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Introduction

These exemplar answers have been chosen from the summer 2018 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 https://www.ocr.org.uk/Images/171201-specification-accredited-as-level-gce-level-english-literature-h072.pdf 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 2018 Examiners’ report or Report to Centres available from Interchange https://interchange.ocr.org.uk/Home.mvc/Index

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2019. Until then, they are available on OCR Interchange (school exams officers will have a login for this and are able to set up teachers with specific logins – see the following link for further information http://www.ocr.org.uk/administration/support-and-tools/interchange/managing-user-accounts/).

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.
Section 1 – Shakespeare

Hamlet

Questions 2(a) and (b)

2 Hamlet

Either

(a) ‘The play Hamlet explores what it takes to be an effective King.’

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

[30]

Or

(b) ‘Ophelia’s madness is more interesting to the audience than her sanity.’

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

[30]

Exemplar 1

Level 5, 22 marks

2 b

Ophelia, one of our main female protagonists, presents both ideal and archetypal views through her presentation, especially based on the ideal role of women during that era. I am going to use Ophelia’s personality and events that involve her in the play to demonstrate that I disagree with the statement and believe that Ophelia’s madness is more interesting than her sanity.

Ophelia is mainly presented as a quiet, subservient and degrading character. Shakespeare may have done this so that he doesn’t receive criticism of his portrayal of women, because at the time women were expected to be submissive and performative of role, so we can suggest that Shakespeare is escaping and agreeing with these ideals. The presentation of Ophelia being a role model for women because it is boring for the audience because it is what is expected of the female characters. Ophelia is presented as subservient in the line ‘I shall obey my Lord’. The use of the direct order, ‘my Lord’, shows that Ophelia understands the social hierarchy and knows that women are above women, while women were seen as inferior and sub-human. The direct order sets Ophelia up as a polite, calm and caring character which means she earns the respect...
and sympathy of the audience yet doen't react from. The use of 'they' clearly defines the submune's and subeminent personality of Ophelia, presenting her from the start to be obeying and placid in her love and action. This therefore causes no con novelty and doen't interest or engage the audience in her Character. The use of the short declarative sentence builds up a clapping tone, making the audience feel that Ophelia isn't happy with the situation she is in, and perhaps suggest that she wishes she could argue against her father. Overall, a feministic play may argue against this weak presentation of Ophelia because if some parts in the play we see Ophelia stand up for herself, showing a strong and dominant side to her personality which challenges the submune's presentation whilst also engaging the audience at the time because it wouldn't have been expected for women to act strong and independent at the time, thus challenging the ideal role of women at the time and making her an interesting character for the audience.

Ophelia's madness results in her death because she becomes so mentally and emotionally unable to handle the pressure of her father's death, the rumour of her madness, and the suicide of her brother. Her actions therefore raise controversy because suicide was viewed as a sin and therefore they shouldn't have needed a funeral yet. Ophelia did so this could have interested the audience as it engraved them and possibly challenged their views of religion and its expectations.

That suicide was a sin, this can be seen in the line 'If she had not been a gentlewoman, she would have been burned at a Christen burial'. The use of the noun 'Christen', clearly defines the religion yet which could have been challenging for the audience in a time of religious unrest and perversion. Also, the use of the noun 'gentlewoman' summarises Ophelia nicely because most of the time Ophelia wasn't mad and was a very kind character; however, the grave diggers have used 'gentlewoman' in a very disgustingly and disparaging tone. suggesting that they disagree with the fact that she's been given a Christen burial, and the grave diggers' opinion may upset the audience; Ophelia and Shan then disapprove at it away. A critic, Keegan, said that by giving Ophelia a Christen burial Shakespeare was very controversial about his ideas of suicide and laughe with that, particularly as Shakespeare also reflects upon ideas of suicide using...
Hamlet’s madness, well. Shakespeare is being controversial here.

result, too, makes Ophelia a more interesting character, and therefore her madness comes across as more surprising, more of a shock to the audience.

possibly making her an even more sympathetic character overall. Furthermore, the repetition of the idea of a ‘madman’ and being ‘drowned’ emphasizes how Ophelia’s character is and behaviour, the madness, and tragedy is unexpected, it makes the play more exciting and create more suspense.

Ophelia also becomes deluded with the idea of Hamlet being in love with her, and this idea may have happened a result of Ophelia’s madness, a result of Hamlet’s madness or a result of both. As Ophelia becomes more involved with Hamlet, we see her become more exciting and interesting as she personally sees his revenge and madness yet remains, we can also suggest that Hamlet causes Ophelia’s madness not only because he killed Polonius but also because he rejects her love.

Hamlet bounces Ophelia’s promiscuity despite proven wrong for Ophelia to tend honey nor decay, which would have been expected due to the ideal role of women at the time. Ophelia’s promiscuity and character are very controversial for the audience, not only because there was an expectation for women to remain pure and innocent and naive but also because it challenges Ophelia’s previous personality traits where we have seen her be stubborn and prideful.

Ophelia’s promiscuity can be seen in the line ‘false is such peril at my face’ where there is a suggestion that on the night that the happened, Ophelia and Hamlet engaged in sexual activity, and that for Ophelia it may have been a moment of madness. The use of the word ‘false’ here suggests Hamlet emphasizes his rejection between the two, his character and shows to us, as an audience that they no longer. The use of ‘false’ also suggests that in Hamlet’s mind Hamlet is acting quite weak around Ophelia, presenting Ophelia as the dominant and superior character in the scene. The sexual imagery from Ophelia is very controversial, and this makes her a confusing character but it makes her interesting for the audience, not only because it was expected but also because it raises questions about female sexuality.

Monahan suggested that Ophelia’s sexuality is what drives Hamlet
Examiner commentary

This is in many ways a good, clear response to the question of Ophelia’s mental state and its appeal to the audience, and the candidate has remained aware of the audience throughout. Ophelia’s submissiveness is well-exemplified with details from the play, including appropriate terminology, and a feminist critical position on this is acknowledged, although not in the sophisticated way required for Level 6. Analysis is developed in many places, such as the gravediggers’ use of ‘gentlewoman’, and context such as attitudes to suicide, is included, but this section is only loosely related to the question. AO5 is well-addressed within the candidate’s own arguments, but generalisations about critical theory (such as feminism) and class discussions could be enhanced with some evidence of detailed wider reading. AO2 is developed in places and less developed in others, for example the statement ‘in some parts of the play we see Ophelia stand up for herself’ is offered without detail. Enough of a good, clear argument is evident to merit a low Level 5 mark.

Exemplar 2

Level 4, 19 marks

2b Ophelia is a character in Hamlet who has been analysed by critics for many years, each from a different perspective. She can be labelled as a feminist icon, a meaningless character, even and many more but one thing that links each portrayal of her is her madness towards the end of the play which is the only time she makes a dramatic impact that leads to her ‘drowning’ death.

