Sleep" where he also describes his loss of inspiration from nature. In the final two lines, "I see them all so excellently fair, / I see, not feel how beautiful they are!" Here it is clear that Coleridge is aware that he can still see and describe the beauty of nature, however, he is unable to feel it in the way he used to.

The third section continues this idea with, "my genial spirits fail" projecting that his very soul is incapable of what it used to be able to do. Coleridge uses words such as "vain", "winger" and "hope" to project the feeling of dejection and contradiction he feels inside.

		In conclusion, due to Coleridge's loss of link with nature he feels a turbulent feeling of dejection and lack of inspiration from within. which is This is underlined with the idea of love he feels more so for his lady which may be a cause for his lack of unity with the natural world.

Examiner commentary

This is a developed, well-constructed response written in an appropriate register with a good understanding of the text and the question (AO1). The form of the poem is accurately identified as a conversation poem and the response contains several examples of good close analysis of imagery (for example, the image of the moon) and of the effects of sound and rhythm – the effect of the change of rhythm and use of exclamatories upon the mood of the poem is noted (AO2). Appropriate links are made to two other poems (AO4) and the response shows a good understanding of the poem's concern with the dejection induced by an altered relationship with nature and the complications created by his love for Sara Hutchinson (AO1 and AO3).

Closer and more incisive analysis of AO2 techniques and more development of the relationship between Coleridge's dejection and his fear of a loss of passion, inspiration and imagination and more precise connections to other poems could have enriched the response.

(Level 5; 24 marks)

Christina Rossetti: *Selected Poems*

11 Christina Rossetti: *Selected Poems*

Discuss Christina Rossetti's presentation of Laura's transformation in the following extract from *Goblin Market*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Rossetti's work in your selection. [30]

Question 11 - Level 5 response

11		Discuss Christina Rossetti's presentation of Laura's transformation in the following extract from <i>Goblin Market</i> .
		Christina Rossetti's presentation of Laura's transformation allows us to see how her curiosity ultimately leads to her downfall. Laura's exchange of a golden lock of hair to the shows her despair and ^{worn} regret for her sister ^{Goblin} men where "young life like mine be wasted" as she realizes the extent of her downfall due to her vulnerability and innocence which allowed the Goblin Men to draw her in with their chant-like "Come buy, come buy" which is repeated throughout the poem to show the menacing nature of the Goblin men and how they aim to entrap weak, vulnerable females like Laura. Laura's description of how she "clutched her hair" immediately indicates her exchange of her golden lock which can be seen as a form of prostitution as she exchanged this for the forbidden fruit. We can see how the idea of hair is used which was commonly used in the Pre-Raphaelite with whom Rossetti had close connections to with her brother Dante. Rossetti's portrayal of Laura at

the beginning of the extract shows her to be one of desperation and willingness to be freed from the downfall that was caused by the Goblin men as she "clung about her sister" which

shows her need to protect. ~~This sense of vulnerability is also explored in that out where the speaker is shut out from an unknown place causing her to have "eyes full of tears" as she realises that she cannot enter.~~ Rossetti's characterisation of Laura shows how she displays the idea of a 'Fallen Woman' which is important as Rossetti volunteered at St Mary's Magdalene Highgate for fallen women who were prostitutes and the idea that Laura is shown to be a fallen woman shows how overbearing desire can lead to one's downfall. As Rossetti worked closely with these fallen women shows how the vulnerability of women is also explored in other poems in the collection like Maude Clare whose juxtaposition from Nell who was "dressed" like a village maid" immediately indicates her transgression from being passive to a more active character.

As the extract continues, we are able to see how Laura becomes a victim of female entrapment however as "she kissed and kissed her" we are able to see how the sacrificial act of Lizzie who "tossed" her silver penny which was slang for female genitalia shows how Laura is able to be freed from the curse of the Goblin men as she is described through the use of a simile that she is

"like a caged - thing freed" which is symbolic of her female entrapment. As she kisses

Lizzie "with a hungry mouth" is ~~symbolic~~ important in showing the extent of her desire which makes her a passive character as opposed to Lizzie who remains stoic and active whilst the Goblin Men abuse her. The reader is able to see how Rossetti's use of female entrapment can also be explored in *From The Antique* where "a woman's words are wear" which shows how women are subjected to become victims of male patriarchy which links to the idea of female entrapment. Moreover, the sacrificial act of Lizzie mirrors Christ's sacrifice as this biblical allusion links to the theme of sisterhood as Lizzie is able to save her sister alluding to the idea of redemption and salvation and Laura is then able to have "pleasure past and anguish past" which shows her overcoming her downfall. The theme of sisterhood can also be shown as Rossetti dedicated the poem to her sister who became a nun which could be reflective of how desire can ~~become~~ be overcome through the idea of religion. Additionally, through the use of the third person narrative shows how the exact as well as the poem's main purpose was to be told out loud as

Rossetti at first said that the poem was meant to be a children's fairytale which shows how the salvation of Laura and her transformation from a vulnerable, passive character allows her to now transcend these attributes and overcome the idea of becoming a 'fallen woman', however the contemplative ending of 'Is it death or is it life' indicate the duality of life and death and show how

		Rossetti is questioning whether she is symbolically
		freed from the temptation that caused her downfall
		↓ through her transformation.

