

A LEVEL

Exemplar Candidate Work

ENGLISH LITERATURE

H472

For first teaching in 2015

H472/01 Drama 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

Twelfth Night

6 *Twelfth Night*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 2 Scene 3, exploring Shakespeare's use of language and its dramatic effects.

[15]

MARIA	Sweet Sir Toby, be patient for tonight; since the youth of the Count's was to-day with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him; if I do not gull him into a nay-word, and make him a common recreation, do not think I have wit enough to lie straight in my bed. I know I can do it.	5
SIR TOBY	Possess us, possess us; tell us something of him.	
MARIA	Marry, sir, sometimes he is a kind of Puritan.	
SIR ANDREW	O, if I thought that, I'd beat him like a dog.	
SIR TOBY	What, for being a Puritan? Thy exquisite reason, dear knight?	
SIR ANDREW	I have no exquisite reason for't, but I have reason good enough.	10
MARIA	The devil a Puritan that he is, or anything constantly but a timepleaser; an affection'd ass that cons state without book and utters it by great swarths; the best persuaded of himself, so cramm'd, as he thinks, with excellencies that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.	15
SIR TOBY	What wilt thou do?	
MARIA	I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady, your niece; on a forgotten matter we can hardly make distinction of our hands.	20
SIR TOBY	Excellent! I smell a device.	
SIR ANDREW	I have't in my nose too.	25
SIR TOBY	He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him.	
MARIA	My purpose is, indeed, a horse of that colour.	
SIR ANDREW	And your horse now would make him an ass.	
MARIA	Ass, I doubt not.	30
SIR ANDREW	O, 'twill be admirable!	

MARIA	Sport royal, I warrant you. I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the letter; observe his construction of it. For this night, to bed, and dream on the event. Farewell. [Exit. 35
SIR TOBY	Good night, Penthesilea.
SIR ANDREW	Before me, she's a good wench.
SIR TOBY	She's a beagle true-bred, and one that adores me. What o' that?
SIR ANDREW	I was ador'd once too.
SIR TOBY	Let's to bed, knight. Thou hadst need send for more money. 40
SIR ANDREW	If I cannot recover your niece, I am a foul way out.
SIR TOBY	Send for money, knight; if thou hast her not i' th' end, call me Cut.
SIR ANDREW	If I do not, never trust me; take it how you will.
SIR TOBY	Come, come, I'll go burn some sack; 'tis too late to go to bed now. Come, knight; come, knight. [Exeunt. 45

Question 6(a) - Level 6 response - 15 marks

6	a	
		Scene focuses on slap-stick comedy and one that prepares the audience through jokes, a more dark undercurrent, to be discovered.
		<ul style="list-style-type: none"> - Language used to describe Puritanism - Maria's deceit - use of humour and dialogue throughout the scene.
		In this scene Shakespeare makes use of ^{slapstick} slapstick comedy to add linguistic and dramatic devices to outline the personas of the characters involved, as well as the creation acceleration of the action of the plot. Shakespeare deliberately for uses deliberate techniques to craft Mal the image of Malvolio as a 'puritan' and adds onto it negative connotations. Shakespeare also highlights Maria as a learned and manipulative character

through her use of language and lexical techniques to make her. Furthermore, the use of dialogue and interruptions further extends the comedy present in the scene.

Shakespeare uses language with a lot of negative connotations to describe Malvolio as a Puritan, and almost project a specific image of him for the audience that is retained until the end of the play. Maria states that "he is a kind of Puritan", Shakespeare's use of a short phrase ~~that almost~~ punctuates ~~the~~ it makes it very emphatic, as a result allowing the actor to make this phrase resonate with the audience, due to a

change in register. Furthermore, Maria claims "the devil a Puritan that he is ... but a time-pleaser." She Shakespeare uses juxtaposes 'Puritan' with 'devil', making the word 'Puritan' almost synonymous with Satan. This is later exploited during the scene where Malvolio is "tormented", and called a 'devil'; thus, Shakespeare ^{negative} founds an image that ~~res~~ of Malvolio that resonates with the audience throughout the play. Moreover, Shakespeare's use of semi-colons throughout Maria's speech "that, for the devil a Puritan he is", ~~an~~ invites the actors playing Maria to use a passionate delivery that directly mocks Malvolio through ~~long, exaggerated phrases~~ but ones that are the punctuated phrases allow Maria's rhythm of delivery to be quick and accurate, thus making it even more impressive. In addition, Sir Andrew's statement "I'd beat him" Maria's statement: "and on that vice of him will my revenge find notable cause to work", shows a dark undertone to the comedy of Twelfth Night. Shakespeare vocalises 'revenge' a motif inherent to tragedy, and moreover declares Malvolio's "vice" which could be a reference to other classical elements of tragedy such as hamartia (the fatal flaw) and hubris (excessive pride). Thus, Shakespeare produces an image of Malvolio that will become a crucial part of his identity,

by using negative connotations, classical references to vice and tragedy and passionate delivery.

Shakespeare also exploits congeners and malais for witty replies to portray her as a learned individual, and one that whose device who can ~~with a~~ very is very scheming.

Malais lists "the colour of his beard... and complexion" in an elaborate way almost mimicking Olivia's listing of her "items", further showing her as a learned individual.

Moreover, Shakespeare deliberately adds, "on a forgotten matter" ~~now again~~ to following a caesura caused by the semi-colon to highlight that Malais is literate and educated. ~~As Furthermore, Malais~~ Shakespeare

allows Malais to conduct the device and the man within the play by dictating "I will plaut you two, and let the fool make a third", her determination and passion stressed by future tense, further extends her position as someone very scheming, intelligent and confident. This could be exploited by dramatic productions with the actor physically pointing to Sir Toby and Sir Andrew to assert superiority. Shakespeare even labels her as "Penturelia" the leader of the Amazonians in classical literature, to stress her power and authority. Thus, Shakespeare creates through associations, ~~refer~~ with classical figures; ~~to~~ congeners and passionate language Malais as an individual whose "obscure epistles of love" will definitely give Malais.

Shakespeare also makes use of the dramatic conceits associated with Sir Andrew and Sir Toby to create this scene more active and comic, through dialogue and Sir Andrew's interruptions. Sir Toby Shakespeare uses rhetorical questions "What, for being a put on?" to extend Sir Toby's authority over Sir Andrew, but also to create a more dynamic scene. Shakespeare creates an interplay with Malais's speech

which could almost be claimed to be a monologue, and the interwoven dialogue between Sir Andrew and Sir Toby. Sir Andrew makes a lot of seemingly redundant remarks such as "I'd beat him like a dog" and "I was adored once too", but this incongruity is created by Shakespeare to create comedy where the juxtaposition between Malvolio's speech about revenge conflicts with Sir Andrew's nostalgic, naive comments. And furthermore, Sir Toby's ^{and Sir Andrew's} consistent ^{exclamatory statements} exclamations "Excellent!" and "O, t'will be admirable!" created passionate language that enriches the delivery of the scene, as it punctuates it with different tones and almost hyper-up Malvolio's speech. In addition, thus, Shakespeare uses Shakespeare makes a joke on Malvolio's statement "a horse of that colour", to which Andrew adds "your horse ^{now} would make him an ass"; pun extending punning on 'ass' donkey and 'ass' fool - this is a result, creating a comedic effect. Thus, Shakespeare juxtaposes dark mood with lightness of slapstick comedy and incongruous redundant comments from Sir Andrew that make the scene more lively.

Overall, Shakespeare manipulates many linguistic and dramatic techniques to create a scene that is dynamic, comic but also very important to the ~~conclusion~~ ^{exposition} of the play. Shakespeare defines ^{negative} an image of Malvolio that becomes his identity throughout the play. Also, Shakespeare's portrayal of Malvolio as 'Pentitelia' and as a learned individual ~~allows~~ ^{allows} a 'device' to be made in the first place. Finally, the use of dialogue and comedy creates a scene that is very active and entertaining.

Examiner commentary

This is an excellent response. It is a long answer with some evidence of planning on the script. In some senses this candidate could be said to be working at a level even beyond the descriptors and assessment objectives for this task. The highly perceptive linguistic and dramatic analysis in this essay is not always expressed using technically complex metalanguage and this perhaps serves as a reminder that a sensitive and sophisticated literary response can be structured in many different ways. Ideas such as “punctuated phrases”, “...stressed by the future tense” and “creating a comedic effect” enable the candidate to offer personal and justified responses to the effects of the passage. The expression of ideas in the passage is notably felicitous throughout.

(Level 6; 15 marks)

Twelfth Night

6 Twelfth Night

(b) 'Deliberate deception is the source of much of the play's comedy.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Twelfth Night*.

Remember to support your answer with reference to different interpretations.

[15]

Question 6(b) - Level 6 response - 15 marks

b	<p>'Deliberate deception is the source of much of the play's comedy'</p> <p>viola's disguise - device + end (two apples left in two) ^{→ oromorphin bases}</p> <p>Sir Topaz the curate - south-north ^{→ Elizabethan society}</p> <p>Gulling of Malvolio - letter. "my lady love, my" ^{no normal w/o moly.}</p> <p>"Count as thou art no phrases!" ^{"None" retrograde}</p> <p>In 'Twelfth Night' deliberate deception plays an important role, especially in creating a comic performance. Although there are many interpretations of deception, throughout the play it is difficult to deny that in majority of cases it creates a very entertaining and inherently comic. Shakespeare seems to focus construct deliberate deception around Viola's disguise, Gulling of Malvolio, Sir Topaz's 'exorcism' and possibly Viola's disguise.</p> <p>The gulling of Malvolio is a significant scene in 'Twelfth Night' as it creates a lot of passionate language, a source for comic effect. Warham claims that "Malvolio's complete belief in Maria's letter provides a wonderful spectacle for the audience." This is further supported by Reynolds, and ^{but} highlighting the dramatic irony when Malvolio claims "Here are her phrases!" This exclamatory phrase portrays Malvolio as a fool.</p> <p>which he so as a in the 2017, National Theatre production Malvolio is portrayed Malvolio is gulling possibly punctuating the</p>
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more play, as malvolio is running around the stage and actually falling into a fountain full of water to exaggerate his passionate emotions and stress how much of a fool he is for believing ridiculous "obscure epistles". - Anna Shakespeare

so Kerrigan even suggests that Shakespeare's use of a quatrain "As within Malvolio's letter is referencing to the Elizabethan courtly love poetry and mocking it. Moreover, the use of the "MO.A.I." as a 'fastious riddle', is an ingenious addition by Shakespeare (Davis). The 'anagram' is ~~partly~~ interpreted by malvolio as his name, but Sundeland asserts that "MO.A.I. is also a mockery of the Renaissance's magi's search for a Tetragrammaton", also known as God's name. Other critic, Esther, asserts that MO.A.I. stands for the four elements, however this mostly supports the idea of a jest. But, mostly "MO.A.I." can be interpreted as a mockery of interpretation, where the audience themselves are invited to 'become' malvolio, or 'become' a fool by interpreting the deceptive phrase. (Lewis). Thus, Shakespeare's use of the whole idea of interpretation and malvolio becoming a 'fool' is partly founded in him reading the letter out loud (to great dramatic effect) and actually believing it. The phrase: "I will smile" was greatly interpreted by the 2012 Globe production where malvolio attempts to smile, but it looks more like a threatening, ugly smile, much to the audience's entertainment. Thus, Shakespeare uses ~~comic~~ dramatic irony, mockery of interpretation and dramatic gesturalisation to evoke malvolio's deception very funny for the audience.

Another aspect of deliberate deception that is significant to the scene is 'Twelfth Night' where Feste becomes Sir Topaz and 'fools' malvolio. This scene can be interpreted either as something comic or something quite dark. Nevertheless,

Nietzsche asserts that "there can be no carnival without cruelty" which evokes the violent activities favoured by Elizabethans such as bear-baiting, executions and autos de fe. In other words, in Shakespeare's society Sir Topaz's deception was a source of comedy because it was cruel. Feste's use of paradoxical "south-north" phrases confuses not only Malvolio, but to some extent the audience (Shan). However, the most engaging aspect of this deception is Malvolio's ignorance and the audience awareness that Sir Topaz is actually a 'dismembered' Feste. This dramatic irony is most readily so entertaining (Lewis). In addition, the 2017 National Theatre production clearly portrayed how too the change in Feste's tonal register & changes his persona and further confuses Malvolio. This is especially apparent in Feste's dialogue with himself: "amen master passion" with quick cuts. Furthermore, Lewiski asserts that Malvolio's desperation is another aspect that came out as very comical for the Elizabethan audiences, as his exclamatory phrases "Fool! Fool!" greatly contrast with him condemning towards Feste ~~as a~~ and calling him a "bawling rascal". Thus, Malvolio's "exorcism" ~~from~~ generates comedy because it is cruel which would be especially entertaining to Elizabethan audiences, but also because it uses a lot of dramatic irony and exaggeration, which would most likely engage the modern audiences.

Viola's disguise also serves as a generator of comedy throughout the play, however the extent to which its deception is deliberate is debatable. Although, Cameron claims that "Viola's disguise

is a facade that was a necessity, rather than a cruel joke" making it any deception, as a result of it not deliberate.

On the other hand, Peters claims that "Viola's disguise is a deliberate device used by Shakespeare to create a 'lightness of mood', and so comedy. It seems more plausible nevertheless,

Viola's disguise is comedic comic, especially in the scene with Olivia and Orsino. Viola's disguise seems so realistic that it is able to attract both suitors (Elm) making Viola exclaim "disguise thou art a wickedness". Even though it may not be always positive, this "wickedness" is effective as a generator of dramatic irony as: 4. when Olivia swoons over "the image of my self" in a sexually frustrated state, the audience is entertained as they know that Olivia is deceived. Similarly, when Orsino and Viola are discussing ~~the~~ 'Cesario's' love interest, 'Cesario' answers "Of your complexion" in a shy, blushing way. This was especially exploited by the 2012 production Globe production, where Cesario's shyness was so very ~~exp~~ visible with rouge on the actor's face and his unsure movements. Further creating a very comic effect. Towards the end of the play in ^{Act} 5 Cesario's meeting with Viola further reiterates the comedy of deception, as all the characters in the play are confused ~~at~~ by the ~~principle~~ of this turn of events. Look exactly the same: "as an apple cleft in two" (Elm). Craig further suggests that this 'seeming to double' was further enhanced in Shakespearean productions with the use of anamorphic mirrors that either moved two images into one or divided one image into two. Thus, Shakespeare's use of Viola's disguise can be interpreted as deliberate deception (mainly from Shakespeare) to create an interesting and dynamic

comedy of confusion

In conclusion, Shakespeare masterfully ~~creates~~ uses deliberate deception of ~~misinformation~~ in his juggling act 'to see' and Viola's disguise to confuse majority of the characters in the play. As a result, the audience is entertained by dramatic irony and confusion which is generated by deception.

Examiner commentary

Like the part (a) response this is a very impressive response indeed; its excellence is without question. All the AO descriptors for this part of the unit are met at the very highest level in this outstanding response. Once again this is a substantial and lengthy response which addresses the specific requirements of the question in a number of ways and which focuses on the assessment objective requirements for this part of the unit with clarity and sophistication. There is a brief plan provided at the start of the essay and the expression of ideas in the answer – though not without fault – is carefully controlled. The range of reference to critical views and interpretative approaches is most impressive. Not only does this embrace named critics (Peters, Craik) and specific performances (National Theatre 2017) but also these are implicitly woven in to the texture of the writing (“Shakespeare seems to construct deliberate deception...”).

(Level 6; 15 marks)

1 *Coriolanus*

(a) Discuss the following passage from Act 5 Scene 3, exploring Shakespeare's use of language and its dramatic effects.

[15]

CORIO LANUS	The noble sister of Publicola, The moon of Rome, chaste as the icicle That's curdied by the frost from purest snow, And hangs on Dian's temple – dear Valeria!	35
VOLUMNIA	This is a poor epitome of yours, Which by th'interpretation of full time May show like all yourself.	
CORIO LANUS	The god of soldiers, With the consent of supreme Jove, inform Thy thoughts with nobleness, that thou mayst prove To shame invulnerable, and stick i' th' wars Like a great sea-mark standing every flaw, And saving those that eye thee!	40 45
VOLUMNIA	Your knee, sirrah.	
CORIO LANUS	That's my brave boy.	
VOLUMNIA	Even he, your wife, this lady, and myself, Are suitors to you.	
CORIO LANUS	I beseech you, peace! Or, if you'd ask, remember this before: The thing I have forsworn to grant may never Be held by you denials. Do not bid me Dismiss my soldiers, or capitulate Again with Rome's mechanics. Tell me not Wherein I seem unnatural; desire not T'allay my rages and revenges with Your colder reasons.	50 55

Question 1(a) - Level 6 response - 14 marks

1	(a)	<p>In This extract sees Volumnia challenging Coriolanus' betrayal of Rome, and asking that he show with the country which he formerly served mercy. Unlike ^{the} earlier attempts of Menenius and Cominius, Volumnia will be successful in her plea, when in this extract we begin to see her manipulation and powerful rhetoric take its toll on her son.</p> <p>Volumnia is a manipulative strategist, we can evidently see her manipulation which she this through her subversion of the typical familial hierarchy in this scene. She 'kneels' before Coriolanus, perfectly aware of how the "unproperly" she is conveying the relationship "Between the Child and parent". In order carrying out this act she describes the powerful image of having "no softer cushion than the flint" which conveys the sacrifice and struggle she is is battling ^{within} herself, torn between her son and her country. Volumnia also uses possessive pronouns when speaking to Coriolanus, saying "thou art my warrior". Dramatically, this reminds the audience of the pathological nature of their relationship. Furthermore, it reinforces her role in his development into a military machine, as we were told earlier on in the play that she "She" was pleased to let him seek danger where he was like to find some "and</p>
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"to a kindly war [Sho] sent him" when he was just a "man child".

Although in this extract Coriolanus' absolutism—that he demonstrated when both Cominius and Menenius pleaded for Rome's mercy—remains, ~~as~~ there is evidence ~~in~~ of its degradation. ~~However~~ He greets the ladies saying "These eyes are not the same I wore in Rome" ^{but} within just a matter of lines his weakness to his Mother's request, just as we saw in Rome earlier in the play, ~~become~~ becomes clear. Coriolanus uses a number of exclamations in this extract for example when kissed by Virgilia he says "long as my exile, sweet as my revenge!", & and goes on to say "you gods!", and "I beseech you, peace!". The use of exclamation conveys powerful emotion, that was unrecognisable in the mechanical part he portrayed to Menenius. Dramatically, this extends his emotional vulnerability ~~to~~ in Volturnus's presence, and foreshadows his later

weeping ^{away} a Volscian victory crying "Oh my mother!" The emotion of Coriolanus in this extract is also conveyed in the use of positives when he says "my brave boy" at the sight of his son kneeling before him. & Shakespeare's choice of positive alliteration in particular connotes almost an anger, ~~as~~ or regret that he had placed himself in the circumstances he was.

Shakespeare uses theatrical ~~image~~ imagery, as he does throughout the play when Coriolanus says "like a dull actor now / I have ~~forgot~~ forgot my part", this reminds us of the earlier occasion in the play when he submitted to Volturnus's request to "perform a part". Hence, dramatically we are compelled to expect his forthcoming submission, as after all "there is no man in the world more bound to's mother". The use of theatrical imagery within a play somewhat conveys a greater sense of realism, to the scene, and an audience is likely to be powerfully moved by this.

44. Despite the fact this is just the introduction introduction to a ~~long~~ long and moving scene between Volturnus and Coriolanus, we are able to recognise the way in which he is ~~transformed~~ ~~from~~ degrading from military machine into mummy's boy.

Examiner commentary

This is a very impressive answer. It is a substantial response which focuses on the requirements of the question and the demands of the assessment objectives. The candidate makes excellent points about the linguistic and dramatic features apparent in the extract. At times these are highly sophisticated (with regard to the use of exclamation, rhetoric and positives, for example). There are slight but significant lapses in the quality of written communication in the answer ("succesful"; "sacrafice"; "possesive"; some comma splicing) and the 25% weighting for AO1 in this part of the paper means that the candidate is not awarded the highest mark in the Level.

(Level 6; 14 marks)

Coriolanus

1 Coriolanus

(b) 'The play explores the effects of pride on individuals and the state.'

Using your knowledge of the play as a whole, show how far you agree with this view of the play *Coriolanus*.

Remember to support your answer with reference to different interpretations.

[15]

Question 1(b) - Level 6 response - 15 marks

1	b	<p><i>Coriolanus</i> is a play that most certainly revolves around the pride and absolutism of our main protagonist, Coriolanus. But However, what is often not recognised is the pride of the other characters in the play, Volturnus, and the Tribunes, for example, also exhibit pride, and it is arguably the lengths to which they will go to preserve their own self image that results in Coriolanus' destruction.</p> <p>Pride is arguably Coriolanus' nemesis, not only does he exhibit it, but other characters recognise it, and take advantage of it. We are able to attribute a number of Coriolanus' shortcomings to his pride, for example, his class entitlement which is outlined when he says he [his] reasons more worthy than [the citizens] voices".</p>
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and his view that the senate "should pluck out the multitudinous tongue". It is perspectives such as these which leave him stained with reputation as "chief enemy to the people", ~~thus~~ hence also contributes largely to the class conflict in the play. Coriolanus also exhibits excessive pride when he is challenged by Aufidius in Act 5, claiming that "like an eagle in descent [he] fluttered your volscians in this conflict! Alone [he] did it", an unwise choice of audience to brag about his military achievements to. Barker argues that he is "a blind, mechanic, metallic ming of pride and pride's destiny". This suggests that he cannot be blamed for this fatal flaw, and perhaps he shouldn't be. ~~He~~ Having been "bred i'th wars" he is used to being praised for proving himself "best man i'th field", ~~where~~ ^{he} is unable to adjust himself to the modesty and restraint of the political sphere.