Ophelia is first seen as Hamlet’s girlfriend and the daughter of Polonius—trix of Laertes. Her interactions with these three characters present her as a subordinated woman who is oppressed by the male-dominated society she lives in, reflecting the popular view of women’s roles during the 17th Century. Polonius tells her she is “but a green girl” and should “think yourself a baby” which demonstrates how Ophelia—the only woman in the family as we are never told of—her mother is—I” is infantilised.
Exemplar Candidate Work

8

and submissive when she replies "I shall obey" when her father tells her to not see Hamlet - the man she loves. This portrayal of Laertes also tells her that Hamlet is "subject to his birth" meaning he doesn't want her to fail for his lie of love; a critic noted here that "Laertes words are that of feast 'brotherly love' - a 'fair fruit' of his affection and 'manly states'. He then further tells her to 'Fear it, Ophelia, fear of my dear sister' (as to which the possessive pronoun adress "my dear sister" shows how she belongs to him and is not her own person) and when he tells her not to speak of what he told her she replies "my heart is locked and you

The only one that holds the key." This oppressed, submissive, weak portrayal of Ophelia makes her character less admirable and written off as yet another boring character who has no thoughts of her own or free will. Also, the fact that Ophelia immediately tells Polonius what Laertes said to her when she asks makes her more dislikeable as she portrays her as a liar and a person who simply does as she's told even if she doesn't want to without hesitation, thus making her behaviour predictable and therefore an boring uninteresting character.

David Ho Bun's noted that she thought Ophelia was "a meaningless character whose only role is to further the plot of others". This is supported by the little amount of lines Ophelia has and where abouts she appears in the play. We are given no backstory to Ophelia's character whereas we learn that Laertes travels to France to follow his dreams, Polonius is a foolish man but an intelligent politician and even that Horatio, Rosencrantz and Guildenstern are Hamlet's best friends - the latter two from England. The absence of details about Ophelia outside of the scenes she appears in make her character unrealistic, unrealistic and just an extra character there for no purpose. However, in the production starring Benedict Cumberbatch, Ophelia is seen to enjoy photography and play the piano which
Exemplar Candidate Work

AS Level English Literature

they listen to the conversation. As usual, Ophelia obeys and ends up being yet another pawn in Hamlet's "antic disposition" as he realises he is being watched. He tells her "get thee to a nunnery" effectively alienating her and compares her to Gertrude who he is disgusted by, "honest and fair" except for the beauty that is there from the audience's perspective they expect Ophelia to react in an interesting way with pain and anguish for her broken heart but all she says is "A Heavenly powers be near him!" This shows how she is still thinking of others even though she deserves to hurt and be self-pitying, again highlighting her subsequent nature.

Arguably, the interest in Ophelia's character is stemmed from her madness. In the Elizabethan Era, men's madness was seen as intelligence (represented by Hamlet's "anti-disposition" when Polonius says "Though this be madness there is method in it") and women's was viewed as unnatural and often caused by unrequited love. When Gertrude tells Ophelia, "I do hope Hamlet's madness your beautiful looks are the cause of Hamlet's madness" it is ironic as Ophelia is the one that is truly mad but is unrecognised due to Hamlet's "spoilt" madness. This meant that Ophelia's madness seemingly came out of nowhere, which is why this use of anagonisis causes the audience's interest to focus on Ophelia. She hands out "herbs and flowers" and sings fragmented rhymes; in the RSC version starring Rhian Eades. Ophelia is covered in mud and pulls out her hair whilst in the production starring David Tennant she is put in a restraining straight.
Examiner commentary

The candidate responds competently to Ophelia here, although not immediately to her sanity and madness. The essay begins by discussing Ophelia’s relationships with Laertes and Polonius, and whether she is likeable or not, but this is nevertheless competently exemplified and the points made are valid. Quotations such as ‘my heart is locked and you are the only one that holds the key’ are from a modern English version of the play; candidates must study and quote from the original text. Ophelia’s relationship with Hamlet is then explored, and the notion of her being ‘interesting’ or otherwise to the audience is still the focus, although madness and sanity are not. Some alternative views are offered, and a stage production shows straightforward understanding of an alternative portrayal of Ophelia. The final paragraph is far more focused on the question, with straightforward but definite links to AO5, AO3 (Elizabethan views of men’s versus women’s madness), and AO2 (‘fragmented rhymes’), and it is this which justifies a high mark in Level 4.

Exemplar 3

Level 3, 14 marks

The play "Hamlet" is based on the death of King Hamlet and his son, Hamlet, who is meant to be king next, getting revenge on the current King Claudius for murdering his father, King Hamlet. It is typical of the time for children to get revenge on a father’s murder, which may be an example of how Hamlet would be able to be an effective king for taking action on situation. To be able to be an effective king, Hamlet would have to be able to take control of situation and solve them, exactly.
The old King Hamlet had been a respected king and had come back to get Hamlet to get revenge on his murderer so that he could rest. Hamlet agreeing to do this shows how he would be an effective king because it is typical of the time and shows that he is brave and therefore would make an effective king.

The current King Claudius, who was King Hamlet’s brother, is shown to be an effective king because he is able to lie and keep the murder of his brother unknown by the Queen (Gertrude, Claudius’ mother), and from the rest of the country. This shows him being an effective king because he is able to manipulate people and keep control of a situation without causing any attention to it—meaning that he would be able to do the same with situations for the benefit of the country.

The play explores what it takes to be an effective king (when it prevents Hamlet or not being effective. This is shown through his hesitation to react on his revenge through out the play, showing that he wouldn’t be an effective king because he would be too hesitant... a critic (perhaps Dante) labelled Hamlet as a “coward” suggesting that he wouldn’t make an effective ruler. King Hamlet...
make an effective future King. Hamlet had the chance to get revenge on Claudius when Hamlet caught him on his own praying, however Hamlet hesitated and wouldn’t carry out his promise to the ghost because he thought that Claudius would go to “heaven” as he had acted then. This shows that Hamlet wouldn’t be an effective King because he is

resistant and a “coward” when it comes to solving problems and dealing with situations.

However, the audience opinion on the play exploring what it takes to be an effective King may differ. The audience opinion of the play may be that it’s about how Claudius/Hamlet aren’t effective Kings. For example, the play may be based on how Claudius committing murder is an example of why he isn’t an effective King because during the time the play was created, the audience wouldn’t find the murder of a King (Tirodion) as a very shocking and wrong act.