Examiner commentary

This response shows a good understanding of the question and the extract. It has a clear line of development showing how Laura's transformation develops from a state of entrapment and desperation through being freed and experiencing redemption. The role of Lizzie's 'sacrificial act' is clearly acknowledged (AO1). There is good use of quotation to support ideas but close analysis of textual detail and poetic techniques is less developed (AO2). Good use is made of contextual material – Rossetti's work in Highgate and the use of biblical allusion (AO3). Links are made to the rest of the poem (the repetition of the phrase 'come buy, come buy') and other poems. These links are relevant but not fully developed (AO4). Overall, this is a quite secure level 5 but more AO2 analysis of imagery and form would have improved the response.

(Level 5; 23 marks)

Alfred, Lord Tennyson: *Maud*

10 Alfred, Lord Tennyson: *Maud*

Discuss the ways in which Tennyson portrays the speaker's thoughts and feelings of madness in the following extract from *Maud*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of *Maud*. [30]

Question 10 - Level 5 response

10	—	<p>Throughout the extract and the poem as a whole, Tennyson portrays the person as a man touched with symptoms of insanity, which is shown in his thoughts and feelings thru constantly in the poem.</p> <p>The idea of madness is effectively shown in the first stanza, with ^{the use} of consecutive verbs, i.e. 'driving, hurrying, marrying, burying'. The use of these verbs show the pace of the person's thoughts cycling through his mind, with the the person thinking of marriage followed immediately by death. The use of death here could arguably be used to express the fatalistic attitude of the person whom constantly obsesses with dying as shown by the opening part of the stanza, 'Dead, long dead'. This idea links to the end of the poem where the narrator 'accept[s] the doom assigned' which shows he is ready to die, which was likely in the Crimean War of the 1850s where many men did not return home alive.</p>
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		In the first stanza, ^{Tennyson} the persona also uses onomatopoeic language to show the persona's
		madness, e.g. ⁶ 'Clamour and rumble, and ringing and clatter'. The use of loud onomatopoeic as sounds is implemented by Tennyson to show a cacophony of noise within the as persona's mind. This creates a sense of chaos in his mind stemming from an overuse of sound. This creates Throughout the remaining part of the poem, sounds continue to haunt the persona, such as Maud's 'singing' which shows he is driven mad through sound not visions.
		As Another point demonstrating the persona's madness is his obsession with the badness of others, even after he killed Maud's brother, which was a crime punishable by death in the 19 th Century. An example of this obsession is stanza 3, in which the the persona remarks ⁶ 'a vile physician, blabbing // The case of his patient - all for what?' This shows the persona seems feels disdain for those who try to help others as as it is all for nothing which is shown by the rhetorical question, emphasising his nihilistic attitude. The persona also Tennyson also uses hypophora, with the persona answering his own rhetorical question with more nihilistic language:
		which highlights his obsession with death and suffering. ^{(*) Shown by the use of} as ⁶ 'a world of the dead?'

		<p>The random structuring of the stanzas is also used by Tennyson to create a sense of the persona's thoughts being too chaotic to articulate in a properly structured stanzas with devices such as iambic pentameter. This is shown in Part 2 of the poem, where the Tennyson begins with an ABAB rhyme scheme e.g. 'salt' and 'fault', but as the stanza progresses, the irrationality of the persona causes him to overthink his interactions with Maud, calling her 'faultily faultless'. As his thoughts spiral out of control, content takes supreme precedence of a verse style and the rhyme scheme is lost, signifying the persona's loss of control.</p>
		<p>In conclusion, throughout the extract and poem as a whole, Tennyson uses many different language devices and verse forms to signify the chaotic chaotic of the persona's thoughts as he drifts further into madness as the poem ^{poem} progresses.</p>
		<p>(*) through morbid imagery</p>

Examiner commentary

This response just achieves level 5. It maintains a steady focus on the question and the extract; the argument has a clear line of development as it shows how the extract presents different aspects of the persona's 'madness', including his thoughts on society (AO1). There is some evidence of good textual detail supported by appropriate terminology and analysis of effects: 'consecutive verbs', onomatopoeia, the sounds of Maud's singing. Not all references to technique are developed (for example, the accurate but only glancing reference to 'morbid imagery') and some of the analysis lapses into imprecision (for example, the section concerned with the 'random structure' of the stanzas') (AO2).

Some precise links are made to the rest of the poem (AO4) but there is scant precise attention to context. (AO3). Overall, this response is fully competent and just presses level 5 in the quality of its understanding and flashes of analysis.