Volumnia is a powerful and overbearing influence on Coriolanus, it is arguably the ideologies with which she raised Coriolanus that lead to both his destruction, and the degradation of the state. Despite the fact that Volumnia denies any responsibility for his ~~pride~~ hubris

saying "my valiantness was mine, my suckst from me, but owe thy pride thyself", this is an arrogant statement in itself, ~~to~~ thus we can recognise the family resemblance. Furthermore, we are told

in Act 1 Scene 3 of the values with which he was raised, she tells Virgilia that "[blood] more becomes a man than guilt his brother". ^{This} ~~which~~ resignates with what seems to be Coriolanus' false modesty, and belief that he is beyond materialistic reward when he tells Cominius "I cannot make my heart consent to take a bribe to pay my sword". This echoing of views is also seen in his contempt for the people, as Coriolanus calls them "slaves" ~~whereas~~ ^{whereas} she are told Volumentia ~~that~~ has called them "woollen rascals".

The parallels drawn between Volumentia and Coriolanus, convey his overdependence on her and therefore that she is arguably responsible for his fatal flaw. Volumentia also glorifies and immerses herself in warfare, this is not only anti-maternal, but also suggests she is responsible for his boastful attitude regarding his military prowess at the end of the play. Upon his return from Corioles, Volumentia tells Menenius that "he is wounded [she] thanks the gods for't" and almost glorifies his large cicatrices.

The emphasis and glorification of his wounds, implies that she supports the class conflict as the wounds are symbolic of a division themselves, ~~and division so not only does she as~~ Therefore not only does she support class conflict in her contempt of the people, but conflict itself. An audience likely to therefore ~~not~~ agree with Bloom's interpretation that Coriolanus

"falls victim to a dominating and deceiving mother" who manipulates her son for her own political intent, as a woman in Rome with little say of her own.

The tribunes recognise @ Coriolanus' pride this is outlined when Brutus says ~~that~~ ~~that~~ "was ever a man so proud as is this Marcus?". They utilise his flaw for their own ends, Chenley argues that they have "the mark of the Machiavelli" in their ~~political~~ strategist approach. ~~They~~ ~~they~~ They consult one another upon Coriolanus' nomination for consulship, saying that they "must suggest to the people in what hatred he still hath held them", before

going on to tell the people that they must "take advantage of his cheer". Why do they go to such lengths to hasten Coriolanus' downfall? Well, for to achieve their own ends of course, and maintain their own political position, this is demonstrated when Scurius says "our office may during his power go sleep".

Therefore, although Coriolanus does exhibit exuberant pride, which is incomparable to any other character, it is not his pride alone that ~~destroys~~ leads to his destruction and degradation of Roman society in the play.

Examiner commentary

This part (b) answer is even better than the part (a) equivalent. It meets all the requirements of the two relevant assessment objectives at the highest level. The answer is substantial and sophisticated. The expression of ideas (AO1) is not flawless but there is a degree of sophistication and control of material apparent which justifies the description “consistently fluent and accurate” (“We are able to attribute a number of Coriolanus’ shortcomings to his pride”). The focus on interpretations and critical views in this answer is highly impressive. Not only does the candidate mention (amongst others) Bloom and “an audience”, but she also assimilates this material into her argument with flair and precision.

(Level 6; 15 marks)

The Tempest

5 The Tempest

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects.

[15]

PROSPERO	Awake, dear heart, awake; thou hast slept well; Awake.	
MIRANDA	The strangeness of your story put Heaviness in me.	
PROSPERO	Shake it off. Come on, We'll visit Caliban, my slave, who never Yields us kind answer.	5
MIRANDA	'Tis a villain, sir, I do not love to look on.	
PROSPERO	But as 'tis, We cannot miss him: he does make our fire, Fetch in our wood, and serves in offices That profit us. What ho! slave! Caliban! Thou earth, thou! Speak.	10
CALIBAN	[Within] There's wood enough within.	15
PROSPERO	Come forth, I say; there's other business for thee. Come, thou tortoise! when?	
	<i>Re-enter ARIEL like a water-nymph.</i>	
	Fine apparition! My quaint Ariel, Hark in thine ear.	20
ARIEL	My lord, it shall be done. [Exit.	
PROSPERO	Thou poisonous slave, got by the devil himself Upon thy wicked dam, come forth!	
	<i>Enter CALIBAN.</i>	
CALIBAN	As wicked dew as e'er my mother brush'd With raven's feather from unwholesome fen Drop on you both! A south-west blow on ye And blister you all o'er!	25

PROSPERO	For this, be sure, to-night thou shalt have cramps, Side-stitches that shall pen thy breath up; urchins Shall, for that vast of night that they may work, All exercise on thee; thou shalt be pinch'd As thick as honeycomb, each pinch more stinging Than bees that made 'em.	30
CALIBAN	I must eat my dinner. This island's mine, by Sycorax my mother, Which thou tak'st from me. When thou cam'st first, Thou strok'st me and made much of me, wouldst give me Water with berries in't, and teach me how To name the bigger light, and how the less, That burn by day and night; and then I lov'd thee, And show'd thee all the qualities o' th' isle, The fresh springs, brine-pits, barren place and fertile. Curs'd be I that did so! All the charms Of Sycorax, toads, beetles, bats, light on you! For I am all the subjects that you have, Which first was mine own king; and here you sty me In this hard rock, whiles you do keep from me The rest o' th' island.	35 40 45
PROSPERO	Thou most lying slave, Whom stripes may move, not kindness! I have us'd thee, Filth as thou art, with human care, and lodg'd thee In mine own cell, till thou didst seek to violate The honour of my child.	50
CALIBAN	O ho, O ho! Would't had been done. Thou didst prevent me; I had peopl'd else This isle with Calibans.	55
MIRANDA	Abhorred slave, Which any print of goodness wilt not take, Being capable of all ill! I pitied thee, Took pains to make thee speak, taught thee each hour One thing or other. When thou didst not, savage, Know thine own meaning, but wouldst gabble like A thing most brutish, I endow'd thy purposes With words that made them known.	60 65

Question 5(a) - Level 6 response - 15 marks

5 a) This extract taken from Act 1 Scene 2 of *The Tempest* takes place directly after Prospero has informed Miranda, and in doing so the audience, of how they came to be on the island and his reasons for conjuring up a tempest. Prospero's extensive power as a Magus is shown through his ability to create a natural disaster, and also through the way in which he is able to put Miranda to sleep and awaken her with the simple words "Awake, dear heart, awake; thou hast slept well; / Awake".

Shakespeare raises Prospero to an almost God-like status through the image of a great storm that he himself has created, and his repeated use of the imperative verb "Awake", portraying his power and ability to command not only the elements but also people, an ability that should be reserved for a deity.

The dynamic between Prospero and Caliban in this extract, and throughout the play, can easily be described as that of a master and slave. Shakespeare explicitly presents this to his audience through the various nouns, which hold negative connotations, used to refer to Caliban, for example "Thou earth", "thou tortoise", and "thou poisonous slave". The use of such nouns reflects Prospero's lack of affection towards Caliban, and contrasts directly with the way in which he addresses Ariel as "My quaint Ariel" and compliments his "Fine apparition". Whilst Prospero addresses Caliban with the detached second person pronoun "thou", he chooses to use the possessive first person pronoun "my" when calling Ariel, suggesting that there is a level of affection, and perhaps even pride reserved for Ariel that is not held for Caliban. This is further supported by Prospero's words, "My dear Ariel, / I will miss thee", in Act 5 when freeing Ariel. This imbalance of affection could be due to the fact that Ariel, unlike Caliban, is a magical being who yields his own kind of power, though less so than Prospero. Prospero's feelings of contempt towards Caliban are evidently mutual; Caliban does not immediately appear upon Prospero's first call, instead replying in an almost childish manner with "There's wood enough within" from off stage, using this declarative as a way of escaping any more work. When he does eventually enter onto the stage he begins by calling upon the magic of his mother (the witch, Sycorax) and cursing "A south-west blow on ye / And blister you all o'er". Caliban's contempt towards Prospero is as clearly shown through this empty curse as it would have if he were able to actually use magic, with verbs such as "blister" evoking an image of intense pain.

Caliban is further presented as a monstrous being through Miranda's declarative: "'Tis a villain, sir, / I do not love to look on". She later refers to Caliban as "Abhorred slave", mirroring her father's words of "thou poisonous slave", with the adjectives "abhorred" and "poisonous" effectively conveying the depth of their feelings of disgust. Miranda's words are somewhat justified as Prospero explains how Caliban betrayed their trust when he "didst seek to violate / The honour of my child". To further add to this, Caliban states "Would't had been done. / Thou didst prevent me; I had peopl'd else / This isle with Calibans", clearly showing no regret towards his

attempted rape of Miranda. This lack of remorse from Caliban was perhaps a purposeful move by Shakespeare in order to minimise any pathos amongst the audience that may have been evoked through Caliban's earlier explanation of his gratitude towards the education that Prospero gave him, and how he "lov'd thee".

Examiner commentary

This is a succinct, focused and highly impressive answer. Its condensed approach to answering the question is one possible model for addressing all the requirements of this part of the unit without the need for extensive (and sometimes unnecessary) exposition of ideas. The focus on analysis of linguistic and dramatic features in the passage is commendable and the answer is particularly impressive in its use of reference to and quotation from the passage ("critically addressed, blended into discussion"). This is all achieved without excessive recourse to metalanguage although pertinent observations (such as "imperative verb", "dynamic", "pathos") are welcome, apt and illuminating. The answer is not without its minor faults ("monstrous") and perhaps serves as a reminder that perfection is not required for an answer to gain full marks.

(Level 6; 15 marks)

The Tempest

5 The Tempest

(b) 'Caliban is a troubling mixture of brutality and sensitivity.'

Using your knowledge of the play as a whole, show how far you agree with this view of Caliban.

Remember to support your answer with reference to different interpretations.

[15]

Question 5(b) - Level 6 response - 14 marks

5 b) Shakespeare presents Caliban as a pitiful melange of monstrous and loving. Whilst Caliban's acts of brutality are more frequently presented, what could be described as his 'human side' is presented when Caliban speaks of the island, which, as he states in Act 1, is technically his "by Sycorax, my mother". In a tender moment in Act 3, Caliban states that "This isle is full of noises, sounds and sweet airs / [...] that hurt not". He goes on to extend his feelings of adoration for the island, stating that he "wishes to dream again" of the island. Furthermore, in Act 1 Caliban states that when Prospero taught him about the world, "I lov'd thee [Prospero], / And show'd the all the qualities o'the'isle". Once Caliban's deep love for the island is taken into consideration, it can be inferred that Caliban surely must have felt deep affection towards Prospero at some point if he was willing to share with him the beauties of the island.

This affection towards Prospero had obviously waned and eventually turned to hatred and contempt as Caliban plots to murder Prospero with Stephano and Trinculo in Act 2. This can be seen when Caliban explains how he wishes to "batter him, paunch his skull, and cut thy wezand with my knife". The dynamic verbs "batter", "paunch" and "cut" all hold connotations of violence and aggression, conveying just how sour his feelings towards his master had turned. In terms of colonialism, this could be interpreted as the savage (Caliban) acting out and breaking free from the bounds of his master (Prospero). The relationship between Prospero and Caliban, and Caliban's desire to see "The rest o'the'island" which technically belongs to him could be a reflection upon the colonialist society of the 17th century; Caliban represents the natives of an island who are seen as savages, whilst Prospero represents the western society who viewed it as their burden, referred to as "the white man's burden" by Rudyard Kipling, to humanise them. This is further supported by Trinculo's claim that Caliban would "make an excellent man" in England, implying that he could either be used as a prop for people to ogle at, or perhaps that he could be easily made into more of a 'man' in what was viewed as a more civilised land. Victorian audiences would see Prospero's treatment of Caliban as fair due to the thriving nature of colonialism in that time, however a modern day audience would perhaps be more sympathetic and understanding of Caliban's want to murder the person who had

enslaved him due to a progression in society. A Marxist critic would most likely view Caliban's desire for freedom as justified, as it would challenge the social and political hierarchy and the class divide which elevates Prospero's power and diminishes Caliban's.

Both the 2013 Globe Theatre production of the play and the more recent 2017 Royal Shakespeare Company production presented the character of Caliban as appearing to be inherently uncouth by dressing him in a ragged cloth and little else more, and having him appear to be covered in dirt. These are both artistic interpretations of Caliban's appearance by the respective directors as Shakespeare does not actually describe what Caliban is dressed in in any stage directions. Such presentations, paired with Caliban's often violent dialogue, aid in furthering this image presented to the audience of Caliban as being some kind of savage and uncouth being.

Examiner commentary

This complementary response is – once again – excellent (but without meeting the exceptionally high standards and focus achieved in part (a)). Once again, this answer is condensed – but here possibly slightly too much to allow for a very full development of the ideas in the question (and of the requirements of the relevant AOs). Nevertheless, the answer is impressive in its original and felicitous approach (apparent from the very opening – “Shakespeare presents Caliban as a pitiful melange of monstrous and loving”). Impressive reference is made to a variety of critical and interpretative views of Caliban – and these range from the implied (“...this could be interpreted as...”) to the specific (reference to “a Marxist” critic and to a number of named productions).

(Level 6; 14 marks)

Hamlet

2 Hamlet

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects.

[15]

Enter Horatio, Marcellus, and Bernardo

HORATIO	Hail to your lordship!	
HAMLET	I am glad to see you well. Horatio – or I do forget myself.	
HORATIO	The same, my lord, and your poor servant ever.	5
HAMLET	Sir, my good friend. I'll change that name with you. And what make you from Wittenberg, Horatio? Marcellus?	
MARCELLUS	My good lord.	
HAMLET	I am very glad to see you. <i>[To Bernardo]</i> Good even, sir. – But what, in faith, make you from Wittenberg?	10
HORATIO	A truant disposition, good my lord.	
HAMLET	I would not hear your enemy say so; Nor shall you do my ear that violence, To make it truster of your own report Against yourself. I know you are no truant. But what is your affair in Elsinore? We'll teach you to drink deep ere you depart.	15
HORATIO	My lord, I came to see your father's funeral.	
HAMLET	I prithee do not mock me, fellow student; I think it was to see my mother's wedding.	20
HORATIO	Indeed, my lord, it followed hard upon.	
HAMLET	Thrift, thrift, Horatio! the funeral bak'd-meats Did coldly furnish forth the marriage tables. Would I had met my dearest foe in heaven Or ever I had seen that day, Horatio! My father – methinks I see my father. Where, my lord?	25
HORATIO		
HAMLET	In my mind's eye, Horatio.	
HORATIO	I saw him once; 'a was a goodly king.	30
HAMLET	'A was a man, take him for all in all, I shall not look upon his like again.	

HORATIO	My lord, I think I saw him yester-night.	
HAMLET	Saw who?	
HORATIO	My lord, the King your father.	35
HAMLET	The King my father!	
HORATIO	Season your admiration for a while With an attent ear, till I may deliver, Upon the witness of these gentlemen, This marvel to you.	40
HAMLET	For God's love, let me hear.	
HORATIO	Two nights together had these gentlemen, Marcellus and Bernardo, on their watch, In the dead waste and middle of the night, Been thus encount'ed. A figure like your father, Armed at point exactly, cap-a-pe, Appears before them, and with solemn march Goes slow and stately by them; thrice he walk'd By their oppress'd and fear-surprised eyes, Within his truncheon's length; whilst they, distill'd Almost to jelly with the act of fear, Stand dumb and speak not to him. This to me In dreadful secrecy impart they did; And I with them the third night kept the watch; Where, as they had delivered, both in time, Form of the thing, each word made true and good, The apparition comes. I knew your father; These hands are not more like.	45 50 55

Question 2(a) - Level 6 response - 14 marks

2 a The passage from Act 1 scene 2 is situated after Hamlet is plunged into grief by the combination of his mother's hasty marriage with Claudius and his father's death. The extract presents Hamlet's discovery of that Horatio has seen his father's ghost. Shakespeare's use of hyperbole and exclamation marks highlight an excited tone, ~~creating an atmosphere~~ - suggesting that the ghost's arrival is a phenomenal exciting event.

2 a ^(read extra paper) Hamlet is excited at the news of the ghost's ~~presence~~ ~~news~~. The ~~ext~~ extract presents Hamlet's ~~deliberate~~ ~~own~~ excitement at the news of the ghost's ~~presence~~ presence in Denmark. Hamlet Shakespeare's use of hyperbole punctuation, such as exclamation marks highlight an exaggerated sense of happiness at the news that "thy king my father" "appear before them" (Horatio, Marcellus and Bernardo). The use of ~~flourish~~ ~~sarcasm~~ in the reference to the ghost as "the King" or accentuates the hyperbole by further exaggerating the excited tone. ~~However~~ ~~the~~ repetition of the ~~word~~ word "king"

Throughout the extract further context emphatically highlights Hamlet's excitement. However, the use of hyperbole

punchy and language is not prevalent between lines 35-40, ~~which~~ suggesting that Hamlet's statement is momentary, but suggesting that there is perhaps something sinister associated with the ghost's arrival, because the hyperbolic language also appears momentarily in the beginning of the extract and towards the end, highlighting that his ~~whole~~ meaning is ~~as~~ temporary. ~~Parallel~~ The soliloquy-like dialogue in the beginning of the extract between Horatio and Hamlet ~~provides~~ & quickens the pace of the extract as they greet each other and Horatio ~~emphasises~~ ~~that~~ ~~he~~ highlights his loyalty to Hamlet by emphasising that ~~he~~ he is ~~not~~ ~~just~~ Hamlet's 'poor servant' ever ~~before~~ before revealing his ~~right~~ his witness of the ghost, and that he 'saw him walk in armour'. Thus the use of ~~the~~ endstopped lines presents declarative statements ~~and~~ reflecting that Hamlet's statement is justified and as the evidence is provided by his honourable friend who attests him that he had witnessed the ghost himself.

At the Shakespeare presents an ominous tone to present ~~the~~ the ghost in the extract.

Shakespeare deliberately uses an ominous tone throughout the extract as Hamlet and Horatio discuss ~~the~~ his 'nether's wedding', as both Horatio and Hamlet agree that 'it followed hard upon'. The use of endstopped lines also highlights Horatio and Hamlet's Hamlet's declarative

statements regarding their distaste for Gertrude and Claudius's "wrecking" following Hamlet's father's funeral. Here Shakespeare's use of alliteration presents a repetitive nature as the imagery of funerals and death highlight the ominous tone by ~~repeating~~ using the repetition to remind the audience of the Old Hamlet's abrupt death. The use of rhetorical questions throughout the beginning of the extract introduces an air of mystery, which perhaps provokes further ~~and~~ thought as there is a lot of questioning in the extract. This is perhaps reflective of the reveal of the presence of the ghost and whether it is truly an "apparition" or "a figure like your father" (Hamlet's father). The fact that Horatio uses a simile to describe the ghost, he creates an effective

comparison to suggest that the ~~ghost's~~ appearance of the ghost is deceitful as it is not truly Hamlet's father. Horatio asserts that the ghost is ~~definitely~~ more likely an "apparition". Thus, the presentation of the ghost is rather ominous throughout the ~~extract~~ due to the use of repetition accompanied by the ominous tone throughout the extract.

In conclusion, Shakespeare presents the response of his characters upon the arrival of the ghost. As he conveys Hamlet's excited tone juxtaposed

		by the ominous rather less sinister tone,
		conveying the turbulence of emotions
		following the dramatic reveal of the
		plot.

Examiner commentary

This is a very good answer indeed – with some ‘excellent’ qualities. The answer is difficult to read at times – although this will not have affected the assessment of the essay. The response is of substantial length. Very effective use is made in the answer of technical terminology (including “ominous tone”, hyperbole, repetition and foreshadowing) to support some sophisticated analysis of the linguistic and dramatic effects being used in the passage. Reference to Shakespeare’s “use of punctuation marks” and “hyperbolic punctuation” is – by contrast – a less helpful aspect of the answer and one of the features which prevents the essay from receiving the top mark in the Level.

(Level 6; 14 marks)

Hamlet

2 Hamlet

(b) 'The play *Hamlet* shows a disturbing fascination with death.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Hamlet*.

Remember to support your answer with reference to different interpretations.

[15]

Question 2(b) - Level 6 response - 14 marks

2 b 'Hamlet' by Shakespeare is regarded by many as a testament to the playwright's brilliance. TS Eliot regards it as the "Monalisa of ~~Great~~ Literature", due to the disturbing fascination with death. Alexander highlights that the play is a continuing pattern of revenge and death, thus there is a fascination of death throughout the play. ~~Although~~ Shakespeare uses the central theme of death to portray his disturbing fascination. Hamlet has an avenging but for father's death, though this ~~can arguably be~~ ~~arguably the~~ Hamlet is "prompted" to his "revenge" following the appearance of the Ghost, ~~acts~~ as the Ghost ~~etc~~ ~~encourages~~ arguably is catalyst to ~~encourage~~ Hamlet ~~to murder Claudius~~ ~~the~~ ~~planning to murder Claudius~~ ~~claudius~~. The play ~~pre~~ essentially presents a disturbing fascination with death upon the arrival of the Ghost. Horatio remarks that "his body's same strange eruption to our state", as the ~~ghost~~ Ghost in his "fair and warlike form" has connotations of ~~the~~ ~~war~~, thus ~~seems~~ suggesting that the Ghost is associate with death or a

were sinister ideal" (Goethe). 18th century critics regard the presence of the Ghost as associated with something evil ~~at the~~, while, 20th century critics argue that the Ghost is simply ~~the~~ helping Hamlet achieve, ~~thus~~ thus the presence of the Ghost is not associated with death. The Ghost warns Hamlet that Claudius is evil and urges Hamlet to not let "the royal bed of Denmark be a couch for luxury and ~~and~~ damned incest" and reveals to Hamlet that it was Claudius who murdered him, therefore suggesting that the ~~Ghost's~~ Ghost's purpose in the play is to ~~prompt~~ prompt Hamlet to avenge his death, suggesting that the ~~but~~ Ghost is ~~also~~ encouraging a disturbing fascination with death. Critics throughout the 17th - 21st century acknowledge that the ~~Ghost~~ Ghost does have a role in Hamlet's disturbing fascination with death. Prosser agrees that the ~~Ghost's~~ Ghost's presence is malign and Hamlet "responds savagely" by seeking out revenge. Thus, the ~~Ghost~~ characters in the play, ~~especially~~ particularly the Ghost have a central role in the play of prompting Hamlet to his disturbing fascination with death.