At the end of the play, prior to Hamlet’s death, Hamlet says that “Fortinbras” should be the next “King” showing that in Hamlet’s opinion Fortinbras would be an effective King. This may be because he acted on the death of his father by starting a war, proving that he takes action and deal with situations. The fact that Fortinbras becoming King was Hamlet’s dying wish shows that
Examiner commentary

This response makes an attempt to discuss Hamlet, Claudius and Fortinbras as effective kings, and some reasonable points are made about Hamlet’s brave decision to avenge his father, and Claudius’ ability to manipulate people. Points are offered with little quotation and analysis, although some single-word illustrative quotations appear later on. Historical context is alluded to with the idea that Hamlet’s vengeance is ‘typical of the time’ but this is very generalised. The candidate makes an attempt to incorporate critical views with the assertion from Parkes (not a particularly well-known ‘Hamlet’ critic) that Hamlet is a ‘coward’, Bentley’s (possibly G.E. Bentley) view that the play is really about ‘revenge’, and the idea that the audience may differ in their views. The 2017 question on revenge
seems to have inspired the candidate, who may want to reproduce a previous successful essay here. It is tempting for candidates to take a theme question and argue that the play is not 'about' the theme at all, in order to write more about a favourite theme or idea, but it is crucial to answer the set question directly. Overall, however, enough understanding of the theme within the play is shown to merit a Level 3 mark.
**Measure for Measure**

**Question 3(b)**

(b) ‘Nothing in the play is more unpleasant than Angelo’s hypocrisy.’

How far and in what ways do you agree with this view of the role of Angelo in *Measure for Measure*? [30]

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"Nothing in the play is more unpleasant than Angelo's hypocrisy."

Angelo, one could argue, is to characters in Shakespeare's "Measure for Measure" that the drama and difficulties of the play are centred around. His decisions and code of moral ethics make this play make this prescribed 'problem' play, one of deeply upsetting propositions with regards to the toxicity of power and corruption amongst men, culminating in the inexcusable aspect of his hypocrisy towards religion.

Angelo's decision to "give my formal race to rein" and bargain for Claudio's life in return for sex with Isabella strongly contradicts his public and private nature. This is foamed for and which his name "Angelo" suggests. While giving his "formal race to rein" may conjure sympathy for him due to the aggressive nature of his situation, causing him not being in control of his urges, his ranting and unavailing support of Claudio's execution for impregnating the out of wedlock leaves to believe that Angelo trusts of himself or being about the law, despite his claim that "we must not make a screen of the law".

His subsequent grappling with dilemma he would have...
his hypocrisy involves not just himself. It places Isabella, a woman, in a position of having to respect and obey a law she sincerely doubts. Angelo, in an intensely unpleasant position, is faced with the choice between his duty to the law and his breach of his religious values - more than our duty to our chastity, or our duty to marry Escalus. Pompey prevails. Lucio into deciding whether they should support this new regime of enforcement of law in a city that has been laxly ruled for fourteen decades.

The hypocrisy of Angelo also calls into question how achievable the standard of moral righteousness actually is. Isabella, disgusted at the pair, recognises this greed and fear that it is a "shame to both whose cruel striking kills the faults of his own liking". In Anyiigam, we see a Break free the untheged siamic patterning characteristic of Shakespeare's blank verse which open is amplified with twenty lines by and duality of a situation that end with the rhyme signals to the characters and to audiences that this is a serious discussion worthy of thoughtful contemplation. The use of the word "our" the "his" needed have indeed made serves to emphasise how hypocritical and selfish Angelo is being in disregarding the law where Claudio is being punished. The reality of achieving them fully, payer ethics are needed by critics of Shakespeare's fee. Alex Armitage wrote in his essay "For odd to figure in Shakespeare" in 1997 that Measure for Measure is ultimately "May's failure to live up to the. work is his placed before himself."

Angelo, perhaps, more than any other character recognises this vast human flaw of imperfection right at the beginning of the play. We're looking at a man who is learning not
He might that Volumnia described in his essay is right up by Angelo of "metal", implying he believes he can "chage" - and perhaps he knew of his faults to begin with, and will right up in the intrinsically destructive nature of the ability to control peoples actions, and bend their will to fit his demands. Indeed, to quote Volumnia "he is "imposing" - Angelo with power that we do not only paint a picture of Angelo being reluctant and timid, but also terrifyingly dominant, even his sudden dispossession of Volumnia - "posing" being the stressed segments of the word. Certainly Angelo's temporary reign, this therefore, partakes leans a more sympathetic vision of Angelo as someone who knew his own weaknesses and, indeed, yet have been flattered in front of the public, with a "million eyes stuck upon thee".

On the other hand, Learner, to describe Angelo's absolute, ironclad, unchangeable and denial of power and authority, he very quickly settles into his new role which is when the most hypocrisy arises. While he wishes to sleep with Isabella, he simply, "wonders" of "Does your worship mean the gold and spay all the youth of this city", "geld ad spay" meaning to contrast - highly ironic in considering that Angelo was with a nun, metaphorically contrasted in the venerated order of becoming a nun. At the time of writing, during the reign of James I in 1603, brothels and prostitution were a significant part of everyday life - James had taken an order to licentiously to shut them all down, and was also faced for the execution of playwrights, who plays the disenchanted - this therefore means it melodramatic to have "a leader with such a poor, past perspective view of infidelity and immorality, that all to once make
Examiner commentary

This is an excellent response throughout, showing a particularly detailed understanding of the play and of Angelo. Linguistic analysis is evident from the beginning with the candidate's discussion of 'rein' and its connotations. The argument is fluent, looking first at Angelo's hypocritical acts and then at the effect of them on the audience's perception of morality. Language and structure are again skilfully analysed here, and the evaluation of Angelo's use of metal is skilfully interwoven with a critical view. Alternative readings and a considered argument drive this response, and the candidate selects carefully from wide contextual and critical reading in order to enhance the points they make. Coupled with fluent academic expression and a sharp focus on the question, this makes the response worthy of full marks.

Exemplar 2

Level 4, 18 marks
What is not what makes Angelo a disposable character. Many believe he is based on a Protestant, those who at the time of the play were incredibly strict and pious about their religion.

A penny would say, despite many situations within the play which are thoroughly unpleasant, nothing is more repressing than what Angelo does, or more accurately plans to do. Isabella,

Claudio, a steadfast partner in the marriage and described as a “walking image” of virtuous maiden, pleads for her brother’s life after being begged by Lucio, the traitor for his actions after their first encounter. He does this for her to yield her body to him, committing the same act which landed her brother in prison.

In different adaptations of the play, this particular scene wherein Angelo speaks to Isabella comes off differently. In the 1996 version, both22 scenes are cut. Young, Angelo seems more the interaction uncomfortable, especially as he tries to kiss Isabella and be rather intimate with her. Immediately, with little or no concern for her consent or on the matter. The 1996 adaptation is highly and disturbingly, Angelo is cut as much older than the young and innocent Isabella, and when she refuses him she is dragged across the floor, her mouth covered as she is threatened and thrown like a rag doll out of the room with the command to come again tomorrow or her brother dies.