(Level 5; 22 marks)

Geoffrey Chaucer: *The Merchant's Prologue and Tale*

7 Geoffrey Chaucer: *The Merchant's Prologue and Tale*

Discuss Chaucer's portrayal of Januarie's garden and his change of fortune in the following extract from *The Merchant's Tale*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of *The Merchant's Prologue and Tale*. [30]

Question 7 - Level 4 response

7		<p>The following extract is set just after Januarie and May have married and Januarie is showing May "fresshe May" his garden where only he and May can go, using a "silver a cliket" - This is the now build up to the main plot in the poem in which Januarie May and Damyan meets in the tree to pre perform and meet the lustful desire for one another.</p> <p>The garden Chaucer has given Januarie Januarie's garden a biblical sence of the Garden of Eden ^{with} where Adam and Eve as the "beautee of the gardyn" would reverece the beauty of the Garden of Eden.</p> <p>In this extract Chaucer shows the reader his skill of writing poetry as and his use of knowledge which he adds to the extract and throughout the poem, by using Pluto and Pr Proserpina and the imagery of them at watching over the garden. However, to the reader we are</p>
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aware of the irony of this as Pluto and Proserpina were not

extremely happy in marriage with Pluto actually forcing Proserpina to marry ~~her~~ him.

Chaucer also uses a variety of rhyming couplets ~~as this~~ through out the poem but in this extract ~~the~~ is actually an increase in the amount which allows the extract to ~~not~~ be read more gentle which ~~is~~ is questionable as to why Chaucer has done so. as the extract is almost the complete opposite of gentle, however, it could be ~~the~~ ~~has~~ create the build up to the next verse due to how calm ~~the~~ Chaucer has written it.

Chaucer repeats the use of adjective of "noble" when describing Januarie which can be said to be extremely ironic as it can be said that Januarie is far from "noble" due to his actions of sleeping around and only ~~marrying~~ marrying to suit his desire and to allow him to not be sinful when he dies. This could also link into The Merchant's Prologue as it could be said that the "forked beard" and how unhappy the Merchant is in his marriage ~~also~~ could foreshadow the way Januarie is and the outcome of his marriage. Some argue whether The Merchant's Tale ~~has~~ actually

has ~~got~~ an ~~important~~ aspect to how the Merchant's marriage had become so miserable for the Merchant.

The last two couplets of the extract can be seen to be a completely ironic; as "Now thou hast braft him bothe his yen, for sorwe of which desireth he to dien" the fact that Januarie creates a sense of humor by making Januarie lose his eyesight and go blind is ironic to what has ~~not~~ happened in the play and what will happen. As before this extract Januarie has been blind to May's actions and her secret lust between herself and Damyan however, he still sent May to Damyan when he was "sick" and which by doing so almost ~~may~~ lead May and Damyan to the next stage, as she was able to place her "letter" ~~her~~ under Damyan's pillow and used "signs"

to ~~make~~ direct him to what will happen in the garden to meet Damyan's "desire" and "lust" for "freshe May".

Chaucer also shows how blind Januarie is as he then ~~the~~ writes the plot of the poem that Januarie when he sees May and Damyan in the tree that he Januarie then forgives May as Proserpina has given May the ability to lie and talk her way out of her wrong doings by saying ~~how~~ once

Januarie gets his sight back some things are "imagery". This could link to the idea that the Merchant finds women so crafty and in the time era when Chaucer had written The Merchant's Tale women who were often seen as "satan's blood" which also could be ironic to the snake in the Garden of Eden and Eve eating the apple.

Chaucer ~~also~~ ~~repet~~ uses repetition for May in the way when discussing Januarie he often uses the adjective "fresshe" to describe May this is also ^{highly} ~~ironic~~ and ironic due to

May's ~~actions~~ ~~words~~ sexual actions ~~later~~ with Damian after this extract but also some ~~the way~~ could say that when May was introduced she was "well known" and due to her not being from a ~~rich~~ wealthy family it could mean she was a prostitute which Januarie was "blind" to due to her beauty.

Lastly, the extreme irony Chaucer has used with the names of Januarie and May as Januarie is associated with winter and May with spring therefore, the ~~can~~ contrast between the two names Chaucer has chosen also ~~is~~ is ironic and also could foreshadow

		that the relationship between
		the Januarie and May will not
		work out due to the contrast in
		names as well as age due to
		Januarie being the and sixty and
		May under twenty years old.

Examiner commentary

This is a secure level 4 response. The introduction places the extract straightforwardly in its context in the Tale (AO4) and the argument is competently structured in a mainly appropriate register, though there are lapses in register and clarity: the response observes that Januarie has been 'sleeping around' and, of the form, the response comments 'how calm Chaucer has written it.' (AO1). There is evidence of textual detail, competently analysed: the use of 'noble' and 'fresshe' May and the significance of the names. There is some very competent analysis of the ironic significance of Januarie's blindness: 'biraft him bothe his yen'. The use of rhyming couplets is correctly noted but their effect is not clearly analysed: the couplets allow 'the extract to be read more gentle.' (AO2). Sound links are made to the rest of the Tale and the character of the Merchant (AO4) and there is some appropriate acknowledgment of the allusion to Eden and the significance of the myth of Pluto and Proserpine (AO3). This response satisfies the AOs competently but does not press the secure understanding and sufficient analysis of detail which would press level 5.

(Level 4; 19 marks)



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