~~The~~ The play shows a disturbing fascination with death by Hamlet's preoccupation with murder and suicide. ~~It~~ Throughout the play Hamlet highlights that he does "not set" his ~~life~~ & "life at a price"

showing that he views himself as insignificant and therefore feels that his life is unworthy of existence, thus leading to his obsession with death. Paul Carter argues that from the beginning of the play "Hamlet is preoccupied with suicide", highlighting his disturbing fascination with death. This is evident in his soliloquy as he wants his "too solid flesh" to "melt", suggesting that he wants to "melt" and stop rather than live. Another highlight is that Hamlet is preoccupied with death, obsessed with his duty to avenge his father's death, thus here he shows an interest in death by murdering Claudius rather than showing that Hamlet is obsessed with both suicide and death. Bakhtin Bacon highlights that "revenge is justice", thus Hamlet seeks to avenge his father's death for justice, suggesting that his fascination with death is not disturbing but serves a greater purpose of honouring his father. The Act 3 Hamlet soliloquy shows that the critics throughout the 17th - 21st century agree that the play highlights the central theme of death, but however it is most apparent in characters such as Hamlet.

In conclusion, Shakespeare uses the play as a platform to explore the central theme of death and its fascination. However, Shakespeare uses characters such as the

		ghost' and Hamlet to illuminate themes
		of murder, death and revenge,
		thus presenting the play's disturbing
		excitation into death.

Examiner commentary

Once again this is a very good answer indeed – with some ‘excellent’ qualities. This answer is also difficult to read at times – although once again this will not have affected the assessment of the essay. The candidate chose to answer this part of the paper first – a perfectly legitimate approach. There is impressive focus throughout on aspects of interpretation and on critical views (with reference made to Alexander, “18th century” and “20th century” critics, Bacon and Paul Carter). The synthesis of these into a sophisticated argument is generally impressive but – together with some minor lapses in the quality of written expression – some slight limitations in this area once again hold the answer back from gaining the very highest mark in the Level.

(Level 6; 14 marks)

Hamlet

2 Hamlet

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects.

See page 31 for the full passage.

[15]

Question 2(a) - Level 6 response - 13 marks

The passage begins with Horatio calling 'Hail to your lordship!', and in the use of the word 'lordship' introduces the idea of hierarchy, Hamlet as a prince and he himself as a scholar. Hamlet attempts to break down this hierarchy by responding with the 'Sir, my good friend', which suggests the repetition of 'my lord' in reference to Hamlet is an attempt at irony, as the two appear to be old friends. However, in Hamlet's use of the word 'sir' and Marcellus and Horatio's use of the word lord, a faint distinction is kept between their status in society, a lord being of higher rank than a knight. That the opening remarks and questions are short, Marcellus at first saying only 'my good lord' would keep the scene active and less formal than if each character were to be making long monologues, such as in the opening court scene. When Horatio states that his reason for coming is a 'truant disposition', in keeping the details of his visit to himself (at least at first) he creates dramatic tension. Hamlet's response of 'nor shall you do my ear that violence' states in poetic language that Hamlet wishes Horatio well, the mention of 'violence' almost foreshadowing all the bloodshed that is to come in the play. Hamlet's offer 'to drink deep' together shows that they are good friends, as it would not be appropriate for a prince to drink with most people, indeed even his and Ophelia's relationship is deemed inappropriate, by her father at least. It also increases the level of familiarity between the group, especially Horatio and Hamlet. However the light tone of the scene thus far is dimmed by Horatio's announcement that he is truly there for Hamlet's father's funeral. Hamlet, in response, both informs the audience of their relationship as old colleagues by calling Horatio 'my fellow student', and shows signs of resentment of his mother's marriage with his uncle, Claudius, by saying they are truly at the castle for his 'mother's wedding' and that to say otherwise is to 'mock' him. In Horatio's use of the word 'hard' when describing how soon the marriage occurs after the funeral, he creates a sense that perhaps he himself believes the marriage is inappropriate. Hamlet says the marriage was so soon after the wedding that the same meats 'did coldly furnish the marriage tables', creating dramatic tension through not telling the exact amount of time that passed between the two events. When Hamlet says 'I see my father', this is ironic as we know that the ghost of Hamlet's father is seeking an audience with him, and Horatio's short, inquisitive response of 'where, my lord?' shows that he is aware also. However Hamlet shows his ignorance to the fact by stating he sees his father 'in my mind's eye', releasing the tension but also creating dramatic irony, as the audience knows something the protagonist does not. Horatio shows his alliance with young Hamlet and his father by calling the late Hamlet a 'goodly king', an alliance which remains strong to the end of the play, when Horatio lives on to tell Hamlet's story. Horatio breaks the dramatic tension by informing Hamlet that he saw his father the night before, however in not telling

Hamlet straight away that it was his ghost, Hamlet calls him 'the king' in the present, showing that he does not consider Claudius to be the true king. In Horatio's use of poetic language such as when he asks his small audience to 'season' their 'admiration' and listen 'with an attent ear', he shows the audience his level of education, and creates anticipation for the story he is about to tell. Hamlet shows his eagerness by invoking 'God's love' to let him hear, however to a Shakespearean audience, this may have been considered blasphemous, which keeps in line with Hamlet's dubious christian morals, such as when he refrains from killing Claudius while he is praying so as to keep him from heaven. In calling the middle of the night a 'dead waste', Horatio plays on the fact that contemporary audiences would have considered the night a time for supernatural beings (such as the ghost of old Hamlet) to wander freely. In Horatio's description of the events which ensued, he called the apparition 'like' the old king, showing a level of doubt which is later shown by Hamlet himself as to the true nature of the ghost and his goals. That the figure is described 'armed at point' suggests to the audience that he has violent intentions, perhaps a past vendeta which still needs fighting. As the ghost cannot fight his battles himself, the armour is purely symbolic of his intentions. In the use of the adjectives 'solemn' 'slow' and 'stately' in relation to the ghost's 'march', we learn of the respect Horatio still pays to the deceased king. That he describes the secrecy as 'dreadful' shows the seriousness of a ghost's appearance, especially to contemporary audiences who would have believed in the existence of ghosts far more than a modern audience might. It also changes the mood of the scene dramatically from the light-hearted initial welcoming to a far more sombre, ominous reflection on what is to come as a result of the ghost's appearance.

Examiner commentary

This is an answer of some excellence – expressed in a single paragraph. There is a 'borderline' quality to the answer: it has qualities of both Level 6 and Level 5. The detailed focus on linguistic and dramatic analysis throughout is impressive. This approach is well-developed and textual references are both critically addressed and blended into the discussion. Perhaps unusually, the focus on dramatic effects achieved in the passage is particularly strong ("dramatic tension", "dramatic irony", "contemporary audiences") and this is one of the elements which makes the answer impressive. At times, the slips made in the expression of ideas are significant: "vendeta", "deceased" and "innitial" all appear in the final lines of the answer, for example.

(Level 6; 13 marks)

Hamlet

2 Hamlet

(b) 'The play *Hamlet* shows a disturbing fascination with death.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Hamlet*.

Remember to support your answer with reference to different interpretations.

[15]

Question 2(b) - Level 6 response - 13 marks

The play *Hamlet*, as a tragedy, must end with the death of both the antagonist and the protagonist. However, the number of character who fall alongside each, and the nature of their deaths, may be considered 'disturbing', as these deaths include apparent suicide, poisoning, and death by rash action.

Most deaths in the play occur as collateral damage in the seekings for revenge, by Hamlet and later on, Laertes. One of these deaths is Ophelia's; she is used by her father, Polonius, as a pawn in his and Claudius's stately games, to spy on Hamlet. Hamlet, who berates her for doing so, ordering her 'get thee to a nunnery,' and denying that he ever loved her, causes her to slip into a true version of his faked lovesickness. Polonius does not care for his daughter's own feelings, caring only for his own reputation saying she'll make him a 'fool' in relation to her and Hamlet's relationship. Perhaps due to this harsh treatment she finds wherever she turns, Ophelia dies in a disturbing yet beautiful scene, narrated by Gertrude, in which she is 'pulled' 'mermaid like' into the 'weeping brook', the beautiful language both elevating her status and making us mourn her loss all the more. Another death which appears disturbing is Claudius's death at the end of the duel in act V. In the 1980 performance of *Hamlet* directed by Zeffirelli, Claudius is first cut by Hamlet with the poisoned sword, then Hamlet, with trembling hands, forces the poisoned wine down his throat, showing his deep hatred of Claudius with these violent actions. We can also consider the death of Polonius to be disturbing, as he dies a result of Hamlet's impulsiveness and his own spying, duplicitous nature. What makes his death appear disturbing is its sudden nature; one minute he is conversing with the queen, the next he is being stabbed behind a rug, after Hamlet merely cries 'how now, a rat', not even bothering to verify the identity of the man he is running through with a blade. That Hamlet shows no apparent remorse for his actions makes his death seem even more disturbing, as hiding is hardly a crime worthy of the death sentence. That Hamlet takes the death of those other than his father so lightly makes the audience second think his morality, causing one twentieth-century critic to dub the play 'a tragedy of idealism.'

Gertrude's death occurs as a result of her husband's plan to kill her son, however despite the nature of her death, it is not truly disturbing. Despite being berated by her son earlier in the play, being accused of sleeping in an 'enseam'd bed' which is 'rank' with 'corruption', she shows solidarity with Hamlet in the final scene, disobeying the King's command of 'Gertrude, do not drink' by replying 'I will.' In Lawrence Olivier's 1948 version of *Hamlet*, Gertrude appears to acknowledge that the cup is poisoned, making her death even more courageous than if she were ignorant to the fact that it would kill her. Laertes' death is another which is not particularly disturbing, and can even be considered courageous. He is driven to kill Hamlet out of revenge, as he holds Hamlet responsible for the death of his father and sister. That he acts so quickly on this will to avenge, not contemplating his

every move as Hamlet does, shows that he is a character sure of his actions, and if anything makes the audience admire him all the more. He is cut by Hamlet with the poisoned sword during the duel, however his death is noble, as in his dying breaths he both asks for forgiveness from the young prince and tells of the Kings plan to kill Hamlet, dying a man true to his morals. Ophelia's death can also be considered beautiful, as well as disturbing, not when we consider the run up to her death and her madness but when we consider the language used by Gertrude to describe the actual drowning. Unlike the other characters who die, she is not stabbed or poisoned; no, her death is far less violent – she meets her end at the bottom of a stream, apparently not even struggling for life.

While Death is prevalent in the play *Hamlet*, with most characters dying leaving only Horatio to carry on the tale of bloodshed, the nature of their deaths is very different, either being through accidental circumstances, murder, or a mixture of the two in Polonius's case. Death's prevalence and the deaths of both the antagonist and protagonist are part of what makes the play such a great tragedy, and while death is shown often, it is not necessarily shown in a way that appears disturbing. However this view depends on the director and how she or he chooses to enact the deaths and their relative build ups.

Examiner commentary

This is another 'borderline' answer – very good with some signs of 'excellence'. A more conventional approach to paragraphing is apparent in this answer although the response is not without failings in the expression of ideas ("duplicitious"; "Lawrence Olivier"). Focus on the topic of death is impressive throughout and the candidate keeps a close eye on the requirements of the jointly-dominant AO5 in his repeated exploration of critical views and interpretations (including reference to Zeffirelli and to the 1948 film version). A mark at a higher point in the top Level would be inappropriate but this is nonetheless an impressive response.

(Level 6; 13 marks)

Measure for Measure

3 Measure for Measure

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 2 Scene 2, exploring Shakespeare's use of language and its dramatic effects.

[15]

ISABELLA	Must he needs die?	
ANGELO	Maiden, no remedy.	
ISABELL	A Yes; I do think that you might pardon him, And neither heaven nor man grieve at the mercy.	
ANGELO	I will not do't.	5
ISABELLA	But can you, if you would?	
ANGELO	Look, what I will not, that I cannot do.	
ISABELLA	But might you do't, and do the world no wrong, If so your heart were touch'd with that remorse As mine is to him?	10
ANGELO	He's sentenc'd; 'tis too late.	
LUCIO	[To Isabella] You are too cold.	
ISABELLA	Too late? Why, no; I, that do speak a word, May call it back again. Well, believe this: No ceremony that to great ones longs, Not the king's crown nor the deputed sword, The marshal's truncheon nor the judge's robe, Become them with one half so good a grace As mercy does.	15
	If he had been as you, and you as he, You would have slipp'd like him; but he, like you, Would not have been so stern.	20
ANGELO	Pray you be gone.	
ISABELLA	I would to heaven I had your potency, And you were Isabel! Should it then be thus? No; I would tell what 'twere to be a judge And what a prisoner.	25
LUCIO	[To Isabella] Ay, touch him; there's the vein.	
ANGELO	Your brother is a forfeit of the law, And you but waste your words.	30
ISABELLA	Alas! alas! Why, all the souls that were were forfeit once; And He that might the vantage best have took	

	Found out the remedy. How would you be If He, which is the top of judgement, should But judge you as you are? O, think on that; And mercy then will breathe within your lips, Like man new made.	35
ANGELO	Be you content, fair maid. It is the law, not I condemn your brother. Were he my kinsman, brother, or my son, It should be thus with him. He must die to-morrow.	40
ISABELLA	To-morrow? O, that's sudden! Spare him, spare him. He's not prepar'd for death. Even for our kitchens We kill the fowl of season; shall we serve heaven With less respect than we do minister To our gross selves? Good, good my lord, bethink you. Who is it that hath died for this offence? There's many have committed it.	45
LUCIO	[Aside] Ay, well said.	50
ANGELO	The law hath not been dead, though it hath slept. Those many had not dar'd to do that evil If the first that did th' edict infringe Had answer'd for his deed. Now 'tis awake, Takes note of what is done, and, like a prophet, Looks in a glass that shows what future evils – Either now or by remissness new conceiv'd, And so in progress to be hatch'd and born – Are now to have no successive degrees, But here they live to end.	55 60

Question 3(a) - Level 6 response - 13 marks

a) In "Measure for Measure", Shakespeare uses a variety of techniques to convey emotion and intent to readers. Through a careful balance of prose and verse, he uses devices such as word play, malapropisms, and metaphors to lend a poetic tone to his work and underpin the development of his characters with glimpses into their true natures. In a play wrought with deception, this is vital for the audience's understanding of the story.

The passage shows an extract of dialogue between Isabella and Angelo, where Isabella has come, at Lucio's pleading, to beg for her brother's life. At Isabella's cry, "Must he need's die?", Angelo shows his imovable sincerity by claiming there to be "no remedy". This suggests to an audience that Angelo feels in some way bound to his decision, either by duty or stubbornness, and does not choose to see that he is the one in control. This is echoed a few lines down, where he claims "It is the law" that "condemns" Claudio, not the person governing it. For an audience of the day this may paint Angelo as stern or strict, but for a modern audience, who are less inclined to take his supposed superior moral understanding for granted, this hints at underlying weakness. Angelo may not wish to back away from his decision because it might make him look foolish, uncertain, or cowardly. As someone who is new "in the seat" of power he demands respect and fear from his people, and believes the choices he makes in these first few days will reflect directly on his ability as a ruler.

Shakespeare, as a display of Isabella's insight and intelligence, shows her to recognise Angelo's fears in the lines "Not a king's crown nor the deputed sword... Become them with one half so good grace as mercy.". Here she attempts to assure him his decision to pardon her brother would not be a show of weakness but strength, and she appeals to his pride. The use of items such as the "crown", the "sword" and the judge's "robe" convey respect, as she raises Angelo to a position of honour. These objects are also tools of power, and Isabella's comparison of them to "mercy" suggests she believes mercy can be just as important as any other tool of the trade.

Angelo, however remains imovable, choosing not only not to pardon Claudio, but to reveal that he will be executed the very next day. Isabella reacts almost violently to this news and Shakespeare uses repetition to show her mounting hysteria – "Spare him, spare him.". Here the line structure becomes more stuttered, broken up by punctuation as she struggles to find something to persuade Angelo. This speech is full of rhetorical questions that reflect her frustration, "To-morrow?...To our gross selves?...Who is it that hath died for this offence?". Where, earlier on in the passage Isabella was trying to reason with him calmly, assuredly, and with respect, here she appears to lose control.

Changing tactic, Isabella questions the morality of taking Claudio's life. She compares him to a "fowl" that is not in "season", suggesting it would be disrespectful to heaven to kill him so soon. The use of the game bird as a symbol for Claudio suggests Angelo is either the hunter or the slaughterer, and that Claudio is powerless and innocent, for animals are not capable of sin.

Lucio's role in this passage appears primarily as a supporter of kind for Isabella. This is reflected in his short, infrequent pieces of advice. His otherwise absent involvement suggests he may lack confidence speaking his mind before Angelo. Shakespeare illustrates Isabella as the stronger willed character of the two, as she matches Angelo line for line in a dramatic battle of reasoning.

Examiner commentary

The opening is a little list like but is focused on technical features. The second paragraph gives a clear sense of the context of the passage within the play as a whole with well blended references. The candidate explores the way the phrase '*It is the law*' condemns Claudio and reveals that '*Angelo feels in some way bound to his decision, either by duty or stubbornness, and does not choose to see that he is the one in control*'. The candidate explores in detail the way that Isabella interacts with Angelo which reveals her '*insight and intelligence*'. The candidate explores precise references to language in some detail. '*The use of such items as the 'crown', the 'sword' and the judges 'robe' convey respect as she raises Angelo to a position of honour. These objects are also tools of power, and Isabella's comparison of them to mercy suggests she believes mercy can be just as important as any other tool of the trade.*'

In the fourth paragraph the writing shows very detailed focus on language and meaning referring to the effects of line organisation, punctuation, repetition, rhetorical questions with precise textual support.

In the fifth paragraph the candidate explores Isabella's use of the word '*fowl*'. '*The use of the game bird as a symbol for Claudio suggests Angelo is either the hunter or the slaughterer, and that Claudio is powerless and innocent, for animals are not capable of sin.*' The candidate concludes with a reference to Lucio's role and an overview of Isabella and Angelo. Overall there is some detailed sense of the language of the passage and how it reveals character.

(Level 6; 13 marks)

Measure for Measure

3 Measure for Measure

(b) 'A play about the difficult relationship between justice and mercy.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Measure for Measure*.

Remember to support your answer with reference to different interpretations.

[15]

Question 3(b) - Level 5 response - 12 marks

b) As a tragi-comedy, Shakespeare's "Measure for Measure" strikes a balance between solemnity and wit, right and wrong, justice and mercy. As such, the characters are portrayed to reflect these contrasts, and their behaviour within the play is governed by an internal conflict that Shakespeare uses to manipulate the story.

From the very first scene, doubts are raised about the effectiveness of law within Vienna. The scene is set in the "Duke's palace", proving the audience with immediate visual evidence of the Duke's position of authority and power. For an audience of the day, this would have highlighted his place as a ruler appointed by God, but for a modern audience the Duke's actions within this scene conflict with the image of wisdom and superiority. After complimenting Escalus on his knowledge and understanding of the people, "your own science exceeds in that which all my lists could give", the Duke gives his power to the younger, less experienced Lord Angelo. This decision appears rash and foolish, as Escalus is the obvious choice for the position. Angelo himself remarks "let there be more test made of my metal" before so "great" a responsibility be placed upon him.

Act one scene three reveals that the Duke's choice to promote Angelo as deputy was founded on the hope that Angelo's "strict stature" may be what Vienna needs. The Duke admits to Friar Thomas that he has been too lenient, letting his people run wild, and he hopes that Angelo will be able to bring them back under control. He compares the law to an "O'ergrown lion" that does not "go out to prey", describing himself as a "fond father" who has threatened his "children" with the promise of a beating but has never actually done so. He fears that the threat of the law has become an empty one. The use of the phrase "fond father" suggests that the Duke feels sentimentally attached to his people, and while he wants to enforce the law, has not had the heart to make himself tyrannous. This is not the only occasion on which Shakespeare uses metaphors to convey the conflict between justice and liberty. When Escalus is trying to persuade Angelo to let Claudio free, Angelo compares the law to a "scarecrow" that has been set up to "fear the birds of prey", for too long, he says, they have "let it keep one shape" and now it is their "perch" and not their "terror". The comparison of the law to a scarecrow suggest it is superficial, something that only appears to be threatening, and overtime the people have become accustomed to its inactivity.

The audience sees evidence of this in act one scene two. When Claudio is arrested, the news is met with disbelief and shock – “Claudio arrested? ‘Tis not so.”. The gentlemen talking in this scene remark on its peculiarity, saying it “draws close” to their discussion of change in Vienna. This suggests that arrests for what the people of Vienna may consider minor crime are exceedingly uncommon. Shakespeare is creating a world in which the law is dormant, and those who wield it turn a blind eye to the activity of the people.