It can be argued that there are other highly unpleasant parts of the play, especially that in which Isabella and the Duke manipulate
Examiner commentary

This candidate begins competently with a straightforward account of how Angelo is presented to the audience, first appearing as an effective ruler and then having his unpleasant nature unmasked. A generally-developed argument follows, citing the abuse of Isabella as the most unpleasant thing Angelo does, and the candidate’s knowledge of the 1996 production is useful here. The response then wanders from the question, still tackling the ‘Angelo’s hypocrisy is the most unpleasant…’ part of the task, but ignoring the second part of the question which requires the whole response to focus on the candidate’s reading of Angelo. AO2 in this essay takes the form of some integrated quotations and inference from them, but terminology is less apparent. AO3 is competent where it appears; although the word ‘Protestant’ has been used in place of ‘Puritan’, the candidate has grasped the relevant concept.
Richard III

Question 4(a)

(a) ‘Family ties count for nothing in the world of Richard III.’

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

Exemplar 1

Level 5, 25 marks

Throughout the play, Shakespeare undermines the meaning of family ties through betrayal and disloyalty. Indeed, it is not only Richard who this applies to, but the vast majority of the characters seem to disregard their blood and family.

Richard is presented as a power hungry, gluttonous figure who will switely disregard any family ties in order to achieve power. This is seen at the beginning of the play as Richard sends for the death of his brother, George Duke of Clarence. Clarence shows mainly with his brother in family ties and plagues with the murderers that Richard would *reward you* more for his life, when it was Richard who sent them. This highlights Richard’s evil and lack of care for family ties, it is further emphasised in the Al Pacino film version as George Duke of Clarence is dressed all in white to highlight his innocence and purity; consequently making Richard’s actions more diabolical. Furthermore, Richard, who was described as Henry Cunningham as a ‘sinister... calculated villain’, shows his villainous ways in his regicide against his other brother, King Edward. With Richard’s lust to become king, Henry further disregards his brother and attempts to him to die from guilt after the murder of his younger brother George. Richard is successful in this, and is further presented as a machiavellian villain who committed regicide, and as the king is God’s divinely chosen leader on Earth, this is a truly evil sin.
Moreover, family ties in the play between Richard and his wife Anne are portrayed to mean nothing to the villainous protagonist. During the scene where Richard expresses his love for Lady Anne he uses his superior manipulation skills even risking his life by saying, ‘take up the sword again, or take up me.’ The stichomythia between the two characters builds a false sense of sexual tension, and Richard further appears loving as his ring ‘encompass[es] thy finger’. However, immediately after Anne gives in to the ‘foul deed’, Richard admits he ‘will have her, but they will not keep her long.’ The alliteration on or the sort ‘f’ gives a sinister tone and reiterates Richard as an evil character who disregards all family ties. His uxoricide against his wife, Lady Anne is also mirrored by Anne’s view on Richard as she hates him so much she says that any man who says ‘God save the Queen’ is damned.

Additionally, family ties appear to count for nothing in Richard III as Richard showed insurmountable desires in his niece, Elizabeth. In trying to convince her mother, his sister-in-law, to help him woo her niece, Shakespeare includes foul, revolting imagery to highlight Richard’s evil and the lack of respect for family. Queen Elizabeth says that Richard must bring her ‘two bloody hearts’ representing that of the princes, Edward and Richard, whom Richard also murdered.

This ‘proverb B’ in ‘bloody’ emphasises the contempt Elizabeth has for Richard and the bitterness in her voice at the prospect of him marrying her daughter. More repulsive imagery is created as Richard describes his ‘spicery’ in his niece’s womb. This blatant incestuous imagery further shows off Richard as ‘English most controversial monarch’ as described by
Examiner commentary

This response is good, clear and developed throughout, with a secure understanding of the theme of family loyalty in several parts of the play. The response begins with Richard’s betrayal of Clarence, and includes secure references to a critic and a film production. The paragraph then demonstrates analytical skill in the section on Lady Anne, in which well-chosen, integrated quotations and appropriate terminology are used to develop the point. The candidate’s knowledge of Elizabethan beliefs about dreams, and a glancing reference to the Wars of the Roses, address AO3, but the rich contextual background of ‘Richard III’ is not explored as thoroughly as it might be in a Level 6 response. Critical views are well-integrated, but not always skilfully addressed; Cunningham’s description of England’s most controversial monarch is the view of a historian rather than a critique of the play. Ultimately, however, the detailed linguistic analysis and considered argument in this answer justify the top of Level 5.
4 a In Shakespeare’s ‘Richard III’, he explores the idea of family and the importance and lack of importance of it throughout the play. Shakespeare initially uses the character of Richard III to show the lack of importance of family but uses other characters such as the Duchess and Clarence to show the loyalty that the other characters have and also to show their realization that Richard III doesn’t care about family ties. Shakespeare does this to emphasize the idea of Richard III being a villain as that fits with the Tudor view of the Plantagenet dynasty at the time. So, to an extent, the view that family ties can’t for nothing in Shakespeare uses them the world of Richard III can be supported when looking at the character of Richard. Family ties also become less important than for other characters when they are dealing with Richard.

Shakespeare uses the character of Richard III to show that family ties can’t for nothing. This can be seen as Richard is “determined to prove a villain”. The use of the adjective “determined” shows can be used to show that Richard doesn’t care about family ties as it strongly suggest that Richard is willing to do anything that it takes in order for him to get what he wants and what he wants is to “prove” that he can be a “villain”. The use of the noun “villain” comes being evil and against everyone, the protagonist in life. So, for Richard to truly become this character he must go against everyone and everything including his family. Benedict Lumbarbatch accurately portrays this villainous side to Richard and his determination to do what it takes. He does this through the chess scene of his interpretation...
Exemplar Candidate Work

of Richard III and this encourages the view of Richard as a master manipulator who does what it takes for him to get what he wants. Furthermore, in this interpretation, it is clear that Richard has no loyalty to his family, especially in the scenes with the young princes as Richard plans their downfall after pretending to be kindly with them. This strongly supports the view that family ties count for nothing in Richard III as even the most innocent and undeserving of family members are plotted against and used as pawns in Richard’s game. Shakespeare does this as he wanted to highlight the idea that Richard III was an evil king so that he can paint a negative portrait and support the already biased view in history which is that the Plantagenet dynasty is one of evil and one that shouldn’t have been trusted. So, for Shakespeare to show family ties as unimportant it emphasises the aim of writing the play as a piece of Tudor propaganda.