While the Duke may have been too lax in his enforcement of the law, Angelo’s methods paint him as cruel, unfeeling, and unmerciful. Characters such as Lucio, who Shakespeare shows to have an intimate understanding of the workings of Vienna, remark that “a little more lenity to lechery would do no harm in him”. Even Isabella, who is soon to be a member of a convent believes that the sentence on Claudio is unjust – “O’ let him marry her!”. While the Duke was correct in his belief that Angelo would enforce the law, he has failed to understand that Angelo’s Vienna will be no more balanced than his own. Instead, Angelo will simply tip the scales heavily in the other direction.

This is perhaps one of the reasons Escalus may have made a more appropriate substitute. In Act two scene two, when Pompey and Froth are arrested by Elbow for an incident involving Elbow’s wife, Escalus is left by Angelo, who does not have the patience to wait for the “hearing of the cause”, to deliver justice. While Angelo himself suggests that if it were him he would hope to “whip them all”, seemingly for the sole reason that they are wasting his time, Escalus patiently waits out the chaos and responds firmly but fairly. He lets Pompey go, giving him a second chance but with the promise of reprimand should he be found “dwelling” where he does, advises Froth to stay away from unlawful establishments, and pays his respects to Elbow as an officer of the law. Shakespeare uses Escalus to show the potential for equilibrium, as his knowledge of Vienna lends him the ability to be both just and merciful.

This is mirrored in the actions of other characters who have an increased understanding of the city and its people. For example, when Pompey is arrested again later on in the play, the Provost agrees to clear his sentence if Pompey will learn to become the Abhorson’s apprentice. While this may initially appear to be equivalent to a free pardon, this decision shows rational, intelligent thinking, as Pompey is forfeit to Angelo’s harsh decrees and would otherwise likely offend again – “the good tradesman is not whipped out of his trade”. By giving him a new occupation, Pompey may learn a new, lawful trade, and become both a benefit to the state and may be able to build a future for himself.

Perhaps one of the most important scenes to consider when looking at the relationship between justice and mercy is act five scene one. Here the Duke attempts to serve justice for those who have been wronged, but whether or not this is deemed successful is down to personal interpretation. For an audience of the time, the Duke’s decision to marry Isabella may have seemed appropriate, as her decision to plead for Claudio’s release and her involvement in the bed-trick may have left her unable to join the convent. Similarly the decision to allow Angelo to live would have been acceptable, as Mariana’s reputation would have been damaged by his death. Shakespeare suggests however that even then this may

not have been necessarily considered moral, and he skirts this final conflict by having Isabella kneel to pray with Mariana for Angelo to be spared. Barbara Everret criticised this, saying "the sincerity of the finale depends on how you define serious in a play that's originality lies with its ability to confuse the audience's notion of what is grave and what is funny". For an audience of today, the ending is more disturbing than conclusive, and seems to display a kind of warped sense of justice that favours men over women.

Examiner commentary

The opening addressed the terms of the question with clarity rather than precision. Throughout the essay there is a detailed and relevant use of the text. The candidate ranges throughout the play with a substantial use of relevant quotation and analysis addressing AO1, which is 50% in this section. However there is little address to different views either from critics, theorists, dramatic presentations or the candidate offering alternative views. In paragraph eight there is some address to AO5 when the candidate refers to different audiences over time, *'For an audience of the time, the Duke's decision to marry Isabella may have seemed appropriate'* *'Similarly the decision to allow Angelo to live would have been acceptable.'* *'For an audience of today, the ending is more disturbing than conclusive'* Overall a good response because of the level of detail but the lack of critical views did impact on the final mark in this section.

(Level 5; 12 marks)

The Tempest

5 The Tempest

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects.

See page 25 for the full passage.

[15]

Question 5(a) - Level 5 response - 12 marks

5	a	<p>This passage is one very early on in the play and, the first time the audience meets Caliban; hence this first meeting is important, as it gives the audience their first opinions on the character.</p> <p>Immediately the passage can imply Prospero's controlling nature, 'thou hast slept well,' may initially seem innocent, however Prospero had chosen to magically make Miranda sleep so he ^{could} go about his plans for the Italian's. For a modern audience this could be seen as manipulating and playing the role of puppet master on the island, where he even controls controls his own daughter's sleep. Furthermore, Miranda had no idea that her father manipulated her in such a way, as she thinks her sleep was normal, 'the strangeness of your story put heaviness in me.'</p> <p>The language Prospero and Miranda use for Caliban is similar, this must be expected as due to Prospero's controlling nature of Miranda - it is unsurprising she seems to share all the same views as him. Both</p>
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describe him using words such as 'villain', 'slave' and 'devil', 'villain' and 'devil' especially, make the audience believe they are about to meet a horrifying and cruel creature; ironically as the play

progresses audiences (especially modern ones) seem to associate such words with Prospero rather than Caliban.

Caliban certainly had a snappy and angry nature in his first line, 'there's wood enough within'. The line is also interesting as it shows bravery, as Caliban is not afraid to speak up and challenge his master's opinions. Something that becomes clear in the passage is

Caliban's link to the body and physical feelings - he seems to embody the human body with all its needs and cravings, one of these things being food - 'I must eat my dinner'. This line can also imply a more primitive way of thinking, linking to how some view Caliban to be a savage native.

The passage also evokes some pity for Caliban as we hear in his voice a sense of longing, 'thou strok'st me' and 'I lov'd thee', ~~that it~~ ~~the~~ shows the audience a very opposing view of Caliban from his first few lines - it could almost move some to feel sympathy for him, as he is very alone with no one who loves him.

Due to Caliban's strong link with the body, Prospero seems to find most fitting that he punished him using physical and not mental harm: 'thou shalt have cramps, side stitches'. Prospero's language when he speaks

about Caliban's torture is extremely graphic and ~~unnecessary~~ unnecessary. He comes across as a very immoral and unsympathetic man. However after realising that Caliban attempted to rape Miranda 'violate/The honour of my child', the audience struggled to know what ^{here after} to think of Caliban.

A line which certainly deters the audience from Caliban is 'Oha! wouldn't had been done.' For a modern audience this does seem slightly repulsive, as Caliban laughed at the idea of rape and seems to only regret that it did not happen. The audience now could ~~then~~ have the right to see him as a devilish creature.

Finally Miranda's final words about Caliban seem very strange, 'Abhorred slave' and 'Being capable of all ill!', do not sound like they are her own words at all. Many critics have seen these words to be Prospero's rather than her own. This yet again brings the audience's attention to how much Miranda is a product of Prospero's teaching.

Examiner commentary

This is a very good response to the passage. It is not consistently 'excellent' and a mark in the Level above would be inappropriate. The answer is substantial in length. Analysis of linguistic and dramatic effects (AO2) by the candidate is sometimes impressive but perhaps lacks some of the sophistication and focus required of an answer in the highest Level. Observations are very good but can tend towards the narrative and imprecise ("...audiences ... seem to associate such words with Prospero, rather than Caliban"; "Prospero's language ... is extremely graphic"). Clarity of expression (but not sophisticated exposition) is a hallmark of this answer.

(Level 5; 12 marks)

The Tempest

5 The Tempest

(b) 'Caliban is a troubling mixture of brutality and sensitivity.'

Using your knowledge of the play as a whole, show how far you agree with this view of Caliban.

Remember to support your answer with reference to different interpretations.

[15]

Question 5(b) - Level 5 response - 12 marks

5	b	<p>Caliban Since the Tempest was first performed, has been a character who is viewed extremely differently according to the audience and the time in which they were living. For a modern reader Caliban certainly undeniably has both both good and bad traits, however for an audience of Shakespeare's time they would almost certainly find it impossible to see any good in Caliban.</p> <p>Brutality is certainly shown when the audience first meets Caliban - his first significant lines are a curse to Prospero and Miranda 'A South-west blow on ye'. His curses are a very serious intent, and he definitely seems to mean every word, and also hold a deep hatred for Prospero especially. For most audiences For audiences in Shakespeare's time they would see Caliban as nothing more than a brute, most likely not even considering him a human at all. Throughout different theatre productions Caliban has been portrayed as monstrous in many different ways, including him being</p>
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on stilts or even attaching fins to the actor. Due to how some ~~theaters~~^{theatre's} decided to portray him, it is unsurprising how the audiences would of linked him with brutal and savage qualities.

His brutality is also clearly shown in his plot to kill Prospero with the help of Stephano and Trinculo. It could be suggested

that perhaps this severe plan only came to mind due to his alcohol induced state, but other critics would argue that the brutal nature is in his blood due to him not knowing the civilized ways of European living. ~~But~~ Caliban in this scene does show sensitivity as he knows that Stephano will only help him if he offer something in return, in this case, Miranda as a wife. Caliban is also smart enough to tell Stephano that they will need to destroy his books to be able to kill him.

Although Caliban does have this ~~harsh~~^{harsh} and brutal nature one cannot help but see it as a form of ~~self defence~~^{self defence} protection. The ~~speech~~^{speech} passage that modern audiences cannot help to be drawn to is Caliban's: 'be not afeared the isle is full of noises, sounds and sweet airs that give delight and hurt not'. Many critics argue that for Shakespeare to have given Caliban the most beautiful speech in the play, surely ~~he~~ indicated the character possessed some nobility. This is certainly how Renaissance critics view Caliban - as a 'noble savage'.

It can also not be overlooked that Caliban at first, treated Prospero and Miranda with much kindness. He 'show'd thee all the qualities o'th' isle', one must argue that

if Caliban was purely a brutal creature he would not of helped Prospero and Miranda survive. It is undeniable that without Caliban, Prospero and Miranda could have died on the island; in my opinion they owe Caliban their lives.

Another moment which ^{suggests} ~~shows~~ his true nobility and sensitivity is when he tells Trinculo and Stephano not to be distracted by the rich garments Prospero had set as a trap. Many critics see this ^{imply} ~~to show~~ as Caliban showing a higher moral ground and nobility in comparison to the two drunkards - even without their civilized European ways.

At the end of the play Prospero claims that Caliban is a 'born devil on whose nature, nurture can never stick'. However I believe in saying this is wrong, as by the end Caliban actually begs for Prospero's forgiveness and says he will from then on seek grace. This could be seen as Caliban having slightly transformed, and learnt that some of his more primitive ways of thinking can cause him trouble. To conclude I do agree with the statement that 'Caliban is a troubling mixture of brutality and sensitivity' at the beginning of the play. However as to his

		true character unfolds. I believe he shows
		more sensitivity as a true 'child of
		nature' and the only reason he possesses
		qualities of brutality are due to his
		natural instincts in the protecting himself
		from Prospero.

Examiner commentary

The part (b) response in this answer attains a comparable standard to its (a) equivalent. The essay is substantial, focused and impressive: very 'good' but without meeting the consistent excellence expected of a Level 6 response. Once again there is an admirable clarity of expression in addressing the key terms of the question set. Although aspects of the answer satisfy the expectations of a very good but generalised character study of Caliban, other features do address key critical concepts (one of the key AOs here) with good recognition and employing good techniques of exploration. Interpretations explored range from the general "Other critics would argue..." to the more specific ("Renaissance [sic] critics").

(Level 5; 12 marks)

Hamlet

2 Hamlet

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects.

See page 31 for the full passage.

[15]

Question 2(a) - Level 4 response - 10 marks

2	a	<p>In this passage from Act 1, Scene 2, we see the joyous encounter between Hamlet and Horatio, however Hamlet's suspicions arise as to why Horatio is there in Elsinore. Hamlet then learns the truth and Horatio expresses tells him about the appearance of the ghost of King Hamlet.</p> <p>The passage opens very positively with 'Hail to your lordship!' - a happy welcome. This shows that Horatio and Hamlet are good friends and puts our minds at ease. Through calling Hamlet 'lordship' we know that Horatio is very respectful, although depending on interpretation, this line could be spoken in a mocking way to strengthen the ^{joking + relaxed} relationship between Hamlet and Horatio even more. The passage ^{passage} begins at quite a fast pace, and all seem normal and well-</p>
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possibly to ~~show~~^{lull} Hamlet into a false sense of security that nothing out of the ordinary has happened.

When Hamlet says the line 'or I do forget myself', this could be Shakespeare foreshadowing the 'antic disposition' that Hamlet puts on and warning the audience that Hamlet will indeed become ~~mad~~ mad and 'forget himself'.

The pace begins to slow down once Hamlet gets suspicious of Horatio's presence and he repeatedly asks 'what make you from Wittenberg?' generating a sense of urgency and tension. ~~However~~ Hamlet ~~is~~ is the dominant character at this point as the turn-taking isn't as frequent as the first part of the conversation. It could be considered that through his continuous questioning, Hamlet is attempting to catch Horatio out, but all he receives ~~is~~^{is} short and blunt answers. Shakespeare may have chosen to have Horatio speak sparingly in order to make Hamlet more suspicious and question him more to create a more tense atmosphere.

Included in Horatio's replies is

'Indeed, my lord, it followed hard upon' regarding the 'o'erhasty marriage' between Gertrude and Claudius. It is quite a blunt answer, Horatio gives no remorse towards Hamlet and the death of his father - possibly because of his knowledge of the ghost. This line also gives us insight into the wider opinion of the marriage because we know that Hamlet is suffering with grief and is weary of Claudius; however it is interesting to see that others thought badly of it too.

A shocking line in the passage is 'my father - methinks I see my father' and the turn-taking speeds up as Horatio immediately thinks the ghost has reappeared and panics. As an omniscient audience knowing about the ghost, we too presume Hamlet has seen the ghost. We ~~then~~ come to realise that Hamlet had a close relationship with his father and therefore Horatio feels guilty about not telling Hamlet about the ghost and so he tells him.

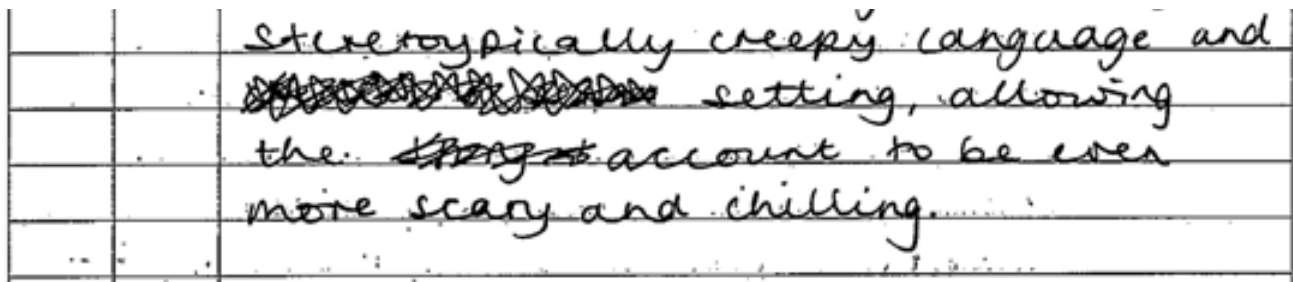
The repetition of 'The king your/my father!' represents Hamlet's disbelief that this has happened and it almost creates a sense of hope

for Hamlet that he will see his father again.

When Horatio describes the ghost of King Hamlet he says he marched 'slow and stately, by moon' and this generates the idea that the king was respected and has a commanding presence, ~~that~~ even as a ghost. The fact that there is a ghost present in the play creates a sense of uneasiness and alerts the audience that all is not well. An Elizabethan audience especially would have feared the idea of the ghost because they would have questioned its reason for being there and whether or not it is a good ghost.

At the end of the passage, we are left in suspense and questioning about the ghost and

the actions that the men will take. Overall there is ~~is~~ a tense atmosphere in the passage through the fast paced turn-taking and the questioning. As soon as his father is mentioned, Hamlet grows desperate and begs Horatio to tell him what has happened. When Horatio tells Hamlet about the appearance of the ghost, it is almost told like a ghost story,



stereotypically creepy language and ~~stereotypically creepy~~ setting, allowing the ~~story~~ account to be even more scary and chilling.

Examiner commentary

This is a highly competent response to the passage – without being consistently ‘good’ in its satisfaction of the relevant assessment objective requirements. The answer is substantial in length. The candidate tends to present a chronological survey of the contents of the passage – offering straightforward observations about linguistic and dramatic features (“The pace begins to slow down once...”). Analytical observations are offered (“A shocking line in the passage is...”) but these can tend to lack the precision expected of an answer in a higher Level. This slightly narrative tone contributes towards an assessment of the answer in Level 4 – even if the technical quality of the expression of ideas is (for the most part) considerably accurate.

(Level 4; 10 marks)

Hamlet

2 Hamlet

(b) 'The play *Hamlet* shows a disturbing fascination with death.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Hamlet*.

Remember to support your answer with reference to different interpretations.

[15]

Question 2(b) - Level 5 response - 12 marks

b	<p>In <i>Hamlet</i>, many deaths occur including murder and suicide therefore creating a depressing and gloomy atmosphere. The idea of death starts the main revenge plot with the murder of King Hamlet, and a result of this and perhaps due to Hamlet's madness others are killed in the process of the revenge tragedy.</p> <p>In Act 1, Scene 2, Claudius more criticises Hamlet's grief and is extremely insensitive when he says</p> <p>'But you must know that your father lost a father, that father lost, lost his' when regarding the death of King Hamlet. Here, Claudius is suggesting that death is a cycle and that King Hamlet was just part of that pattern, however, we are soon made aware that this is not the case. The fact that Claudius is so general and comfortable with the idea of death is</p>
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disturbing, especially considering he is actually covering up his murder. Avi Erlich stated that "Hamlet wants his father back, wants a strong man with whom to identify" and having Claudius as an instant replacement worsens Hamlet's grief. In Gregory Doran's interpretation of Hamlet, it is made very apparent that Claudius dislikes ~~opposes~~ Hamlet and only cares about himself and this increases his insensitivity as a character.

Wilson Knight refers to Claudius as a "good and gentle king" which is surprising considering Claudius is so blunt and condescending of Hamlet. It is even more

disturbing to think that Claudius is hiding this secret of murder and yet he can still be described as "good and gentle".

Later in the scene in Hamlet's first soliloquy he says 'O that this too too solid flesh would melt', ~~and~~ conveying that he wishes he could harm himself and potentially ^{introduce} ~~him~~ ~~himself~~ suicidal thoughts. It is important to remember that it was against his Christian teachings to commit suicide and therefore we become aware that Hamlet is deeply depressed and suffering. In Kenneth Branagh's

film, this line is spoken extremely slowly and a pained expression is upon Branagh's face showing how difficult Hamlet is finding it to cope without his father. Elickehenon believed that the body was made up of four components: phlegm, blood, black bile and yellow bile and Hamlet was said to have too much black bile in his body which causes his melancholy. A.C. Bradley claims that it is this

"melancholy that accounts for... Hamlet's inaction" later on in the play and that we is a "~~happy~~ tragedy of thoughts". Hamlet is ~~not~~ originally extremely angry in Act 1, Scene 5 when he finds out about Claudius and immediately wishes to take revenge and murder him, however he does indeed think about the situation more deeply and delays his revenge.

In Act 3, Scene 2 we see the violent anger that Hamlet feels in 'Now could I drink hot blood and do such bitter business' showing Hamlet's hatred towards Claudius. However in Eleanor Prosser's 'Hamlet and Revenge' she states that ^{patience is key, and} revenge is a dish best served cold, suggesting it is a good idea that Hamlet is waiting. Seneca the stoic philosopher also agreed with this idea in

saying that emotions should be kept in check, and at this point Hamlet's emotions are not. This could be a result of Hamlet's madness and at this point it is

not certain that Hamlet's madness is just pretence anymore. William Knight calls Hamlet "an element of evil in the state of Denmark" perhaps suggesting that he is the "rotten" that is spoken of earlier on in the play and that

Shakespeare used Marcellus to foreshadow Hamlet's actions and the many deaths. ~~It is natural for Hamlet to be~~

It is natural for Hamlet to be angry at Claudius because he murdered his father, but it is questionable whether Hamlet's language is too graphic at this point.

The next scene ~~is~~ was regarded as "too horrible to be uttered or read" by Dr. Johnson, presumably because of ~~Hamlet's~~ Claudius' sins and Hamlet being prepared to kill Claudius. "Now might I do it Pat, now he is a-praying". It is interesting to look at

different interpretations at this moment. For example in Gregory Doran's film Hamlet is stood over Claudius ^{with a knife} so we don't know if

he will kill or not. Contrastingly, in Lindsay Turner's version at the

Barbaican: Hamlet is stood on the other side of the stage so we know that he will not kill at this moment. In Simon Godwin's RSC interpretation, he places the interval at this point so we are left in suspense and questioning whether Hamlet has or hasn't murdered Claudius. Interestingly, the two that have us questioning Hamlet's actions are much more thrilling because Hamlet might actually be taking revenge, and therefore we as an audience become disturbingly fascinated by Claudius' death.

However, ~~the~~ the main teaching of the church with revenge is to consider the effect the act will have on the soul, so we know Hamlet will not take revenge, or Claudius' soul will go to heaven.

In Act 4, Scene 5 we experience Ophelia's descent into madness and she sings songs with sexual meanings behind them, and in

Kenneth Branagh's film we see sexual scenes between Hamlet and Ophelia therefore confirming the idea that they were actually in love. Ophelia says 'there's rosemary that's for remembrance' - suggesting she is preparing for her death and asking the others to remember her like the Ghost did with Hamlet.

In Simon Godwin's RSC interpretation, Ophelia pulled out pieces of her hair which was incredibly disturbing and symbolized her loss of beauty and femininity.

~~Linda Ramber criticizes the play in saying 'there's no reconciliation on film between at the end of the play' and that is con~~

Elaine Showalter criticizes the play in saying that Ophelia's madness makes her 'a potent and obsessive figure' therefore making her immodest and disrespecting her.

In the play ~~there are~~ there are obviously many deaths, however I would argue that this does not necessarily show disturbing fascination with death. Hamlet himself is set upon killing Claudius as part of the revenge tragedy and in him as a result of the stereotypical revenge tragedy we know that he will die too. However some deaths are accidental for example ~~Gertrude~~ Polonius behind the arras, and Gertrude depending on interpretation as to whether she knew she was drinking poison. Either way, I would not describe it a fascination of death, more so inescapable and destined to happen due to the nature of a revenge tragedy.

Examiner commentary

This part (b) answer is substantially more successful than the part (a) equivalent. It is very good – but without demonstrating the consistent excellence required of a Level 6 response. It is a very long answer – and this extended approach does not always work in the candidate's favour. The answer concentrates effectively on critical views and points of interpretation (including mention of Avi Erlich, Wilson Knight, Gregory Doran, Lyndsey Turner, Simon Godwin, Elaine Showalter and Seneca) even if these are not always synthesised into an answer which has the rather more concise, pithy and concentrated qualities of a typical, well-argued Level 6 response.

(Level 5; 12 marks)

Hamlet

2 Hamlet

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects.

See page 31 for the full passage.

[15]

Question 2(a) - Level 4 response - 9 marks

Act 1 Scene 2 serves a variety of purposes in Hamlet, through the surprising introduction of the Ghost and Hamlet's realisation of 'Old Hamlet's' death. Shakespeare ingeniously uses many devices and linguistic language to emphasise the inner-most feelings of characters and to express melodrama into the Hamlet performance. Act 1 Scene 2 comes just after the surveillance of Bernardo and Francisco, and the supernatural sighting of the Ghost, the significance of this scene is that it shows the archetypal nature of natural order and it demonstrates fear in the protagonist.

Act 1 Scene 2 begins with 'Hail to your lordship', Shakespeare's use of exclamatory sentencing exaggerates the service of Horatio to Hamlet. Hamlet is potentially the next king, therefore 'lordship' categorises him in the hierarchy, and exclamatory sentencing can also be viewed as military language. Hamlet then responds shortly after with 'And what make you from Wittenburg, Horatio? Marcellus?' Shakespeare's use of interrogatives presents who is in power of the dialogue, Hamlet of higher status asks of his soldiers. Throughout this act, interrogatives become more repetitive, for-example line 34 'Saw who?' which both shows Hamlet's curiosity but also his embarrassment. Horatio repetitively states about 'Old Hamlet' yet Hamlet is so shocked he cannot believe the information that he has been told.

The tone of Act 1 Scene 2 fluctuates in themes, Line 19 'I came to see your father's funeral' is shocking and depressing, yet Hamlet responds with 'do not mock me, fellow student', which is more humorous and light-hearted. Shakespeare's use of 'father's funeral' uses alliteration to emphasise the importance, whilst the lexical choice of 'fellow student', both de-ranks Horatio and disrespects his position. Which, if further emphasised by the recent remark made by Hamlet 'I'll change that name with you' potentially indicating promotion exaggerating the irony of the situation. The dramatic intention is to use both extremes of melancholy and humour to spark conflict, the fact that Hamlet took Horatio's information as a joke makes the truth harder to handle.

Shakespeare then uses structure and sentencing methods to emphasise anger and frustration 'Thrift, thrift, Horatio!' fragmented sentencing is used to potentially show disruption in Hamlet, as melancholy disrupts his thoughts. Anger is presented with the use of exclamatory sentencing directing himself at Horatio due to disbelief. On line 36, Shakespeare's decision to isolate 'The King my father?' represents the significance, the reflecting nouns of King/father shows that Hamlet sees his father as conjoined to the King, they are one. This statement also shows Hamlet's pure respect and subservience to his father, emphasised through exclamatory sentencing.

Shakespeare also includes connotations of religion, like 'For God's love, let me hear', following Horatio's indication of what happened, the use of 'For God's love' means that Hamlet is more than interested to listen to what Horatio has to say even for God's love. Also possibly indicating that Hamlet's love for his father is God-Given. However, Horatio responds with uncertainty 'A figure like your father', this uncertainty creates a dramatic effect as the audience knows of 'Old Hamlet's' death, yet both Hamlet and Horatio do not. The unheimlich effect creates fear and hope. Shakespeare's use of 'Fear-surprised eyes' is to scare Hamlet and the audience of what this supernatural being really is – Hell or Heaven. The act of being surprised is

usually seen as positive, with the use of the other extreme 'fear', this lexical choice exaggerates the uncertainty. 'Almost to jelly with the act of fear', uses metaphorical language to emphasise fear and what this supernatural creature is able to do.

In conclusion, Shakespeare's ingenious use of language, tone and embedded dramatic effect unearths further knowledge of what characters believe and how they act. Act 1 Scene 2 presents Hamlet's feelings and ideas about natural order contextually, whilst aiding and catalysing the scenes to come with the use of drama. The use of devices like interrogatives, metaphorical language, enjambment and exclamatory sentencing both emphasise and highlight the importance.

Examiner commentary

This answer is solidly 'competent'. The analysis of linguistic and dramatic effects throughout is straightforward and somewhat generalised rather than 'good'. The concluding sentence of the answer is typical of this: "The use of devices like interrogatives, metaphorical language, enjambment and exclamatory sentencing both emphasise and highlight the importance". Competent use of analytical methods is apparent. The expression of ideas is adequate within this mark Level – although there are significant lapses at times (but it should be remembered that A01 is assessed at only 25% of the overall marks for this question).

(Level 4; 9 marks)

Hamlet

2 Hamlet

(b) 'The play *Hamlet* shows a disturbing fascination with death.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Hamlet*.

Remember to support your answer with reference to different interpretations.

[15]

Question 2(b) - Level 4 response - 10 marks

'The play *Hamlet* shows a disturbing fascination with death', this viewpoint discusses both the fascinations of death and its 'disturbing' dark-side. *Hamlet* is a tragic play, which is full of countless deaths including *Hamlet* himself (tragic-hero), *Ophelia*'s suicide, *Getrude*'s sacrifice and *Claudius*'s murder. Death can be religiously and mentally viewed, and catalyses the drama and ideas about action vs. inaction for the protagonist *Hamlet*.

I do agree with this statement because without death, there would be no need for action, without death there would be no calamity in the natural order. *Hamlet* has an inter-connectivity with death and it alters his actions throughout the play. 'Yoricks skull' is an example of a physical icon of death, and as *Hamlet* holds the skull he spiritually and physically discovers the true disturbing nature of death. *Hamlet*'s soliloquies, including the most classical quote's of all time 'to be or not be' and 'too solid flesh would melt' represents *Hamlet*'s contemplation of suicide. Shakespeare uses death to drive *Hamlet*'s revenge, the only factor that stops *Hamlet*'s suicide is his need of revenge. Shakespeare uses the supernatural the the perigatorial ghost to persuade *Hamlet* to 'revenge his foul and most unnatural murder'. Interestingly, Shakespeare includes ideas surrounding madness to turn characters against each-other 'mad as the sea and wind'. Freud believes that *Hamlet* is a 'pathologically

irresolute character' and that his obsession with the 'after-world' drives him to furiously murder Laertes and Claudius. A.C. Bradley is another critic who believes through his writing that the play Hamlet does have a fascination of death and that the Ghost is the reason Hamlet's contemplation of suicide was so difficult, and why Hamlet's 'Anagnorsis' was so delayed.

Hamlet individually uses death to control his acts, for-example when Hamlet secretly sneaks up on Claudius to murder him with his blade, death counters his acts, as Claudius is praying 'sorry for my sins', and the audience is not sure whether Claudius is just being a 'smiling villain' or whether his praying is genuine. Hamlet decides not to murder Claudius due to the implications and consequences of 'Death' in that situation, because if he kills Claudius during praying, Claudius will be sent to Heaven rather than hell. Even-though Claudius has sinned through murder and incestuous actions 'stained my mother' he will be forgiven for these sins.

Ophelia's is an example of a character with a disturbing death, Shakespeare represented Ophelia as a subservient character 'I will obey, my lord' and as insignificant individually, she is important due to Hamlet's love 'I loved Ophelia. Not forty-thousand brothers'. Carolyn Hielbrum, however believes in her feminist text 'Hamlet's Mother' that Ophelia's suicide represents Shakespeare's and the 17th century audience's viewpoint on women at the time and that Ophelia had a disturbing obsession with death due to her isolation and inability to strive as a character. In one production of Hamlet at 'Rada' school of drama they dresses Ophelia in a strait jacket to further represent her madness, and during her suicide the fact that she still had the jacket on showed that Ophelia's madness was the reason she died.

Furthermore, Shakespeare's inclusion of the Ghost emphasises the fascination with death. The supernatural and ideas surrounding the *unheimlich*, gives a disturbing introduction of the after-life. 'What, this thing came again tonight?' Horatio, this purgatorial creature creates the fascination and dis-belief and drives Hamlet to action, whilst creating the idea of reality vs. superstition. Henry Mechanzie is another critic that believes that Hamlet's 'antic disposition' of acting mad is true at first, but eventually through the 'unnatural incest' and 'stained sheets' and Ophelia's death, Hamlet's madness becomes actuality/reality. However, characters like Laertes do are not fascinated by death, but are driven by it. Laertes famous 'slit throat in thy church' shows how anger can cover religious beliefs, killing the arrogant 'thou art scholar' Hamlet is not through fascination by is acted upon through Claudius's influence.

In conclusion, I agree with 'The play Hamlet shows a disturbing fascination with death' because Shakespeare's use of the supernatural *unheimlich* and Hamlet's repetitive contemplation through soliloquys about the 'after-life' death is central to the play, and the tragic-hero protagonist Hamlet is most-definitely fascinated by death through the influence of the ghost and through the main background battle of 'Denmark' as creating death through war is a king's job. Although many critics believe otherwise, A.C Bradley and Freud support my decision.

Examiner commentary

This answer is slightly more successful than the equivalent part (a) response. It is highly competent – but not consistently 'good'. The answer is substantial and makes a number of references to different interpretations and critical views: Freud, A.C. Bradley, Carolyn Hielbrum. Once again, the final sentence of the essay is symptomatic of its location in Level 4 rather than 5: "Although many critics believe otherwise, A.C. Bradley and Freud support my decision".

This sentence also highlights the fact that the quality of written communication (remembering that A01 is weighted at 50% in this part) is often poor in the answer: "...they dresses Ophelia in a staright jacket...".

(Level 4; 10 marks)

Richard III

4 Richard III

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 2 Scene 2, exploring Shakespeare's use of language and its dramatic effects.

[15]

Enter GLOUCESTER, BUCKINGHAM, DERBY, HASTINGS, and RATCLIFF

GLOUCESTER	Sister, have comfort. All of us have cause To wail the dimming of our shining star; But none can help our harms by wailing them. Madam, my mother, I do cry you mercy; I did not see your Grace. Humbly on my knee I crave your blessing.	5
DUCHESS	God bless thee; and put meekness in thy breast, Love, charity, obedience, and true duty!	
GLOUCESTER	Amen! <i>[Aside]</i> And make me die a good old man! That is the butt end of a mother's blessing; I marvel that her Grace did leave it out.	10
BUCKINGHAM	You cloudly princes and heart-sorrowing peers, That bear this heavy mutual load of moan, Now cheer each other in each other's love. Though we have spent our harvest of this king, We are to reap the harvest of his son. The broken rancour of your high-swol'n hearts, But lately splinter'd, knit, and join'd together, Must gently be preserv'd, cherish'd, and kept. Me seemeth good that, with some little train, Forthwith from Ludlow the young prince be fetch'd Hither to London, to be crown'd our King.	15 20
RIVERS	Why with some little train, my Lord of Buckingham?	
BUCKINGHAM	Marry, my lord, lest by a multitude The new-heal'd wound of malice should break out, Which would be so much the more dangerous By how much the estate is green and yet ungovern'd; Where every horse bears his commanding rein And may direct his course as please himself, As well the fear of harm as harm apparent, In my opinion, ought to be prevented.	25 30

GLOUCESTER	I hope the King made peace with all of us; And the compact is firm and true in me.	
RIVERS	And so in me; and so, I think, in all. Yet, since it is but green, it should be put To no apparent likelihood of breach, Which haply by much company might be urg'd; Therefore I say with noble Buckingham That it is meet so few should fetch the Prince.	35
HASTINGS	And so say I.	40
GLOUCESTER	Then be it so; and go we to determine Who they shall be that straight shall post to Ludlow. Madam, and you, my sister, will you go To give your censures in this business?	
	<i>[Exeunt all but Buckingham and Gloucester.]</i>	45
BUCKINGHAM	My lord, whoever journeys to the Prince, For God sake, let not us two stay at home; For by the way I'll sort occasion, As index to the story we late talk'd of, To part the Queen's proud kindred from the Prince.	50
GLOUCESTER	My other self, my counsel's consistory, My oracle, my prophet, my dear cousin, I, as a child, will go by thy direction. Toward Ludlow then, for we'll not stay behind.	
	<i>[Exeunt.]</i>	55

Question 4(a) - Level 4 response - 8 marks

4	a	<p>Shakespeare uses images positive imagery in Act 2 scene 2 such as the love and strength of all the relationship as well as religious imagery however it is all ironic because it contradicts their future plans. Shakespeare also uses deceit and calum imagery to create to create a tense atmosphere for the audience because the two themes contradict each other almost juxtaposing.</p> <p>Shakespeare uses positive imagery to create an atmosphere of hope and love for the other characters such as the Duchess.</p>
4	a	<p>however Shakespeare creates irony through this as nothing Richard does is positive or loving as well as Mrs. Apply to Buckingham too. Richard proudly states "make me die a good old man!" however the word "good" isn't any part of Richard's monstrous form. As well as the word "make" it's as if he is commanding this to happen, not expecting himself to take any action for that to happen. Richard is an incarnation of evil, any they Buckingham and Richard discuss "cheering each other in each others love" the word "cheering" usually</p>

represents something positive achieved but Richard and Buckingham always have negative connotations therefore the idea of them "cheering" is adding dark humor as they are happy about something immoral. Furthermore the idea of "each other's love" Richard doesn't know how to love himself and his reform, let alone ~~not~~ love others, all ~~the~~ he knows of is selfish and hurtful acts for his own benefit. Buckingham states "joined together"

also being ironic as in the play nearly all the characters are betrayed or deceived each other meaning there is no cohesion. This is all ironic and intense for the audience as they know the master intentions however the others - such as the Duchess - is so blind to it as she states "God bless thee" religion was very important in this period and verbally using God was a major statement. This creates sympathy from the audience as she is stating something so important and praising however she is being deceived.

Richard is also referred to as Gloucester before, in this extract because when he becomes king it is Richard as his status has risen.

Examiner commentary

This is an answer of some competence – although there are also qualities of the Level below 4 and the ‘borderline’ mark is therefore appropriate. The candidate chooses to answer the Shakespeare questions in the second part of her script – and this is entirely acceptable. The context answer here is somewhat condensed but nonetheless adequate in its length and content. Some adequately competent points are made about the linguistic and dramatic features of the passage under consideration: “positive imagery” is emphasised as well as “negative connotations” and irony. Observations and analysis in this context are not extensive though – and there are also signs of some lapses in the quality of written communication (covered by AO1) – “deciet”; “Richards monstross form”.

(Level 4; 8 marks)

Richard III

4 Richard III

(b) 'Richard and Buckingham are two of a kind.'

Using your knowledge of the play as a whole, show how far you agree with this view of the relationship between Richard and Buckingham.

Remember to support your answer with reference to different interpretations.

[15]

Question 4(b) - Level 4 response - 8 marks

4	b	
		Shakespeare portrays Buckingham and Richard as very similar through their deceitful actions however however also Buckingham is naive to some of Richard's ways.
		Shakespeare portrays Buckingham as as crafty as Richard as they both are "machievellian that govern through fear and force" stated by critic Shirley Ballaway. Buckingham states to Richard many times that he is "loyal to his [your] honour" as well as calling him "truly kind" however it is his way of adopting Richard's trust when in reality Buckingham doesn't mean a word of this as he transgresses against Richard. However, Richard is different being the anti hero character which he is often described as being "a

		fun and attractive character for the audience" stated by York matter.
4	b	Shakespeare also presents Buckingham and Richard as both manipulators making them two of the end. Since They have both grown up in the same society with the same norms and influences therefore they are characters influenced by the 'context of the decayed public morality' This presents that it isn't them who willingly chose to be manipulators and deceitful but it is the influence of society. They are both ritual scapegoats as they have to fight for their own power and freedom because they have grown up in a dog eat dog society. Critic Schlegel

4	b	states that Shakespeare created "terror rather than passion" in his play and this is gained in Richard and Buckingham. However it can be suggested that Richard has the passion to commit terror terror whereas Buckingham does it to survive in society. However Stephen Greenblatt states "Richard is the narrator and actor of his life" contradicting the first critic as this means he can choose what to do and it wasn't the influence of society.
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		Both Libber and Ian McKellan
		took at women in their plays
		in order to put more light and
		less sympathy on Richard.

Examiner commentary

This answer is also on the short side (although length does not significantly impede its effect). Once again there are signs of some competence apparent (in approaching the question, in addressing the relevant AOs, and in the expression of ideas) but this is often marginal and the borderline mark with Level 3 is ultimately appropriate. Focus on the specific requirements of the question is generally competent. Critical views cited (from Schlegel to York Notes) are sometimes competent and appropriate. There are signs that the answer has – perhaps – been rushed in its rather brief and unclear conclusion.

(Level 4; 8 marks)

Section 2 - Drama and poetry pre-1900

John Webster: *The Duchess of Malfi* and John Milton: *Paradise Lost* Books 9 & 10

7 'People are naturally inclined towards vain and selfish behaviour.'

In the light of this view, consider ways in which writers explore vanity and selfishness. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 7 - Level 6 response - 30 marks

John Milton's 'Paradise Lost' and John Webster's 'The Duchess of Malfi' approach the concepts of vanity and selfishness from very different angles, with Milton's Puritanical approach to the text of Genesis necessitating a suggestion that all mankind is 'naturally inclined' towards selfishness and vanity, while Webster's Jacobean revenge tragedy uses societal commentary to only criticise certain characters for their vanity. Indeed, while Milton suggests a misanthropic argument that Adam, Eve, and Satan are all inherently guilty of vain and selfish behaviour in order to 'justify the ways of God to men' in punishing them, Webster only applies this criticism towards Catholics; ultimately he suggests that Bosola and the Duchess are inclined towards good, but limited by one fatal flaw in keeping with Aristotelian tragic convention.

The clearest contrast between Milton and Webster comes in their presentation of female tragic heroines; while both Eve and the Duchess are women who display vanity and are ultimately punished, Milton draws on his religious contexts to suggest that Eve is inherently inclined this way and should be viewed negatively, whereas Webster uses tragic convention to create a heroine who the audience believe to be good, in spite of one act of selfish behaviour. As a Puritan, Milton employs his own religious beliefs in an epic that reworks the story of Genesis to simultaneously criticise humankind as a whole, and Catholicism for its focus on vanity, and this

necessitates criticism of the character of Eve for the vanity surrounding her fall. When Eve is tempted, she gives into the rhetoric of Satan that appeals to her vanity, such as referring to her as 'empress of this fair world', and the question 'can envy dwell in heavenly breasts', both of which highlight Eve's vanity as she submits to language of social ambition and status. Indeed, Milton exploits the fact that his contemporary audience would have been predominately protestant to criticise Eve - by having Eve ascribe 'envy', which protestants believed to be a 'deadly sin', to God, Milton suggests that Eve's vanity is inherently heretical, leading her to be viewed critically. The fact that this vanity is Eve's natural inclination is demonstrated by her will to 'sever...trial' against Adam's will - even before knowing of evil, Eve leaves Adam through her own free will, demonstrating that her selfish willingness to be tempted is naturally present. While feminist critics view this as problematic, with Sandra M. Gilbert arguing that Milton is the 'patriarch of patriarchs', this feminist reading downplays the significance of Milton's religious intentions. While it is true that Eve is associated with 'Evil' and being 'deceived' through Milton's use of assonance, this is merely part of Milton's intentions of 'justify[ing] the ways of God to men' - while he is implying that Eve is inherently vain and selfish to criticise women for their flaw, he also criticises men as part of his attempts to show that humankind is inherently selfish and vain, regardless of gender. This presentation of Eve is in stark contrast to Webster's presentation of the Duchess: while Milton suggests that all mankind is inherently inclined towards vain and selfish behaviour, Webster is far more sympathetic in his view of the Duchess who may exhibit selfish and vain behaviour at times, but is generally believed to be morally upstanding.

As a Jacobean playwright, Webster was often limited by convention that forced his presentation of sympathetic characters who are ultimately not inclined towards vain and selfish behaviour, but may occasionally exhibit - a clear contrast to Milton's misanthropy. In creating a traditional revenge tragedy, building on the work of Thomas Kyd in 'the Spanish Tragedy', Webster was bound by Aristotelian convention to create a morally upright heroine who possessed one 'fatal

flaw' or 'hamartia', and thus his characterisation of the Duchess sees her presented as not *inclined* towards vain and selfish behaviour, but ultimately displays it on one occasion which tragically leads to her death. The Duchess decision to ignore her brothers' 'terrible good council' and 'place[s] the ring on Antonio's finger' could be viewed as an example of her being naturally inclined towards selfish behaviour, compromising her family's 'rank blood' to pursue her own sexual desire. Indeed, the societal convention of the 'lusty widow' which Webster wrote about in Thomas Overbury's 'Charaters' would encourage the audience to further view the Duchess as selfish for her marriage, as the audience would have been acutely aware of the archetypal widow who marries out of vanity, or selfish desire for money. However, this interpretation is outweighed by the fact that the Duchess is meant to be viewed as a tragic heroine: although society may have expected a widow to be presented as inherently selfish, the fact that the Duchess embraces death as a 'gift' towards the play's conclusion demonstrates that she is ultimately virtuous and understanding of the sanctity of her spirit, and that her selfish marriage to Antonio is a 'hamartia'. Thus, while Webster may present the Duchess as engaging in vain behaviour on one occasion, his overall presentation suggests that humankind are not 'naturally inclined' towards vain behaviour, but will occasionally exhibit it, and will be punished for it. Therefore, the contrast between Milton and Webster's presentation of vain and selfish behaviour is stark; Milton draws on his religious views to suggest that Eve is naturally inclined towards vanity and deserves her death, whereas Webster draws on tragic convention to create a heroine who is not vain, and is unjustly killed for her one forgiveable act of selfish vanity.