Similarly, Shakespeare also presents family ties as being losing their importance through the character of the Duchess in the play. At first, Shakespeare presents the Duchess to be a slightly imperious character, but with Richard’s lack of care of family ties increasing, Shakespeare presents the Duchess as being growing more and more impatient with Richard III. This can be seen after the death of the princes and the Duchess exclaiming at Richard that he “Cannot on earth” to make the earth her “hell!”. The use of this exclamation shows the Duchess’ lack of care for Richard as it suggests that she no longer has any care for him and this is strong especially considering that she is his mother. Furthermore, the use of religious language of “hell” strongly suggest that Richard III has caused more harm to his mother than good. Shakespeare uses this to
Exemplar Candidate Work

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Shakespeare mainly uses the women in the play to send a message about family and morality as it is mainly the women that are seen growing and mourning our loved ones. Such as Lady Anne mourning the loss of her first husband and father-in-law, as well as Elizabeth and the Duchess mourning the loss of the Princes. However, the character that links all of these deaths are Richard, so Shakespeare makes Richard the centre of the family to ultimately send the message that family ties aren’t important and it is Richard who saves all of these ties. In the Lawrence Olivier interpretation of Richard III it should be noted that 45% of the women’s lines were cut and the emphasis on Richard’s actions was increased. So, just as Shakespeare, present family ties as unimportant in the play. Olivier cuts lines from the characters who most show the bond in a family. This then reinforces the idea that family ties count for nothing in the world of Richard III and supports the idea of Richard as a bad and evil who which is the idea of Richard that Shakespeare’s audience also would’ve had. Shakespeare’s interpretation of presenting Richard as a Machiavellian villain would’ve been informed through Richard’s lack of care about family.

To conclude, it can be strongly argued that family ties can’t for nothing in the world of Richard III and this is supported by Richard’s determinate to be a villain and also through the rest of the characters losing patience with Richard. Interpretations of the play also encourage this idea as they place
Examiner commentary

A fully competent response, with a focus throughout on family ties and a range of ideas from across the play. Relevant references are made to the context of the Tudor bias against the Plantagenet dynasty, and the candidate competently addresses Benedict Cumberbatch’s portrayal of a ‘manipulative’ Richard, although this evaluation is not developed. Female characters are an area of interest, and the candidate shows competent understanding of how ties are formed and broken across the play. The analysis of the Duchess’ speech, using integrated quotations, and the specific understanding of Laurence Olivier’s production, show generally developed engagement, justifying a mark at the top of Level 4. There are some opportunities for further development, which may have pushed the answer into the next level.
The Tempest

Questions 5(a) and (b)

5 The Tempest

Either

(a) ‘The Tempest celebrates the power and value of education.’

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

Or

(b) ‘Nothing more than a pack of violent and selfish drunks.’

How far and in what ways do you agree with this view of the roles of Caliban, Stephano and Trinculo in The Tempest? [30]

Exemplar 1

Level 6, 26 marks

| The roles and narrative surrounding Caliban, Stephano and Trinculo provide a comic relief from the issues of the main plot by being 'a pack of violent and selfish drunks'. Caliban uses violent imagery when plotting revenge. Stephano manipulates Caliban to perceive him as king; however, it can be argued that Caliban has a more intellectual side. Caliban can be viewed as a 'violent and selfish'. Caliban reinforces the logs, which are a symbol of oppression, as a tool of rebellion. 'With a log/prick his skull'. The use of 'prick' 'b' sounds expresses his violent attitude towards Prospero and emphasizes his desire for revenge. Contextually, this links to Bacon's 'Of Revenge' where he said that revenge is a kind of 'wild justice'. This, therefore, presents Caliban as taking justice into his own hands. Caliban also tries to justify his revenge as he is 'subject to a tyrant'. This explores a more |
Vulnerable Caliban; however, next to this use of violent imagery disrupts that sense of pity the audience may feel towards Prospero.

In the Sam Mendes’ RSC production Caliban enters from a cell and Prospero forces him back into it at the end. This, arguably, connotes that Caliban is at the mercy of Prospero’s ‘punitive control’. Shakespeare could, arguably, be exploring the effects of usurpation and ‘political legitimacy’ (as one critic argued) as a way to justify Caliban’s violent actions. Therefore, Shakespeare presents Caliban as violent.

Furthermore, Shakespeare presents the characters as a pack of ‘selfish drunks’. As Stephano begins to manipulate Caliban he demands he ‘swear by the bottle’ to prove his loyalty. The lexical choice ‘swear’ connotes something of a sense of legitimacy and true intentions; however, Stephano just wants to ‘tame him’. This presents them as selfish as they are exploiting Caliban for their own benefit—perhaps in order to gain status or money. This links contextually to the poor treatment of Native people by colonisers—they viewed them as savages and animals and used to alcohol to manipulate them. By rejecting this in The Tempest, Shakespeare can be seen as criticizing the selfish behaviour towards Native people. Moreover, their selfishness is further expressed when they become distracted by clothes: ‘O king...

Stephano... look what a wardrobe here is for thee’. By become fixated by the clothes, Stephano and Trinculo are presented as being
materialistic rather than staying true to their word and helping Caliban. Also, the idea of ‘King Stephano’ seems ridiculous and contemporary audiences would have been shocked at the inversion of The Great Chain of Being. This stated that God has appointed a specific king and to go against them would be to go against God. Therefore, Shakespeare could be mocking the notion of social mobility as Stephano has gone from a butler to a king. This also presents him as selfish for a better position in society.

Finally, Caliban could be viewed as intellectual rather than a ‘violent and selfish’ drunk. Caliban wants to show Stephano and Trinculo ‘all the qualities o’ th’ isle’. The plural ‘qualities’ expresses his appreciation for nature and beauty of this island. Furthermore, he expresses rain as ‘riches’ which connotes a sense of contentment and gratefulness for the simple things in juxtaposition to the greedy and materialistic Europeans. One critic argued that Caliban has ‘the simplicity of a child’. This exposes a more naive side to Caliban who is not selfish or violent.

But not yet knowing the true realities of the world. This is embodied in Stephano and Trinculo. Furthermore, Caliban shows his acceptance by his desire to ‘seek for grace’—connecting his changed behaviour and reformed character. The noun ‘grace’ suggests his acknowledgement of the Great Chain of Being and his new-found understanding that he is below Prospero. This firmly arguably presents him as not being violent and selfish.
Examiner commentary

This response addresses all aspects of the question in a secure, clear manner and includes some analysis of detail which is skilful enough to push Level 6. Caliban’s speech and imagery is linked very well to contemporary ideas (Bacon’s ‘Of Revenge’), and the RSC production is used to develop the point further. The candidate’s own alternative readings are evident in phrases such as ‘a more vulnerable Caliban’. AO3 and AO5 are interwoven holistically, for example ‘Shakespeare could be mocking the notion of social mobility’, although use of critics is a little general for a secure Level 6 mark, and the critical quotation ‘the simplicity of a child’ misquotes Coleridge’s description of Ariel. Secure references to the Great Chain of Being and European colonialism are evident. The analysis of lexical choices such as ‘swear’ and ‘riches’ shows enough detailed understanding of the writer’s craft to place the answer on the Level 5/6 borderline.