Another clear contrast between the Duchess of Malfi and *Paradise Lost* is the difference between the texts' ostensible villains - the malcontents of Bosola and Satan. As with their heroines, Milton uses his beliefs to suggest that Satan is inherently inclined towards vanity, whereas Webster subverts tragic convention to suggest that Bosola's vanity is a result of his low social status. In his creation of Satan, Milton draws heavily on the epic convention of an anti-Hero - a character who views himself as a hero, but is ultimately a villain for their pride and ambition. Milton uses

this convention, drawing on epics such as Dante's 'Inferno', to suggest that while Satan views himself as a hero, using soliloquies to encourage the audience's sympathy and proclaiming 'all good to me is bane', he is a villain who exhibits vanity in asserting 'who aspires must down as low as high he soars.' This quote is contextually significant as it likens the aspiration of Satan to that of the restored Charles II, who Milton believed to be a traitor to the commonwealth: by referencing the return of Charles II to the throne, Milton encourages his readership not to view Satan as a hero, but to see that he is a vain villain, an attempted usurper. Indeed, this vanity is one of Satan's most natural inclinations: Milton describes Satan in terms of social aspiration such as being 'involved in rising mist' to suggest that Satan's defining characteristic is his vain ambition. Some romantic critics took issue with this presentation of Satan, with the increased focus on the 'byronic hero' allowing praise of characters who are inherently vain or selfish, leading William Blake to propose that Milton was 'of the Devil's party without knowing it.' However, this assertion is unsatisfying as it bastardises the religious context in which Milton writes. While Blake wrote in the 19th century, when the absolute nature of religious morality was heavily debated, Milton wrote in the 17th century, in which the biblical idea of the seven deadly sins was taken literally. Thus, Milton's pride 'down[ing] as low as high he soars' would have been viewed as inherently sinful and villainous, and so Blake's suggestion that Milton is 'of the Devil's party' is wildly inaccurate. This presentation of Satan as straightforwardly villainous and naturally inclined towards vanity is diametrically opposed to Webster's presentation of Bosola: while both are examples of malcontents, Bosola is presented in a more sympathetic light, and Webster suggests his vanity to be a symptom of his social status rather than a 'natural inclination'.

While Webster draws on the same context as Milton in his presentation of a malcontent in Bosola, he subverts the genre much more to suggest that Bosola is a victim of social status rather than naturally inclined towards vanity. Although upon introduction, Webster suggests that

Bosola is a villain, with his reinforcement of his 'merit' and his proclamation 'I have done you better service than to be slighted thus' showing his vain social ambition, this view of Bosola develops with the play, seeing him presented as a moral bastion by its conclusion. Indeed, although Bosola's early characterisation may have been inspired by Shakespeare's presentation of Richard III, another malcontent whose 'vaulting ambition' is criticised, by the end of the play, Bosola begins to make asides such as 'we value not desert nor Christian breath, when we know black deeds must be cured with death', demonstrating his moral transformation from conventional malcontent to moral arbiter. Thus, while contemporary critics such as William Archer argue that Bosola is one of the most 'human of villains', the audience is not encouraged to view him as a 'villain' at all. While Bosola is introduced as vain and selfish, his later moralising demonstrates that Webster is suggesting Bosola is a victim of the court: when Italian courtly structures are present in the plays opening (these structures were renowned for their corruption and nepotism), Bosola is seen as vain, but when these structures collapse into tragedy, Bosola reveals himself to be more morally upright than he initially seems. This presentation of Bosola as a morally upright character who only submits to vanity as a result of his social status entirely contrasts Milton's presentation of Satan. While Satan is to be viewed purely as a villain, and a character whose religious connotations render him unsympathetic, Webster draws directly on the conventions surrounding a malcontent, suggesting that Bosola is not simply naturally inclined towards vanity, but that this vanity is a result of a backwards social standing. Milton, then, is single minded in his presentation of Satan as his presentation necessitates Satan being inherently evil, whereas Webster allow for more interpretative variance; Bosola's morality is not fixed, and Webster makes no suggestion that his vanity is reflective of the nature of humankind.

The final comparison between the Duchess of Malfi and *Paradise Lost* that merits comparison is the presentation of men in both texts. As with women, Milton's attempt is to straightforwardly suggest that Adam and indeed all men are inherently vain and selfish as part of his misanthropic

religious outlook, whereas Webster uses the powerful men of the Cardinal and Ferdinand to suggest that those in positions of power, especially within the Catholic Church, are vain. Writing in the early 17th Century, Webster's presentation of the nature of men is coloured by a contemporary suspicion of Catholics, as inspired by the Gunpowder Plot of 1605 in which a group of Catholics attempted to depose the king. Indeed, Webster presents two Catholics who are inherently sinful; the Cardinal uses a 'poisoned bible' to murder his mistress, who openly admits to 'fingering', and Ferdinand turns into a Wolf as a result of his lunacy and possible attraction to women. In fact, some productions of the Duchess of Malfi, such as Brecht's 1946 production inserted soliloquies highlighting Ferdinand's obsession with his sister's 'face' and 'heart', demonstrating that the Catholics about which Webster writes are selfish: Ferdinand attempts to control his sister out of selfish desire, and the Cardinal's 'fingering' of Julia selfishly perverts the Christian faith. However, while Webster uses his text to suggest that not all people, but specifically Catholics are naturally inclined towards vain and selfish behaviour, Milton uses his religious beliefs to suggest that all men are guilty of this. In his early work *De Doctrina Christiana*, Milton wrote that marriage should contain a 'reservation of superior rights to the husband', encouraging his readers to criticize Adam for his uxoriousness in being 'overcome with female charm' as it subverts the proper status of marriage. Indeed, Milton's suggestion that Adam is overcome by 'charm' rather than Eve's virtue shows his vanity: Adam naturally focuses on Eve's sexual appeal rather than her soul, suggesting that he is guilty of submitting to temptation in the same fashion as Eve. Indeed, T.S. Eliot argues that Adam and Eve are 'not types but prototypes', and this suggestion is strong as it encourages readers to apply Milton's criticisms of Adam and Eve's vanity to all mankind, suggesting that Milton's overall message is that 'people are naturally inclined towards vain and selfish behaviour.' This clearly contrasts Webster, whose message about vanity is that it is a characteristic of powerful men associated with Catholic church, and that most people are generally more virtuous.

In summation, then, the argument that people are naturally inclined towards vain and selfish behaviour fits very well with Milton's writing but not with Webster's. While Milton's writing is straightforward in imposing puritanical beliefs upon the text of Geesis to suggest a misanthropic view of mankind as naturally sinful, vain and selfish, Webster's text has a less direct moral message, keeping more with the contexts of high-drama revenge tragedies. Indeed, Webster's moralising is exclusively limited to criticism of men in the Catholic Church, drawing on the social context of Catholic Suspicion in the early 17th century - his other characters such as Bosola and the Duchess are presented in a much more positive light. Overall, then, Milton's *Paradise Lost* is misanthropic in its suggestion that all men and women are inherently vain and selfish, whereas Webster's *Duchess of Malfi* is purely 'in condemnation of the grandeur of the Catholic church' (as argued by Orazino Busino): Milton argues that all are born selfish, while Webster argues that Catholics are made vain by their religion.

Examiner commentary

This is an exceptional response from a candidate who gained full marks overall in his script. The answer is unusually long – but this has not prevented the candidate from achieving a mark at the very top of the highest level. The answer is not without its failings (for example in minor slips in the quality of written communication) but at times in the essay the candidate is working at a level in fact beyond the expectations of A-Level English Literature. There is clear focus on the terms of the question throughout and the candidate makes an effort to construct an evolving debate rather than just listing points of relevance ("In summation, then..."). Similarly the quality of comparative discussion provided by the candidate is exceptional ("The clearest contrast between Milton and Webster...") rather than just formulaic. The range and quality of the contextual material provided (thus satisfying the dominant assessment objective for this part of the unit) is also exceptional – and covers religious, literary, social and historical material.

(Level 6; 30 marks)

Henrik Ibsen: *A Doll's House* and Geoffrey Chaucer: *The Merchant's Prologue and Tale*

8 'Hidden truths will always be revealed in the end.'

In the light of this view, consider ways in which writers explore truth and secrecy. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 8 - Level 6 response - 29 marks

8	<p>'Hidden truths will always be revealed in the end.'</p> <p>→ consider truth and secrecy.</p> <p>Henry + Dr. Rask as follows A03!</p> <p>Henry and Janney as ignorant A05!</p> <p>Chaucer and Ibsen Both authors explore truth and secrecy in one way or another throughout their works. Although despite Chaucer and Ibsen's writing in different periods and genres, English medieval poetry and Norwegian Victorian drama, respectively, they are still able to take into account a similar theme of secrecy and truth. Moreover, although both authors use lexical structures to make their delivery about secrecy and deception very successful, for example Chaucer's hybrid of fallacious and courtly romance and Ibsen's use of the "well made play" structure. The theme of truth and secrecy is explored through deception coming from ^{main protagonist} secret secret affairs and the general ignorance of owners of the house towards what goes around them.</p> <p>Both Chaucer and Ibsen portray their main female protagonists as manipulative she and she those that create secrecy.</p> <p>Chaucer uses the traditional medieval image of a "shrew"</p>
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to implicitly portray May as scheming. In Chaucer's society both authors wrote in predominantly Christian society, a time when women were greatly associated with the Fall from Grace and even as a epitome of manipulative women. In Chaucer's period however, this was especially pronounced as women were seen as almost the other with the two own time estates system where the virgin was the top of the hierarchy and a widow was at the bottom. May's scheming with Damyan, paying of the "worm-wax" to create the key and her final action of standing on "stooping age" define her to have sexual intercourse with Damyan define her as the "she" of the medieval tradition. Pearl claims that "Damyan is the poodle to his lady-dog-trainer [May]," this encapsulates the level of control she has within her household, however, May also to create the web of security. This is mostly punctuated by her exclamation "I shall not lren" with a very dramatically ironic as she is lying through her teeth. Similarly, Ibsen portrays Nora as relatively manipulative, being like Esty, because she goes behind her husband's back to take a loan and then commit fraud against the 1870 Napoleonic Code that forbid women to have any money to do with monetary transactions - which Ibsen was aware of. Secondly, Nora actually exerts influence over her husband: "one has a little influence" to actually hide the secret away with her pampered "cavancher". Even though the 1973 Greenland's adoption of 'A Doll's House' many focused on the power dynamic between women and men due to the second wave of feminism in the 1970's, the Nora's manipulative nature as a perpetrator of secrets still comes through by her through the lines where she threatens Krogstad with one voice/tone, but plays innocent wife with humor, with another tone. As a result, although May's actions are never fully revealed in the end to Janney himself, in contrast Nora's are with 'a dreadful audacity'.

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while ~~Shaw~~ ^{as against of} Ibsen only implies it but ^{never} vocalizes it.

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		greatly praised in Cricknell's 2013 adaptation ^{video} of ^{version}
		Helm's entering the ^{contemporary} household and being completely shocked
		at Nora's exit, evident in his agape facial expression.
		Two both authors then ignorance in both households,
		and how eventually truth is revealed in a shock,
		or doubt is ignored in James' case.
		In conclusion, both authors engage with truth and
		sexuality looking at it from a sexual see perspective
		and one's that encompass women and men.
		In both cases, sexuality and ignorance are ^{implicitly} criticised.

Examiner commentary

This is a very impressive response indeed. It satisfies many of the qualities of a top-Level answer and secures an impressive final mark. Some slight imprecision in the quality of written expression ("drammatically") is one of the reasons for the essay failing to gain the top mark. The response is substantial and begins with a very brief plan. The essay satisfies three of the most important criteria for this section of the unit: it engages with the terms of the question and returns frequently to the idea of truth; it maintains a lively comparative discussion of the two chosen set texts ("Both authors..." is a formula employed by the candidate on several occasions); and it focuses consistently on a range of contextual material (Christian society; social structures; biographical information) thus satisfying the dominant assessment objective requirement for this part of the paper. A number of felicitous moments in the answer guarantee its reward at a very high place in the mark structure: "Chaucer's hybrid of fabliau and courtly romance"; "Damyan's involvement in May's affair is not found out, but neither is Nora's flirtation with Dr. Rank".

(Level 6; 29 marks)

Oscar Wilde: *An Ideal Husband* and Geoffrey Chaucer: *The Merchant's Prologue and Tale*

10 'Literature often presents characters in a state of reflection.'

In the light of this view, consider ways in which writers explore the significance of thought and reflection. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 10 - Level 6 response - 28 marks

Both Chaucer's *Canterbury Tales* and Wilde's plays are undoubtedly a depiction of the sounds and colours of contemporary life. Nevill Coghill explains that Chaucer's general prologue alone is a "concise portrait of an entire nation", and Wilde's *An Ideal Husband* aims to depict an elite league of aesthetically "flawless dandies".

Before looking into the texts themselves, we can note that they are both reflections of their own writer: Wilde's play echoes his own Victorian lifestyle, to the extent that he admitted that the play was "a prophecy of tragedies to come" for him, and each individual tale teller in the *Canterbury tales* is undoubtedly influential in their tale of "best sentence and most solace".

Interestingly, the theme of mirrors is prominent in both texts: the ultimate symbol of reflections. However, despite providing characters with a clear physical reflection of themselves, this motif of mirrors often acts as a symbol of nihilism, emptiness, and the two-dimensional. January finds his wife, May, by setting up "a mirrour, polished bright, in a commune market place", with the strategy that "ful many a figure pace by his mirrour". The mirror is of course a symbol of narcissism, highlighting January's sense of pride, and Elizabeth Simmons-O'Neill acknowledges this scenario as an "illusory, narcissistic sense of his own nature". This is paralleled in Wilde's *An Ideal Husband* where Lord Goring explains that his "lady is like [him]"; he sees Mabel as a reflection of himself.

However, this mirror motif stands not only as a symbol of narcissism. Wilde's play centres on aestheticism and "art for art's sake" - the philosophy that everything should hold an aesthetic value, yet need hold any substance under surface level. The motif of a mirror also holds the idea of surface level with nothing beneath, and there is a sense that in Wilde's play, the society of "nobodies talking about nothing" holds similar values to a mirror.

Peter Raby claims that Wilde's play is a "Society Comedy", along with *Lady Windemere's Fan*, *A Woman of No Importance*, and *An Ideal Husband*. In a recent performance at Birmingham's REP theatre (which I saw myself, in fact), *An Ideal Husband* was staged upon an entirely mirror-box set. This created visual iterations of characters (creating doppelgangers, which correlates with the play's theme of dual identity), but, more importantly, artistically illustrated this idea of the external things of life, which reside merely on the surface. This idea parallels Lord Tennyson's *Lady of Shalott*, who finds herself looking into a "mirror's magic [reflection]", unable to see true three dimensions; she is "half sick in shadows".

Therefore, this motif of mirrors is somewhat a paradox, akin to Wilde's own linguistically paradoxical style: despite being the ultimate symbol of 'self reflection', mirrors highlight that characters do not wish to reflect too heavily on their own nature or delve below surface level. In *The Merchant's Tale*, January desires a woman of "fair shap" and "fair visage"; he, too is only interested in the surface.

Interestingly, both Wilde's play and Chaucer's text exist upon a sequence of inanimate objects. Just as Wilde's *The Importance of Being Earnest* centres on a "cigarette case" and "a handbag", at the core of *An Ideal Husband* is "a bracelet", "a button hole", and a "letter [written on] pink paper". Similarly in the *Merchant's Tale*, the events are based upon a "mirroure", a "clyket" and "wyket", and the overt symbol of the pear tree. The fact that both texts can be condensed to a list of inanimate objects is somewhat disappointing, indicating that perhaps there is little substance to the characters (as intended by each writer).

In both texts, the theme of interpretations is crucial. The more trivial examples of interpretation in Wilde's play - for example the "beautiful brooch" which can also be interpreted as a "handsome bracelet", and Lady Chiltern's innocent letter, which "Mrs Cheveley put[s] a certain construction on" - parallel to more macro examples of 'interpretation'. This is most significant in the *Merchant's Tale*, where May denies adultery with Damian; it was merely a means to regain January's sight. Also in the tale, January's two brother's Justinus and Placebo represent the theme of interpretation and reflection on scenarios (symbolising 'justice' and the concept of 'pleasing', respectively), and they utter the philosophy that "I woot best where wringeth me my sho". Of course, in *An Ideal Husband*, Sir Robert's corruption could be viewed as "a strength to yeild" to, as he claims, or a mere "swindle" as put by Mrs Cheveley: "he who misconceyveh, he misdemeeth".

When justifying his need for a wife, January explains that all other "treasures" in life "passen as shadwe on a wal"; the materialistic objects which he initially valued are worthless to him now. During the performance run of *An Ideal Husband*, Wilde himself was arrested and later imprisoned for "gross indecency" in Reading Gaol prison. He completed an extended letter entitled *De Profundis*, which is particularly humbling, in contrast to the selfishness and

aestheticism seen in his plays. In *De Profundis* ('from the depths'), Wilde prophesises that "pain, unlike pleasure, wears no mask", and that "all of the external things are to [him] now of no importance at all". Here he parallels the attitude of January precisely: once delving beneath the depths of the capitalised "London Society", as the title of the letter suggests, he reflects on the true value of humanity.

Examiner commentary

This is an excellent response featuring many very good elements indeed. The answer is substantial in length and is not without its less-than-outstanding points (including some minor lapses in the quality of written communication - and this is one of the reasons why it fails to gain the very highest marks available in the Level). There is a 'freshness' to the answer - together with a sense of genuine literary engagement. The candidate satisfies two of the most important Assessment Objective criteria of an answer in this Section of the paper by maintaining a lively sense of comparative discussion throughout ("...in both texts..."; "...both Wilde's play and Chaucer's text...") and by incorporating a significant number of references to interesting contextual features (including "Victorian lifestyle", details of Wilde's personal life, and consideration of Chaucer's society).

(Level 6; 28 marks)

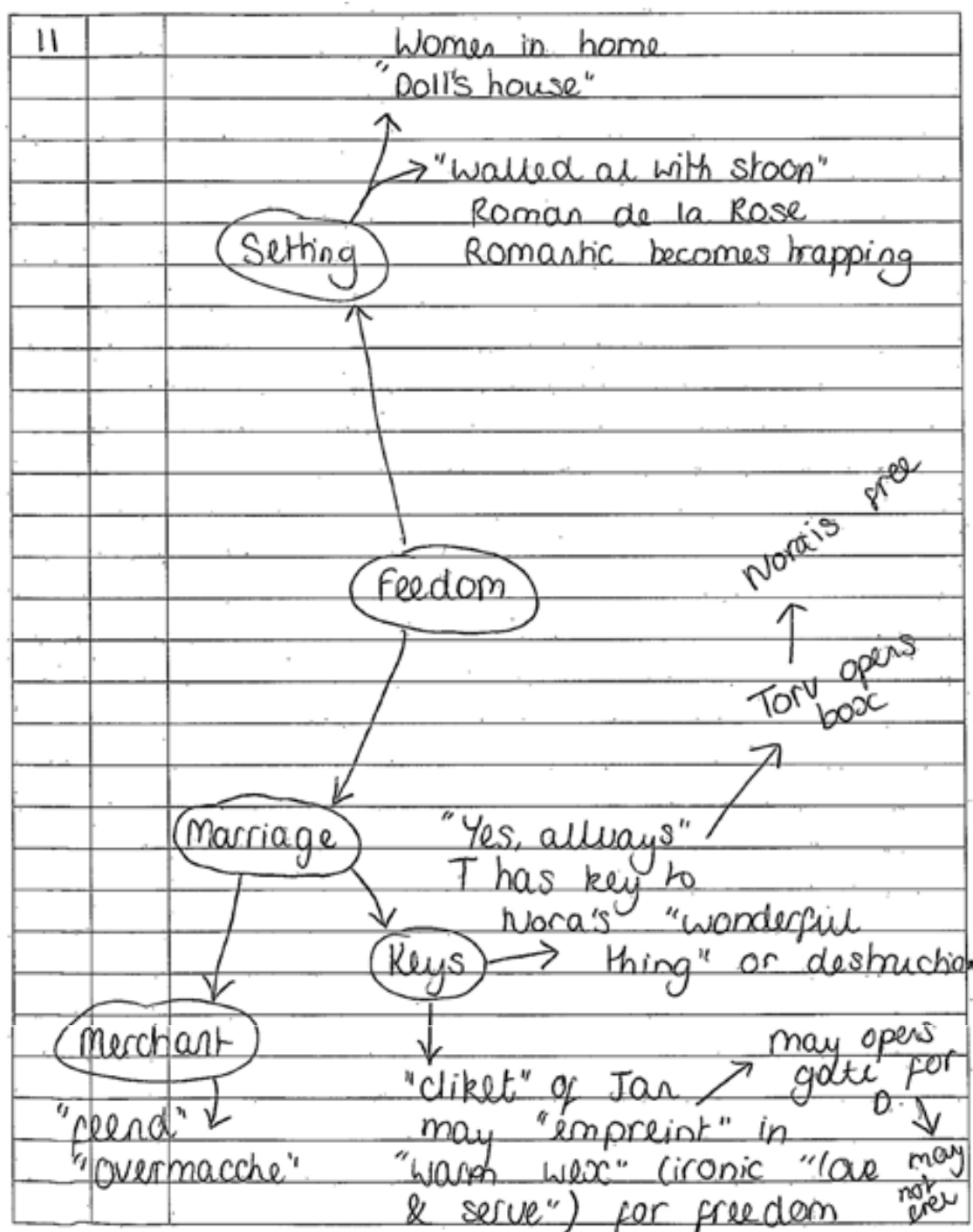
Henrik Ibsen: *A Doll's House* and Geoffrey Chaucer: *The Merchant's Prologue and Tale*

11 'Freedom is a condition towards which all humanity aspires.'