Exemplar 2

Overall, Shakespeare expresses Stephano and Trinculo as ‘selfish drunks’ who seem fixated on material things and gaining status. Furthermore Caliban’s transformation from violent savage to noble savage supports the fact that The Tempest is arguably ‘an aborted revenge tragedy’. 

**Level 4, 16 marks**

**Q5 A**

The Tempest can arguably be seen to celebrate the power and value of education. During the Tempest, we see Prospero’s reliance on his magic. Education must be taught mutually, whilst neglecting his education we also see Miranda’s lack of education shown through her naivety. Prospero is omniously extremely educated in the form of his magic. The importance of this is shown explicitly within the play, especially when he says ‘volume 1 prize above my authority’. The use of the phrase ‘prize above’ suggests the importance. ‘Prize’ is a word we associate with winning and取得, by saying this it suggests that Prospero saw his magic and his education as a competition, and his magic and education are never used for the good of others. The use of no work ‘above’ could suggest relating to his professional status and could also suggest that he owns his education over being king. Another way that education is seen as powerful and valuable is by the use of the word ‘can’. When talking of his magic, Prospero...
much more important, where it was not important
for women to have an education as now the purpose
was to bear children. Therefore to a modern audience,
the lack of education was unusual. Miranda and
women of her time would not have been unusual.
Miranda's lack of education was
shown through her naivety. We must see
where she says to her father: 'you talk sir, could you
dearly'. Obviously we know that there is no cure for
'dearly', however Miranda's lack of education meant
that she was more likely to not know this. However the
use of 'sir' suggests a community towards her father
suggesting that although not great, she had some
degree of education. Most likely taught
by her mother, as we know that she had never seen
anyone put her career nor her meeting Ferdinand,
and therefore did not go to a school. Another way that
her education comes is when talking to Ferdinand,
saying that if he should 'deny her', she shall be
his 'slave'. This shows Miranda's lack of education
in her form of her own independence. It is obvious
that she has no independence, relying on people around her, showing her lack of male education
in this context. However Miranda's lack of education
perhaps does 'encourage' or 'cause' some values or
'security' as it shows how a lack of education
can lead to dependence and lack of knowledge
about everything around, even areas and values that
come naturally to us.
One critic argued that Ariel possessed a ‘childlike simplicity’, within the text. This could perhaps argue the lack of education that he has, especially to him to be deemed as childlike. The word ‘innocence’ associated with lack of experience and ultimately a appearance of other, which is not only seen through Prospero and their relationship, but also Prosper and Miranda.

In conclusion, the Tempest does explore the power and value of education. Although there is both lack of education and good education, may eventually lead to showing us no importance of being well educated, whereas it is through Prospero’s knowledge of Miranda’s lack of knowledge.
Twelfth Night

Question 6(a)

(a) ‘The so-called happy ending of Twelfth Night leaves out many characters: Malvolio, Antonio, Sir Andrew.’

How far and in what ways do you agree with this view of the ending of Twelfth Night? [30]

Exemplar 1

Level 4, 19 marks

| 6 | Throughout Twelfth Night, Shakespeare presents Sir Toby as a hedonistic character that enjoys indulging in Sir Andrew’s money, with Maria’s company. Sir Toby is initially presented as critics would say such as Lewis could say ‘heartless’ as he describes Olivia’s plan to mourn over her dead brother ‘til seven summers past’ as a ‘plague’. This automatically gives the audience a negative perception of Sir Toby as this is his opening line. Here he largely contrasts Orsino’s opening where the lyrical cadence of ‘If music be the food of love, play on’, instantly romantises Orsino’s character and immediately prompts critics such as Hebron to describe Orsino as a ‘Patronymic lover’. Shakespeare presents Sir Toby as Sir Andrew’s puppeteer,through Sir Toby encouraging him to do different actions to embarrass Sir Andrew. Like make him dance and jump around ‘Ha, higher!’ This exclamatory phrase suggests his large control over Sir Andrew as he shouts his |
demands. For Shakespeare’s audience it is clear throughout the play of Sir Andrew’s stupidity as he copies other characters’ phrases and confuses his words. An example of this is when he is trying to support Sir Toby and describes Cesario as the ‘devil incarnate’, the malapropism in the phrase suggests to the more socially aware intellectuals in Shakespeare’s audience of Sir Andrew’s lack of intelligence. Sir Toby is seen to use Sir Andrew’s lack of intelligence against him as he befriends Sir Andrew to gain access to his ‘three thousand ducats, a year’. We know this is a false friendship as at the end of the play Sir Toby lashes out at Sir Andrew calling him an ‘Ass-head’ among other things. This further suggests to Shakespeare’s audience of his false and hedonistic features.

Sir Toby, however, acts differently towards Maria whom he regularlyrixunues as a sign of compassion for her, ‘my metal of India’. Through Maria the audience see’s a different side to Sir Toby as witty exchanges between the pair encourage positive emotions from the audience to him. However, when Maria attempts to chastise Sir Toby ‘all this quaffing and drinking will undo you’, he ignores this and continues to drink. We here he puts pleasure above the person whom he supposedly cares for’s advice. We see
Examiner commentary

This candidate responds to the question in a straightforward way by broadly agreeing that Sir Toby does care more for pleasure than for people, but occasionally they seem more keen to answer a different question. The essay opens with a competent point about Sir Toby's first appearance on stage, supported with quotations and a critical view. However, the reference to Orsino provides more analysis of his character than it does of Sir Toby's. The candidate displays a range of linguistic terminology ('exclamatory phrase'; 'malapropism') and shows generally-developed understanding of several aspects of Sir Toby's character, such as his relationships with Sir Andrew and Maria. These paragraphs are driven by narrative and inference, but the integrated quotations do address AO2 consistently. Although the response is strong enough to reach the higher end of Level 4, alternative critical readings and contextual links are only generally addressed, and if developed might have pushed the response into Level 5, especially if combined with better focus on the question at the beginning.
Section 2 – Poetry pre-1900

The Merchant’s Prologue and Tale

Question 7

7 Geoffrey Chaucer: The Merchant’s Prologue and Tale

Discuss Chaucer’s portrayal of the Merchant’s view of marriage in the following extract from The Merchant’s Tale.

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

Exemplar 1

Level 5, 25 marks

Exemplar 1

Throughout the Merchant’s tale, Chaucer portrays the Merchant’s view on marriage as extremely ambiguous as the conflict between marriage and not marrying is one of the central themes of the tale.