In the light of this view, consider ways in which writers explore the desire for freedom. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 11 - Level 6 response - 27 marks



		Wife of Bath 5 husbands - deceive
		Proserpina
		"auctorities"
		"I rekke nouht"
		bodyly delit
		love and serve
		"my plit" - sexual female condition
		"sing 4 u, dance 4 u"
		"u. u. prethly?"
		Laura Keiler
		deceived her bubby
		came out in your you
		bankrupt oysters
		Past
		A04 clicket ✓ ✓ ✓ ✓ ✓
		A03 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓
		A05 ✓ ✓

Chaucer and Ibsen show us that freedom for women in marriage is difficult when men hold the "key" or "clicket" to their escape. In "A Doll's House" Nora tells Mrs Linde that Torvald carries the key to the letter box "always". This means that Nora cannot prevent her husband from reading Krogstad's letter, and she must remain like the "Angel in the House" from Coventry Patmore's poem; "meek" and unable to influence her husband's actions. Likewise, January keeps the "silver clicket" on his person at all times. However, unlike Nora, May manages to make an "empreint" of the key in "warm wax" to give to Damyan so she can fulfil her desire for sexual freedom. This is ironic because January previously spoke of moulding the perfect wife to "love and serve" him, out of "warm wax". Although May is able to use the key for Damyan to open the "gardyn", it is Nora who achieves real freedom after nine years of marriage despite not having a key. A critic contemporary to Ibsen said that the "slammed door reverberated across the roof of the world" which is proven by Sarah Grand's "New Woman" who came several years after the inspiration of Ibsen's play and Nora's escape from the "doll's house". However, May is forced to remain trapped in January's garden "walled all with stone", as she must rely on his wealth in order to sustain herself and her unborn child as a medieval woman in a patriarchal society. She finds freedom momentarily with Damyan before returning to the reality of married life.

The only slight element of freedom for women in marriage, is their ability to deceive their husband's whilst remaining under their protection, and both Ibsen and Chaucer show us that women use their sexuality to do this. The Chaucer critic Helen Cooper, said that the Merchant is "looking over his shoulder" at the Wife of Bath. This is evident because the Wife of Bath used her sexuality in order to get more money out of her husbands, by not fulfilling them in bed until they gave in. Likewise, May uses her seductive femininity when she says "a woman in my plight", and thus January gives in to her female demands and she can "settle" her foot upon his "back". However, her "plight" means that she is forced to remain with January as the mother of his unborn child. In *A Doll's House*, Nora claims, "I will sing for you, dance for you" and asks "very, very prettily?" in order to flirt and thus get what she wants. Nora's story is based on the true story of Laura Keiler, a friend of the Ibsens, who deceived her husband and borrowed money to save his life. Therefore, one could argue that Ibsen is also "looking over his shoulder" at the experiences of Mrs Keiler. But, much like May, Nora traps herself in the shoes of the flirtatious "Neapolitan fisher girl". It is clear to see that, in order to achieve a sense of freedom, women must resort to their only power; sexuality. However, in doing so, they conform to the sexual desires of men and thus trap themselves further.

The idea of learning from the past in order to achieve freedom in the future is explored in both texts. In the Merchant's Tale, Proserpina, the ancient Greek goddess, gives May the ability to deceive January and she exclaims to Pluto, "I rekke nought of your authorities". This could be the Merchant's voice coming through, as he wants to prove to the Clerk that not all women are virtuous like the "patient Griseldis" he spoke of in his tale. In fact, the Merchant describes how his own wife could "overmaster" the "fiend" himself. Proserpina's past is an example to future women, such as May, that they can achieve freedom even though, ironically, Proserpina is only free from her husband for six months of

the year. Likewise, in Ibsen's play, Torvald persists in reminding Nora that her father's past immoral traits have "come out" in her. In the end, Nora is grateful for these immoral traits as she is brave enough to leave her "sacred duties" in pursuit of freedom. A German actress forced Ibsen to rewrite the end of the play claiming that, "I would never leave my children". This shows that contemporary women believed it immoral to leave one's children and duties. But Nora is able to recognise that these duties prevent her from being a "reasonable human being", so much like her father before her, she does something which others perceived as wrong. Both authors have achieved their own sense of freedom in writing these texts because they go against religious views at the time. Ibsen presents the idea that it is acceptable for a mother to leave her children and marital duties in a Christian society where women were subordinate, and Chaucer refers to the wisdom of the Greek gods despite also living in a Christian society where this may have been blasphemous. The desire for freedom is not only expressed by the characters but the authors themselves.

Examiner commentary

This is a very good answer with some excellent qualities. It is notably focused and rather succinct. The answer is not unacceptably brief but there is a sense that it is a little under-developed and this is one of the reasons why the answer has not secured an even higher mark in the Level. The candidate takes the opportunity to use some of the time available to produce a substantial plan for the answer. The answer is characterised by its tendency to avoid unnecessary 'padding' and instead focuses on the terms of the question and on the requirements of the relevant Assessment Objectives. This is a positive feature of the essay's opening ("Chaucer and Ibsen show us that freedom for women in marriage is difficult when men hold the 'key' or 'clicket' to their escape") but can also lead to abruptness – and a tendency to employ narrative methods – at other times. Any criticisms implied here are minor: this is an essay which focuses on the terms of the question throughout, which employs comparative methods with skill ("Likewise..."; "...is explored in both texts") and which provides a range of impressive contextual material (Coventry Patmore; Laura Keiler; "A German actress") to back up its ideas.

(Level 6; 27 marks)

Oliver Goldsmith: *She Stoops to Conquer* and Alfred, Lord Tennyson: *Maud*

7 'People are naturally inclined towards vain and selfish behaviour.'

In the light of this view, consider ways in which writers explore vanity and selfishness. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 7 - Level 6 response - 26 marks

7 In both Oliver Goldsmith's *She Stoops to Conquer*, and Tennyson's *Maud*, selfishness is presented through intense desires. In *She Stoops to Conquer*, selfishness is presented through Mrs Hardcastle's desire for control over the "jewels". Constance has inherited jewels from her family and Mrs Hardcastle as the guardian believes that she has the right to hold on to them until she is of "age" and old enough to receive them. Mrs Hardcastle appears selfish because she desires to keep hold of them in hope Constance and her son Tony will marry, keeping the jewels in the family. Her desire to do so causes her to act selfishly ~~as is presented~~ through her refusal when Constance asks for the jewels. Mrs Hardcastle's attempt to pair the two together, Tony and Constance, has no impact, even if they do much her into believing they are beginning to like each other and are caught "fooling". Her desire to keep the jewels also ~~lead her~~ cause her to lie to Constance, telling her the jewels had been "lost", which they had not ~~not get anyway!~~. Cane, Cooper, suggests "in times of importance, Mrs Hardcastle is most old fashioned" and

She is most concerned with herself, and ~~her~~ characterised through her selfish behaviour. Similarly, in Tennyson's, Maud, the personal desire for Maud causes him to act selfishly. ~~that~~ The persona views Maud as the only thing that allows him to escape society, apart from ~~her~~ ^{his} ~~corner~~ ~~at the~~ in the conclusion, ~~the persona~~ ^{Part Three} Tennyson uses a gem motif ~~in order to~~ to symbolise Maud in the persona's unpredictable narration, ~~the persona~~ ~~seen~~ ~~view~~ ~~righter~~ as being "clear-cut" ^{and} "gem-like", ^{perfectly} "ruby" like a "ruby" or "Sapphire", ~~proving~~ ^{his} importance to him. However, many critics view the persona as 'psychotic' and his obsessive behaviour such as ~~waiting~~ waiting for Maud in "Maud's garden", "watching" ^{as} ~~her~~ etc. can be viewed ^{as} ~~as~~ being selfish. The persona's ~~words~~ ^{actions} and selfish

behaviour can be contextually linked with Tennyson's own desire for Rosa Bailey, a dear friend of his. It was rumoured that he proposed to her but her parents refused it. The persona also behaved selfishly when meeting Maud's brother, of whom he did not "bow" to.

~~Selfish~~

Also, in both texts selfishness is presented through behaviour which only benefits the individual. In ~~the~~ Tennyson's Maud, a Monodrama, Maud's ^{actions are} father is presented ~~as acting~~ as being self-benefiting, through the persona's eyes. ~~Maud~~ The persona talks of the "pit" his father's body lays in after a business deal that failed with Maud's father. The persona questions whether or not

he 'rages' "like his ~~brother~~ father did". The failed business scheme left his family with nothing, and ~~so~~ Maud's knew with wealth and the "Haul on the hill". Hallam Tennyson, Tennyson's son-in-law, said his father instructed that "every reader should have their own interpretation according to the ability and according to the sympathy they feel towards the poet." Selfish behaviour is something that affected Tennyson himself and so can be contextualised linked to his own speculative business deals in which failed and left him dependent on his uncle, ~~he~~ previously to this, he couldn't even afford to finish university and so it has been remarked that close friends of his suggested that he struggled with the ideologies of the materialist and

world. Similarly, in *She Stoops to Conquer*, characters are also portrayed as acting in a way that is self-beneficial to themselves. Tony is most concerned with his "inference" and ability to do as he pleases and spend his time in the ~~at~~ "The Pidgeons" pub, where he ~~sings~~ sings and entertains others. His behaviour throughout only benefits himself, even when he helps with Constance's and Hastings elopement plan, it is only to induce his own possibility of freedom. Goldsmith himself could ~~also~~ relate to the character of Tony, although selfish he has learnt how to drink and sing and entertain at university, as his friends ~~say~~ have said. Kate also acts selfishly and is naturally inclined to selfish behaviour when meeting ~~Smith~~ Marlow for the first time,

finally, in both *She Stoops to Conquer* and *Maud*, those with power are presented as being vain. In *She Stoops to Conquer*, young characters, such as Marlow and Kate are presented as being vain. When Marlow arrives he talks of "white and gold" fashions and expects those in the Hadcastle 'Inn' to run around after him. He is vain in a sense that he also treats "creatures of another stamp" one way and women above him another. Munby suggests the difference of culture between country and town highlight his "snobbery," and vanity. Conversely, Marlow does not appear vain in *Maud* when he addresses women of the same class, intent or not these women, he cannot form a sentence, nor "look at" them.

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		believes on that the that both the
		sultan and the brother are vain and
		both view themselves as being better than
		the everyone else. The persona refuses
		to "bow" to them when crossing ^{his} the land,
		as he believes the brother is taking on the ^{of the sultan's protection}
		his for Maud's father's role. The sultan
		He believes the sultan to have "hand "
		and heart" suggesting he has everything a
		man should be, and although the persona
		believes one day he will become a "man",
		he perceives them both as vain. Tennyson
		can sympathise with the persona as he too
		could not give Rosa Baring everything and had
		to wait until he had earned enough money
		to marry. His The persona's want to
		become a man can be seen through
		himself going him going to fight in the
		Crimean war (over the Holy Land), allowing
		him to exert his a macho powers and
		his primitive behaviour ^{as a} a psychoanalytic the
		interpretation may suggest.
		His Maud was one of Tennyson's
		favoured and defended my criticisms.

Examiner commentary

This is a very good, extensive response to the question.

At times there are hints of 'excellence' but – clearly – this not an excellent response overall and the answer merits the mark on the 'borderline' at the lowest point in Level 6. Although there is something of a tendency to narrate events in the answer ("The persona talks of the 'pit' his father's body lays [sic] in after a business deal that failed with Maud's father") there is – nonetheless – a concerted, very good attempt by the candidate to address both the specific terms of the question (... "selfishness is presented through...") and also requirements of the relevant assessment objectives. .

Context (the dominant AO) is kept effectively in focus throughout the answer ("Tennyson's own desire for Rosa Baring"; "Kate's character was based upon Kate from the Taming of the Shrew") and comparison is sustained effectively (the formulae "In both.." and "Similarly..." are both used more than once). This very good answer is clearly lacking in the sophistication and excellence required to reward it with a higher mark in the top Level.

(Level 6; 26 marks)

Oscar Wilde: *An Ideal Husband* and Samuel Taylor Coleridge: *Selected Poems*

12 'Loss and suffering are familiar conditions in human experience.'

In the light of this view, consider ways in which writers explore loss and suffering. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 12 - Level 6 response - 26 marks

Oscar Wilde and Coleridge portray the desire for freedom and similar and contrasting ways. For both writers there is a desire for freedom in society, freedom from the past and freedom from sin. This is noticeable through the protagonists of Wilde's "An Ideal Husband" and also the antagonist. These three themes of freedom are all evident in Coleridge's poems, The Rime of the Ancient Mariner, The Eolian Harp, The Nightingale and many more. However these two writers differ in terms of freedom from nature as this is something that Coleridge desires but Wilde does not.

Firstly, the desire for freedom from the past and sins is evident in 'An Ideal Husband' through Wilde's protagonist, Sir Robert Chiltern. Sir Robert Chiltern can be seen as the 'ideal husband' because he has a respected career and a strong loving relationship with his wife, Gertrude. Just as Wilde himself was regarded as the 'ideal' from even when he was a little boy, receiving scholarships to both Trinity and Oxford and between 1890 and 1895 producing a string of successful plays such as, The Importance of Being Earnest and Lady Windermere's Fan. However mistakes can eternally haunt, as this period also marked the beginning of his ill-fated love affair

with Lord Alfred Douglas that would prove to be his downfall. Therefore, Wilde conveys freedom from the past through Sir Robert Chiltern as he sold a government cabinet's secret in order to gain enormous power and wealth "building his career on dishonour" thus being blackmailed by the antagonist Mrs Cheveley, "I mean I know the real origin of your wealth and I've got your letter too". Supporters of the formalist critique would argue that Mrs Cheveley is the villain of the play as she is satisfied and find pleasure in destroying the protagonist. Therefore, Robert Chiltern is desperate for this to remain a secret and says to Lord Goring "Do you think it fair that a man's entire career be ruined by a fault done in one's boyhood almost?" This portrays Robert Chiltern as desperately wanting to be freed from his past mistakes that still haunt him because wealth and power are very significant to him in his life. However this contrasts with Wilde himself as when he was having an affair with Alfred Douglas, he left a love letter in the pocket of his suit which Alfred Douglas lent to his friend Alfred Wood. Alfred Wood then discovered this love letter with the intention of blackmailing Wilde but he was carefree and managed to appease the extortionist over dinner, which does differ from Robert Chiltern's fear of having his secret revealed.

Similarly in Coleridge's poem, 'Rime of the Ancient Mariner', sins haunt forever and freedom from them is the only desire. The Mariner's sin in this poem was that he "had killed the bird that made the breeze to blow" which would result in "an orphans curse would drag to hell a spirit from on high". Just as Robert Chiltern desperately wanted to be freed from his sin of building his career on dishonour, the

Mariner is desperate to be freed from the sin of killing the albatross as he has learnt his lesson just as Robert has learnt his. This relates to Coleridge's own life as he was infatuated with Sara Hutchinson when he was married to Sara Fricker and had a son, Hartley. Therefore he held an enormous sin around his neck just as the Mariner held the sin of killing the albatross around his neck which replaced his cross. Some might also argue that Coleridge wanted to be freed from the sin of loving Sara Hutchinson, as Geoffrey Yanout argues that Coleridge's own troubled situation was that of falling under the wistful spell of Sara Hutchinson, which he could not free himself from.

The desire for freedom can also be seen through the freedom of society. In the play, Lord Goring intends to be free from society's morals and the stereotypical role of a man during that era, as he is described as "a flawless dandy, he would be annoyed if he were considered a romantic". This conveys that he is different from the 'ideal' gentleman in society and intends to portray his true personality which is more feminist than the typical gentleman. The queer theory would support this and would argue that a man should not be judged mainly on his gender as this does not identify him as a person, as Lord Goring portrays feminism through his character.

Throughout the play it is evident that Lord Goring can be seen as objecting to society's rules, particularly when he says to his father "I love talking about nothing father, it is the only thing I know anything about" showing his care free nature towards society and being free from it by having this attitude. However he cannot be free from it as his father persuades him to marry, "you are thirty four sir, that is the age of marriage" but his desire to constantly disobey his father enables him to

be free. This relates to Wilde's own life as when he was at Oxford he became under the influence of aestheticians Walter Pater and John Ruskin and became the primary propegator of aestheticism which was the art of living and appreciating literature and poetry. Therefore as primary propegator he rebelled against Victorian sensibilitates and called for a world that should be judged by the beauty of its artifice rather than the moral systems. John Allen Quintin said that "Oscar Wilde was the leading personality of English Aestheticism and he expected art to reveal more about human life". One might agree with Quintin as he was the most influential aesthete. Therefore Lord Goring's desire for freedom in society can be shown through his 'dandy' character as he objects to being the sterotypical gentleman of the Victorian era.

However this contrasts with Coleridge, as for him the desire for freedom was through nature rather than society. This is evident in 'The Eolian Harp', which Colerdige wrote in 1795 when he was married to Sara Fricker and they lived in a cottage in Clevedon, Somerset away from society and living freely in nature. "To sit beside our cot, our cot o'ergrown with white-flower'd jasmine and broad leav'd myrtle". This conveys Coleridge desiring to be free by surrounding himself with the beauties of nature and living in this Utopia, away from the hustle and bustle of the world. He describes his relationship with Sara Fricker being "footless and free like birds of paradise". This conveys that Coleridge felt content and happy with his life as freedom in nature was his most treasured reason for living in a world of corruption,

which differs from Lord Goring finding freedom in society, as Coleridge did not think that that was possible. Furthermore in 1782 when he was at Oxford he met Robert Southey and they came up with the idea of Pantisocracy which was gaining knowledge and learning through nature, suggesting why he found freedom through nature. The psychoanalysis theory would support this Coleridge was content and happy which triggered him to writing a beautiful and appreciative poem of his life at that moment in time, appreciating the freedom that he had.

In conclusion, there are many similarities and differences between Wilde and Coleridge but most significant point is that they both desire to be free from the past and their sins, which is highly relevant to both of their lives as writers.

Examiner commentary

This is a long – and substantial – answer. It is often very good and – at times – there are hints of excellence in the response. The ‘borderline’ mark at the bottom of the range in the top Level is appropriate for this essay. There are substantial lapses apparent in the quality of written communication in this answer at times (“Colerdige’s”; “Winderemer’s”; “propegator”) and while AO1 is a comparatively insignificant element in the assessment of this part of the unit, it is appropriate that the mark should be lowered in the Level to reflect this element of the answer. Apart from this, there are many positive features in the essay. There is excellent focus on the question (“The desire for freedom can also be seen through the freedom of society”) and comparative discussion (AO4) is sustained throughout: “These two writers differ in terms of...”. The answer is sprinkled liberally with interesting contextual points (often biographical but also exploring cultural context) and in this way the candidate satisfies the dominant Assessment Objective requirement for this part of the paper.

(Level 6; 26 marks)

Henrik Ibsen: *A Doll's House* and Geoffrey Chaucer: *The Merchant's Prologue and Tale*

8 'Hidden truths will always be revealed in the end.'

In the light of this view, consider ways in which writers explore truth and secrecy. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 8 - Level 5 response - 25 marks

Both Chaucer's *The Merchant's Tale* and Ibsen's *A Doll's House* contain hidden truths, which occur mostly as a result of women's lower position in society in comparison to men in both the fourteenth and nineteenth centuries; in both works, the women appear to use cunning and lies to attempt to equalize their position in society with that of their male counterparts.

There are some truths which are attempted to be kept hidden in both works, however only some of these come to light in each work. Nora, the protagonist from Ibsen's *A Doll's House*, is a character who keeps hidden truth from her husband, Torvald, in order to both help him during a period of ill health and maintain the apparent harmony of their marriage. The principal secret of the play is that she borrowed money, illegally forging her late father's signature to secure the loan. Professor Kathryn Hughes wrote in 2014 how men and women's roles were 'more rigid during the nineteenth-century' than ever before or after in history, explaining to a modern audience why it was necessary for Nora to break the law to achieve a goal that would have been relatively simple for a male in her society – to obtain a loan. The background to her secret is noble; she borrowed the money to take her sick husband on a trip to warmer climates, a trip that allegedly saved his life. The main lie in Chaucer's *Merchant's Tale* is of a different nature; it is the secret of the affair between young May, (the wife of the old knight January,) and his young squire Damyan. While May's lie is similar to Nora's in that she is lying to achieve something that would have been relatively simple for a man to achieve in the fourteenth-century, extra-marital relations, the goal of her lie (self gain) is less noble than Nora's goal of saving her loved one's life.

It is perhaps as a result of this that Nora's truth is revealed in the end, while May's is not. In *A Doll's House*, Torvald finds out that Nora has committed a crime, and that the crime may ruin their family's reputation. He responds in a highly selfish manner, claiming 'no man can be expected' to give up his 'reputation', thinking only of his own future demise and not at all of his wife. This illumination of the hidden truths, both that of Nora's secret and that of Torvald's true selfish nature, leads to the end of their marriage; Nora claims that she has a 'duty' to tend to her own personal development, and to carry out this duty she must abandon her 'sacred duties' as a mother and a wife. The view that women had rights of their own was so liberal that it led contemporary nineteenth-century critic Clemente Scott to call the play 'sensational degrading filth.' If Nora's secret had not been exposed, Ibsen would not have had the chance to explore the true nature of marriage and women's role in society, and Nora would never have found her freedom to develop herself as an individual.

May's secret affair, however, does not come to light in *The Merchant's Tale*, mostly as a result of January's literal and metaphorical blindness. While he believes that he is in complete control of May, owning the key for her garden which represents his control, this sense of power is entirely false.

May has a copy of the key, which allows her to let her lover, Damyan, enter the garden without her husband's knowledge, and as January goes blind, he becomes less and less aware as to what truly is going on. The young wife and her lover, Damyan, make love in a tree practically in front of him, and yet he cannot see the truth, both due to his foolishness, and due to his literal blindness. She becomes pregnant shortly after, and the poem ends with the reader unsure whether January will be left to bring up a child he believes to be his own, who could potentially be Damyan's. This example of a deceiving woman is in the tale to reinforce the image that the Merchant narrator gives of his own wife, who he describes as a 'shrew.' However this is ironic, as the Merchant has been married just two months, and therefore knows little to nothing of marriage. That May's secret remains hidden leads the reader to believe that she is perhaps both a better liar and less naïve to her situation than Nora is.

Both plays contain 'hidden truths', however for different reasons, each author saw fit to either expose these secrets or to keep them hidden. Ibsen chooses to expose Nora's secret to catalyse the end of her and Torvald's marriage, and to create the opportunity to question nineteenth-century societal values and roles in the process. However Chaucer chooses to keep May's secret hidden, so as to maintain her image of duplicity, and in doing so mock the ignorance and foolishness of both January and the Merchant.

Examiner commentary

This is a highly effective, somewhat condensed response to the question, the texts, and the requirements of the relevant Assessment Objectives. The answer is very 'good' overall but does not meet the criteria of the top 'excellent' Level with consistency. Lapses in the quality of written expression and a lack of full development are some of the reasons for this. Admirable focus on the question and consistent use of the key terms in the title ensure that the candidate produces a structured, developing response to the topic: this is certainly a 'clear' response in a manner typical of many candidates performing at this level. Comparative discussion of the chosen pair of texts is also impressive – especially as this is sometimes effected implicitly ("Nora's truth is revealed in the end, while May's is not") rather than by resorting to more formulaic phrases ("Both plays [sic] contain..."). The candidate employs a range of contextual points (thus satisfying the dominant Assessment Objective for this section) to very good effect.

(Level 5; 25 marks)

John Webster: *The Duchess of Malfi* and John Milton: *Paradise Lost*, Books 9 & 10

7 'People are naturally inclined towards vain and selfish behaviour.'

In the light of this view, consider ways in which writers explore vanity and selfishness. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 7 - Level 5 response - 24 marks

In Milton's *Paradise Lost* we see the inclination towards vain and selfish behaviour due to his belief in free will. In his work of the *Areopagitica* he speaks of how God gave free will and agency to humans so that we can make our own moral choices. Due to writing in 1667 with a Puritan background, Milton has a direct focus on the idea of free will and how it can sometimes have negative consequences such as the selfish behaviour of Satan. Milton wrote *Paradise Lost* in the aim of 'justifying God to man' and so the selfishness of Eve and the Fall can be explained to humanity in this way, leaving God free from blame as we are naturally inclined to act in a way that benefits us due to our free will. *The Duchess of Malfi* also explores the concept of selfish behaviour but in a less religious way. Writing during the Jacobean era the court of Malfi reflects the English court of James I and his behaviour that can be seen as 'vain and selfish' through his court being filled with favourites as shown by Ferdinand's flattery 'ring sycophants'. Yet the presentation of the Cardinal being a corrupt member of the church mirrors the view of the Catholic Church by the English during the time it was written, around 1604.

Vain and selfish behaviour can be explored through the appearance of characters, mainly female ones. In *Paradise Lost* we see Eve 'staring' at her reflection, unable to turn away from it, similar to the Greek tale of the man who admired himself so much that he stared at his reflection until he died, this link reinforces Milton's poem as an epic due to its universal and epic tales within. Eve can be seen to act in a selfish way by using her appearance to convince Adam to let her work alone in the garden. Eve is described as 'celestial' and after the Fall God tells Adam that she was made 'beautiful' so that he would love her not that he would 'worship her'. This shows that Eve's appearance was created for a purpose, to woo Adam, but that Eve used her free will to manipulate him and act in a way that would benefit herself. Originally Eve was made out of Adam's 'crooked rib'. The idea of 'crooked' suggests that the rib is not perfect and goes on to imply that women are therefore less than men as God took the deformed rib to make a woman. After Eve eats the apple we see the gap between the Adam and Eve close as Eve is now on the status of a 'God' and knows 'evils' as the God's do. Similarly, in *The Duchess of Malfi* we see both Julia and the Duchess using their appearance and beauty to 'woo' others. The Duchess states 'I winked and chose a husband' which can perhaps be seen to be a brag about how she is able to do so little and still have the man that she wishes to have, although the Duchess seems to gain nothing from this but love so we may see it as a positive. Yet Julia commits adultery on her husband Castruchio in the aim to gain wealth and power within the court by becoming the Cardinal's mistress. She

is punished for this at the end as she realises she has been played by the Cardinal who describes her as a 'falcon', a bird that can be tamed, and says that he has taken her 'off (her) melancholy perch.' This suggests a punishment for those who act in a way that is deemed selfish and negative, this may also be shown through the Duchess' murder and Eve condemning herself and females to 'pain during childbirth'.

However we may see selfishness as a positive, especially when considering the Duchess and Eve and their wish for equality. The idea of women being viewed as objects rather than free agents has been seen from the times of Aristotle who said women to be lesser beings, to the middle ages views that women had the same status as 'tables and pigs' to more recent times such as 2013 when a French MP stated 'if she didn't want us to look at her she shouldn't have changed her appearance'. This shows the extent to which women are scrutinised and shown as different to men. This results in us being able to admire the two females' search for equality and selfish acts as they deserve to be treated as equals. The Duchess continually refers to herself as a 'prince', showing masculine tones and a want to be treated like the royal males are treated. She asks 'why am I, unlike other princes, cased up like a holy relic?', showing that her role as a woman is viewed by others as being passive and delicate, which is further reinforced by Antonio's want to 'case the picture up.' She states her dismay that she is 'forced to woo because none dare woo us' showing the implications of being a female of higher power. By marrying below her class and against her brothers will she does show that she is selfish, but she does not do it in a way to intentionally hurt others, she does it to find happiness in herself. This idea of her selfishness being a positive can be reinforced by Webster's belief that 'honour makes a man not class'. This shows that by being an honourable woman, she is better than her brother's who act any way they want just due to their high class. This would allow us to side with the Duchess and see her as an eponymous heroine rather than a bad character. We can also see this in Eve who is deemed as 'lesser' than Adam from the start of the poem and in the Bible just due to her status as a woman. Once the apple is eaten she becomes more like Adam, allowing them to be equal.

This positive view of women can be reinforced by the way *Paradise Lost* was written. Due to Milton's blindness his daughter was given the task of writing the poem down as he dictated, this shows a woman's involvement in the poem and can perhaps be reflected in Eve as she gained equality, in a similar way the daughter did by aiding Milton.

We can see vain and selfish behaviour from the two malcontents within the two pieces of work, Satan in the poem *Paradise Lost* and Bosola within the play *The Duchess of Malfi*. Due to the free will given by God, Satan misuses his power aiming to usurp God and ending as a fallen angel as in the Bible he was seen to 'fall like lightning from Heaven.' This seems to suggest that people will always act in a way that benefits them, but here we may be able to place the blame on God, as if he wanted humanity to act and instruments rather than free agents he should not have given them free will. However Blake stated that Milton was 'of the Devil's party without knowing it', explaining why we feel more drawn towards Satan as a character and feel empathy for him. He states that he only 'finds pleasure in destroying' suggesting that his past has made him into a selfish character, and so he was not naturally inclined to become evil, but God made him this way via his harsh treatment of him. Again Milton may reflect himself in Satan as Milton was a Puritan who was against the reformation of the monarchy, supporting the beheading of Charles I and not wanting Charles II to come into power. Here we can see Milton opposing the views that were, by law, required to be followed, similar to Satan who did not follow the laws of God. Similarly, Bosola is selfish as he puts his own personal moral beliefs behind

his want for wealth and power, showing him to be selfish. As a malcontent he represents the 'rebellious underclass' (Khachik) who do not agree with the way the court is run. He is described as the 'only court gall', showing his contempt for the society he lives in yet when asked to spy on the Duchess in return for a higher role in the court, Provisehsip of the Horse, he is quick to agree, despite internally knowing that he is doing a bad thing. Although similaly to Satan, we may see Bosola's behaviour as a product of circumstance, his bad treatment by the Cardinal and his pre-existing role in society as being lower class has forced him to be someone he does not want to be.

The idea that God is responsible for vain and selfish behaviour of humans is futher explored in The Duchess of Malfi via the character of the Cardinal. As the most religious character ('could have been the Pope'), the Cardinal is shown to reflect the actions and beliefs of the Roman Catholic Church, which during the Jacobean time was regarded as full of corruption. This negative view of religion supports the idea that God given free will results in bad behaviour, as the Cradinal has been regarded by critics as being 'arguably the most corrupt character'. The Cardinal engages in a relationship with Julia before murdering her by making her 'kiss' the Bible. The religious undertones here with the Bible being 'poisoned', again shows Webster's negative view of the Catholic Church and the way it is run. There is also talk at the beginning of the play that Bosola was imprisoned for taking the blame for another murder committed by the Cardinal. This further reinforces the idea that there is a link between God and bad behaviour.

Overall, I think that vanity and selfishness is explored in a negative way due to the characters who act in this way being punished. The bloodbath at the end of The Duchess of Malfi shows all characters dying, the majority of whom were selfish in the action such as the Cardinal and Ferdinand, and arguably the Duchess. In Paradise Lost the characters are also punished as Satan and his followers are turned to serpents, Eve must 'endure the pains of child birth' and Adam must 'work the land'. Although, the idea that selfishness can be good in the form of bettering oneself seems to be explored in a strong way and this can be seen as a positive, espeically for feminist critics who would agree that the females are strong within the texts.

Examiner commentary

This is a substantial, effective answer in Level 5. At times the response is very 'good'; it is certainly more than just competent although there is no sense of sustained 'excellence'. There is something of a tendency for the candidate to present a linear progression through the texts rather than to develop an argument and there are – undoubtedly – lapses in the quality of written expression at times ("veiwed"). Nonetheless the candidate does make a very good attempt in the essay both to satisfy the dominant Context assessment objective (with references to the literary, historical and social contexts of both texts) and to ensure that comparative analysis is sustained throughout the answer (for example by use of the word "similarly" – although comparison is often suggested implicitly). One or two surprising moments in the essay delight the reader and add to its positive effect (including the reference to political events in France in 2013).

(Level 5; 24 marks)

Henrik Ibsen: *A Doll's House* and Christina Rossetti: *Selected Poems*

11 'Freedom is a condition towards which all humanity aspires.'

In the light of this view, consider ways in which writers explore the desire for freedom. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 11 - Level 5 response - 23 marks

11) For many people living in the 19th century, freedom was a tantalizing but often unreachable goal. In his play "A Doll's House", Ibsen explores this struggle through the character of Nora, a woman trapped by the expectation of her family, her friends, and the society in which she lives. Oppression and restraint are central themes to many of Rossetti's works, echoing her own experiences.

In "A Doll's House", Ibsen uses symbolism and props to convey to the audience the difficulties Nora faces. In the opening stage directions, Ibsen describes the Helmer house as having four doors, all leading to different rooms that play different roles in family life. One is Torvald's study, where Nora never ventures, reflecting their poor communication. Many of the key events in the play take place hidden behind one of these doors, such as Nora's meetings with Krogstad, and Dr Rank's unexplained visits to Torvald's office. Perhaps most important of all is the door that leads to the outside world, as this ultimately represents freedom, opportunity, and exploration. When Nora "slams" this door shut behind her at the end of act three, the almost brutal sound symbolises a life left behind. She has escaped through this door, and it has closed shut behind her, with Torvald separated on the other side. Ibsen suggests that this is a sign Torvald will be unable to move on. He has not progressed through that door, and might not ever do so. We see this in his final line, "a miracle?", where he expresses hope that eventually Nora may return.

In "Shut Out" Rossetti uses similar imagery to illustrate a scenario in which the narrator is closed off from her source of happiness. While Nora may have appeared quite cheerful in the opening of act one, Ibsen hints at her unhappiness in her small acts of rebellion, such as eating the "macaroons" when Torvald is not looking. Nora shows she feels oppressed by society's expectations when she remarks on the unfairness of not being able to borrow money from Christine. For her the front door represents freedom, just as the "garden" beyond the "wall" in "Shut Out" represents a paradise that demands exploration.

Rossetti describes a "shadowless" figure that guards the wall between the narrator and her garden. "Shadowless" suggests something unnatural or even morbid, and its role guarding the wall has beast-like connotations. In "A Doll's House" this is echoed in the character of

Torvald, who, without necessarily meaning to be cruel, chains Nora to her way of life. This is symbolised by his possession of the household finance, and the key that unlocks the letterbox (and therefore Nora's fate). Ibsen's works feature both Realism and Romanticism, and Torvald's dominating behaviour is reflected in his attempt to define gender roles. He frequently refers to Nora as his "songbird", "skylark" or "squirrel", objectifying her, and she accuses him of treating her "like a doll" – "I did tricks for you.". Torvald even refer to her as an "expensive pet". This mimic's attitudes of the time, where Romantic ideals were still very popular and society believed the breaching of traditional gender roles, where the man was the strong provider, and the woman the obedient, subdued carer, was an affront. As such, while audiences could identify with Ibsen's work, they did not accept the messages encoded within his plays, and Ibsen found life as a writer very difficult.

Farrell, who wrote a critical analysis of the play, said that men and women were confined to specific social and personal spheres, their roles in which were "complementary". This concept is highlighted by Torvald's use of his private office, his reluctance to share work-related discussion with Nora, and Nora's interactions with the children being called "for mothers only".

In Rossetti's "No, Thankyou, John", the narrator, like Nora, breaks free of these restraints. The poem is a response to a proposal, in which the answer is quite clearly "no". The narrator wishes "John" not to cling to the hope that one day she will submit to expectations and accept his offer – "do not hold on to ulterior ends, or thoughts not understood". She shows a desire that he instead move on, and experience the same freedom – "do not stay single for my sake". This reflects Nora's statement that she will not "hold" Torvald to any of their vows as a married couple, but also Rossetti's own personal experience in love. Throughout her life Rossetti rejected three marriage proposals from long-term suitors, deciding instead that her religious values – which were different from theirs – were more important. In "A Doll's House", Nora discovers that while society and her husband dictate she has a "duty to [her] children" she also has a responsibility to her pursue her own interests – "a duty to myself". Rossetti, like Ibsen, never proclaimed herself to be a feminist, but her actions helping the prostitutes, and the power images of female heroines in her poems show she recognised inequalities in the treatment of women. Balakry said that "It is possible that Ibsen did not see himself as a feminist, but believed that the support of women was simply human."

Examiner commentary

The opening paragraph makes a relevant and precise reference to context. The opening of the essay makes an interesting and precise link between the way Ibsen uses the door slam at the end of *A Doll's House* and the poetic imagery in Rossetti's *'Shut Out'*. This poem is explored in some detail and the shadowless figure guarding the wall is compared to Ibsen's presentation of Torvald. There is a sense of Ibsen's literary context *'Ibsen's work feature both Realism and Romanticism'*. There is a sense of gender roles of the day and the voice of Rossetti's *'No thank You John'* is compared to Nora *'the narrator like Nora, breaks free of these restraints'* and there is a sense of how the writer's viewed these issues. *'Rossetti like Ibsen, never proclaimed herself to be a feminist, but her actions helping the prostitutes, and the power images of female heroines in her poems show she recognised inequalities in the treatment of women'*. There are references to critics, which support the candidate's points but these are not engaged with or used to develop arguments. The essay addresses all AOs in a clear way but there is a lack of range in Rossetti. The candidate only refers to two Rossetti poems.

(Level 5; 23 marks)

John Webster: *The Duchess of Malfi* and Christina Rossetti: *Selected Poems*

7 'People are naturally inclined towards vain and selfish behaviour.'

In the light of this view, consider ways in which writers explore vanity and selfishness. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 7 - Level 3 response - 15 marks

7	Plan	Vanity & Selfishness
	R	M
	- Goblin market	Duchess
	↳ Laura & Elvira	marriage
	- Soeur Louise	Bosola
	de la miserecore	Brother's intention
	↳ Destruction of Vanity - Graves	
	- Maude Clare	
	1. Women's selfishness	
	↳ Vain - (Destruction) R	GTM
	↳ Marriage - Destruction	consequences.
	2. Desire - selfish	
	Bosola - 'For this act I am	
	certain to be raised'	
	Goblin Market - Laura	
	Vain - R (Corruption)	
	3. Maude & Brother Intention - selfish	
	↳ both trying to	
	destroy relationships.	

Rossetti and Webster represent their characters as vain and selfish. Webster's revenge tragedy highlights the destructive consequences whereas Rossetti presents her characters in a more positive light.

Both Webster and Rossetti represent the actions of women as selfish. In Rossetti's poem 'Goblin Market', it contrasts the perspective of the two women. Laura is represented as selfish and weak in contrast to her sister. Laura's actions are presented as selfish because she goes against her ~~sister's~~ sister 'Don't look at the goblin men'. The poem reflects the negative impacts of capitalism, the men are persuading Laura to 'Come buy, Come buy' their fruit. Webster presents the Duchess's marriage as selfish. She goes against her brothers. The Duchess is presented as a 'lusty widow', therefore her motivation for marriage is characterised by her sexual

desires. Both the Duchess and Laura's actions are ~~presented as~~ selfish because they are motivated by their desires. The Duchess's marriage has destructive consequences, it ultimately leads

to her death. Whereas In Rossetti's work, Laura is redeemed for her wrongdoing. Rossetti is more forgiving towards her characters because of her religious influence. At the end of Goblin Market both sisters are 'wives' this reinforces marriage is a social expectation for women. The Duchess marriage is presented as selfish ~~because~~ ^{secret} of her marriage to Antonio, ~~she is~~ ^{she} of a high status and ignores the consequences of her actions. Both texts represent women as weak and their actions are selfish.

Both Webster and Rossetti present desire as selfish and Vain. In Webster's play, Bosola is represented ~~as trying to~~ ^{as} raise his social status. He is represented as Self-Centred,

his purpose for spying on the Duchess is to elevate his social status.

After finding out who the Duchess marries he plans to tell the brothers immediately and 'For this act I am certain to be raised'. Bosola spying on the Duchess represents the corruption in the court. In Rossetti's poem 'Sœur Louise de la Miséricorde' she represents the destruction of vanity. The poem is based on a real person who turned to god for help. The

poem highlights the destruction of Vanity. "O vanity, O vanity", ~~the~~ it ~~poem~~ describes how she had been desired. This poem reflects Rossetti's views, she was diagnosed with graves disease this progressively destroyed her looks. Her poem 'Sœur Louise de la Miséricorde' was her last poem in the collection separated by twenty years, it represents Rossetti's changing views. Both writers present the damage of Vanity. Webster presents Bosola as the malcontent, other characters take advantage of him. His desire

7 to elevate his status failed. Rossetti uses natural imagery to reflect the consequences of desire.

Both Webster and Rossetti present their characters intentions as selfish. In Webster's play, the Brothers represent figures of evil and corruption. Ferdinand's intentions for his sister not remarrying are controlling as well as incestual. After he finds out about his sister's secret marriage "my imagination will carry me to see her in the shameful act of sin". The Brother's

try to destroy her relationship with ~~Antia~~ Antiona because they are both selfish and evil. In

Rossetti's poem 'Maude Clare' & she presents Maude as selfish by trying to ruin Nell's and Thomas' wedding. Throughout the poem Nell and Maude are contrasted. Maude Clare is a "Queen" where as Nell is "like a village maid". Maude Clare is represented as a strong female in contrast to Nell. Her behaviour is represented as selfish by ~~"take my share of the picture"~~ her cursing their "marriage" ~~"bless"~~ ^{bed}. Her actions are ~~clear~~ selfish because she is trying to destroy their relationship. In Webster's play the Brothers are also trying to destroy the Duchess relationship. Both texts represent their selfish characters as angry.

Both Webster and Rossetti present their actions of their characters as selfish and vain. They present ~~the~~ vanity as negative due to

the consequences of their characters. In Webster's revenge ~~tragedy~~ ^{tragedy} the characters who are selfish die. Where as Rossetti presents her character's more positively because she emphasises redemption and religion.

Examiner commentary

This is a substantial and moderately successful response to the texts, the question, and the requirements of the relevant Assessment Objectives. The answer is prefaced by a brief plan and then goes on to provide a discussion in which consideration of the topic in hand is never quite consistently 'competent' (although there are hints of competence at some points) but which always makes some clear attempt to respond using key points and appropriate techniques. Context (AO3) is the key area of approach in this part of the unit – requiring consideration for up to half of the marks available. This is certainly not achieved in the answer – although there is some passing reference to Rossetti's writing practices and to her "graves disease" [sic]. The key terms in the question (vanity and selfishness) are returned to frequently and comparative discussion is sustained in a straightforward and adequate way ("Both Webster and Rossetti" is a refrain employed at least three times).

(Level 3; 15 marks)



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