In this extract, Chaucer presents the merchant as having a positive view on marriage, however there are undertones of sarcasm and irony in the extract when the merchant describes marriage as ‘his paradise’ this evokes doubt and question in the audience as, at the time heaven was considered as paradise and it was considered blasphemous to refer to anything else as ‘paradise’. Consequently, Chaucer could be being ironic in his description of marriage in this extract as he is looking to undermine this genre or high romance created and subtly mock the Merchant’s words on marriage. Additionally, the religious reference of Adam and Eve further conveys a skewed interpretation on the ‘great sacrament’ or marriage. The Merchant refers to God sending ‘holy unto’ Adam by sending Eve, however this could refer to temptation and relate to the forbidden
Exemplar Candidate Work

Exemplar Candidate Work

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| Fruit in the garden of Eden. This would compare marriage with temptation and evil, which is clear in Januarie’s case as he is tempted by the beauty and physical attraction of young women. Additionally, this extract is undermined by chance.

Throughout the rest of the Merchant’s tale, as he undermines marriage and presents women as bound to cheat on or make life for their husband unbearable. Indeed, in the 14th century, there were punishments for women who spoke too much and they had to wear a mask over their mouth in public. In the prologue, the Merchant claims that he doesn’t want to talk about his own marriage as it brings him too much pain to think about it, undermining what he later says in this extract about two ’blisse’ or married life. Moreover, throughout the tale, he presents ‘gentil May’ as a symbol for all wives and shows them to be unfaithful as May ’hastily’ took the note of durnage and ‘twisteth’ his hand, ’hastily’ as sexual connotations and presents May as a lustful, sex-driven woman, which was common for 14th-century belief that women were very defunct and hunted for sex all the time. This stereotype is highlighted in the wife of Bath’s tale, as the wife of Bath is looking for her sixth husband as all the previous five had been sexually overworked. This once more suggests that Chaucer is ironic in his positive description of marriage in this extract as in reality women are unfaithful due to a large sexual appetite.

On the other hand, this extract does talk about the true positives of marriage. The Merchant refers to marriage as a ‘ful greet sacrament’, which it was. Marriage resembled the unity... |
Examiner commentary

A fully secure response to the poem, which develops points throughout in order to show a clear understanding of the Merchant's view of marriage. The response covers the layers of meaning in the tone of the extract, which are well-exemplified and linked closely with Januarie's experiences later in the tale. Understanding of the presentation of women across the tale, and even in 'The Wife of Bath's Tale' and 'The Franklin's Tale', is consistent and clear, and contributes well to the argument. The candidate links context to the argument in the form of 14th-century views of women, and the high romance and fabliau genres, and always makes connections securely and clearly. The integration of quotations adds to the fluency of the response, although meaning tends to be inferred from quotations more often than from analysis of language and structure itself. This might have helped the candidate to achieve Level 6, especially if the analysis had focused more consistently on the main passage.
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<td>7.</td>
<td>Prior to the extract, the Merchant's prologue informs us of his initial misogynistic views that he has formed from having a wife, whom he believes is 'the worst that may be'. Therefore, we know that the extract is a sarcastic view that many unmarried men, such as January, when thinking of getting married 'day to day', would have. The extract begins with the Merchant describing marriage as a 'foul great sacrament'; this contextually was correct as in the eyes of the Merchant's audience, the pilgrims. Many of them would know that marriage was one of the sacraments of the Church; so he uses this to engage his audience. The Merchant then continues by talking about how for Adam &amp; God 'made him Eve'. This once again involves the Merchant's audience as they would all know the tale of Adam and Eve, so it allows them to engage more with the Merchant's tale, which is what he would have wanted as he is trying to win the tale competition against the other pilgrims. He describes having a wife to be 'peradis' and this is reflected by January in the poem who initially is worried that he can't have 'perfitte blisses two', by this he means that he cannot have a wife and still go to heaven. The Merchant...</td>
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further corroborates this idea, as he describes wife wives to be 'buscom and so vertuous', however we know that he doesn't actually believe this because in his prologue he describes his wife's 'curseousse'. The idea of a virtuous and obedient wife could represent Griselda, who is from the previous pilgrim's tale who follows all orders from her husband and makes great sacrifices for him. Similarly we initially see the same characteristics from May in the Merchant's tale as 'she obeyeth, whether hire life or loathe'. However, later in the poem we see that May breaks free from this role initially set up by the Merchant as she begins to lie to her husband, 'she faynd... and towe secretly takes control of an affair with January's 'gentil squire', Domyan. She is seen to initiate the consummation of their affair as 'O! Domyan she signed', and to the Chaucer and the Merchant's audience it is clear that May is not as 'blisse' as the Merchant initially values out. He now continues to describe a married man as 'murye' and 'vertuous', which can be seen by January sooner after his wedding night when 'he sang ful loude and cheere', as he was ecstatic with his newly marriage consumptions. However, when he goes blind he worries about the May not being loyed, as he was warned by Justinas 'i warne you', that even
the youngest of men struggle to retain
a wife and as a result of this,
January had none on hire always.
As a response to this blindness, May
began to write to Damyan and
sign a sign, which results in Damyan
having an illicit relationship, in his throng.
But, Pluto gaf again his sight which
allowed January to witness the affair
and lead him to give of a cry. 
May’s deception completely contrasts the
Merchant in the given extract. He may
not be deceived and the deception is made
worse by Pluto’s wife, Proesperina giving

May ‘suffisant answer’ to excuse her-
self from the affair; the excuse being
‘I did it in full good entente’, which
connotes the further contrast to the
extracts, but agrees with the Merchant’s
prologue, where he believe marriage
is a ‘snare’ and clearly represents
his misogynistic views that women deceive
and earn’t. Marriage isn’t what you initially
think it will be like.
The sarcasm of ‘Thanken his God that
him hath sent a wyf’ is undermined
by the casual cadence of the iambic
gent pentameter, and could be seen
to be a double entendre as without
a wife, January may not have
had recompense for despended my bodily
foolish so would not have got into
heaven. However, January connotes the
idea of religion, which was very important
when the P in Chaucer’s time, when
he believes that since he is on his
Examiner commentary

This is a fully competent response with some elements of good secure analysis. The candidate begins by showing understanding of the layers of meaning presented before and within the extract, and this section shows understanding of context in terms of ideas from the Bible and the Church which were familiar to Chaucer’s audience. The candidate integrates quotations well into the following argument, although they somewhat overlook the opportunity to analyse language with terminology. The middle section of the response is more narrative, albeit with competent quotation and inference related to the question, and then some better language analysis appears (‘undermined by the casual cadence of the iambic pentameter’). Overall the understanding shown is just beyond competent, and there is evidence of good secure analytical skill. If demonstrated more thoroughly, this may have lifted the response higher in Level 5.
In Chaucer's 'The Merchant's Tale', he presents the idea of marriage as a debate and uses various characters to present these different views on marriage. Chaucer portrays the Merchant’s view of marriage as sexist and unreliable throughout the poem and more notably in the extract. Chaucer uses irony to show that the Merchant has a negative view on marriage. So Chaucer also makes it clear that he doesn't agree with the views of the Merchant and throughout the poem Chaucer indicates and satirises the views of marriage that are held by the Merchant.

Chaucer portrays the Merchant's view of marriage as sexist. Chaucer does this by using irony and religious references to reinforce the Merchant's biased views. This can be seen when the Merchant refers to men as being "bely-naked". Chaucer uses this adjective to show that the Merchant feels as though men are vulnerable and need to be protected from women and their wives who take 'advantage' of them. Chaucer uses this religious reference as the Merchant uses "bely-naked" to describe Adam. By Chaucer doing this it creates irony as the Merchant feels that making religious claims will strengthen his views especially since he is telling this to the other pilgrims on the pilgrimage. So the ironic tone is created by the Merchant pretending to be religious when in reality he is probably just on this pilgrimage to do business. Furthermore, more irony is created as Chaucer makes it known earlier on in the poem that the Merchant has only been married for two months. So this may further reinforce the fact that Chaucer presents the Merchant’s view on marriage as sexist because he hasn't given enough time yet for him to love his wife. Chaucer also uses this to bring up how in the Medieval era, people didn't really marry for love, instead
they were more likely to marry for power and status and the merchant class was keen for doing that. So, later on in the poem, Chaucer voices his own views through the character of Justice, and Chaucer uses personification to emphasise this. As the Merchant's Tale is essentially a marriage debate, Chaucer uses the layers of narrative to voice different opinions. To voice his own opinion, Chaucer uses "Justice" to present a more neutral and fair view of marriage. "Justice" means just or fair and the view that he presents are much closer to Chaucer's actual view of marriage. Notably, Justice makes it clear that we should not marry in "haste" and this contrasts with the Merchant and essentially makes the Merchant's sexist view on marriage look ridiculous.

Likewise, Chaucer also uses the Merchant's sexist view to also present parody the Merchant's sexist view of marriage as unreliable and untrustworthy. Chaucer does this by creating irony when the Merchant describes wives as being "proud" and "vexatious". This creates irony as the audience knows that the Merchant doesn't really feel this way about women and marriage. The use of the noun "pride" suggests happiness and something that is looked forward to. To this follow it up with "vexatious" suggests that there is something base and good about women. However, the knowledge that this isn't really how the merchant feels about marriage brings back when the audience realises that this isn't actually how the Merchant feels. So, many Chaucer uses this irony to emphasise the fact that the Merchant holds rather unreliable and untrustworthy views on marriage as the audience would've been shown the Merchant's real views on marriage in the prologue, "there's. In the Merchant's prologue, the Merchant states with saying "weady and would wait". Chaucer does this to show that the Merchant really feels about marriage and the Merchant's true feeling are that marriage causes him a
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lot of pain and he also has a biased and sexist view of women. So, by Chaucer portraying the Merchant's view of marriage, it sets up the ironic tone for the rest of the poem. Chaucer even uses this to satirize the Merchant's views on marriage later on in the poem when the Merchant calls upon Theophrastus to validate his views. This becomes comical as Theophrastus is a celibate monk who was avoidant and ideas on women that were negative despite having never been with a woman. So, this further shows how unreliable the views of the Merchant are as he has only been with his wife for two months so he wouldn't have even had a real experience of marriage yet. Therefore, this reinforces the fact that Chaucer is portraying the Merchant's views on marriage as unreliable as the middle-class was already hated and disliked in the medieval era. Many people didn't like Merchants because of the way that they made their money and society generally thought that they were sneaky and not to be trusted. So, by Chaucer portraying the Merchant's views of marriage as unreliable and uninteresting, it suggests the view that may would be held of Merchant's at the time and Chaucer's audience would've been aware of that.

To conclude, Chaucer portrays the Merchant as unreliable and uninteresting and this also explains why the Merchant also has sexist views of women and marriage. Chaucer uses the layer of narrative to incorporate different views of marriage and uses other views to make the Merchant views appear ridiculous and comical. Chaucer makes it clear that the Merchant is not a character that the audience is meant to agree with and calls upon Stereotypes and Medieval view of Merchants to support this.
Examiner commentary

This response begins by acknowledging the difference between Chaucer’s view of marriage and the Merchant’s, and continues with a competent, generally-developed point about the inherent sexism in the telling of the story of Adam and Eve. However, this is just one example of links to other parts of the poem which are better-developed and analysed than the main passage. This candidate seems to have competent, or even better, understanding of Chaucer’s concerns and of the presentation of marriage in the tale as a whole, and they competently link context to the parts of the tale they deal with, but a lack of developed engagement with the passage means that this response fits the criteria for low Level 4.
Paradise Lost Books 9 and 10

Question 8

8  John Milton: Paradise Lost, Books 9 & 10

Discuss Milton’s portrayal of Death in this extract from Paradise Lost, Book 10.

In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find this extract characteristic of Paradise Lost, Books 9 and 10. [30]

Exemplar 1  Level 6, 30 marks

In this extract, Milton portrays Death as female and

weak, with the power to lead down to hell, prayers

easy for those who have betrayed the world of the
divine. He achieves this by the extended use of

metaphor, poetic fallacy, allusion, and the critical

word and poetic techniques such as assonance and

enjambment.

The way in which Milton achieves this portrayal of death is through the adjective he uses to describe

dead - the “meagre” in the opening line, dismaying the

imagery, power of Death to control, and which also

establishing symmetry of the presentation of the character,

policy responsible, obliging them qualified - meaning to

read the theme. It is Milton we are really interested

to dehumanise the hero, the man who said Milton's

own political and religious beliefs while they especially

powerfully in “Paradise Lost” - being a devout Republican

Presbyterian, Milton believed in the defect of the

morality and against the historical notion of religion.

instead, clearly to focus on man’s own and personal

relationship with God, and our in immense amount of

corrupt bishops. Here, it is clear that Milton is trying

to convey the nature of death. Death is not just

leading in a journey, "I shall not lag behind", ever
"The way", but not leading in a way that it is.
only acceptable of God’s leadership. To “stay behind” is indicative of being lazy and unmotivated, implying that Death is only cited and anticipated even with regards to Hell and the punishment of other pains if him in an entirely solid or slimy, or in a stygian sea, makes the reader associated to depict nature of the water.

Moreover, the extended use of pathetic fallacy to describe the trouble across the feet and down into Hell “what they met solid or slimy, et in stygiis præter merces” makes the reader associated to depict nature of the water

and the degrees asked that lead to being sent to Hell. The sublimation of “solid or slimy” also implies a hasty, and unpleasant characteristic of the border only-then

appealing upon Death that it is this unsafe to be avoided. Additionally, the inhuman, as the end of “et in stygiis præter merces” leaves no time for the reader to think carefully about what has happened, accelerating the pace of the poem. The for Heaven to quickly expect and Death’s description of war to punish his own audience for an extended period of exposure to Jenny—so different of Death. There, Death is being moved towards simply to become part of Hell; indirect, reminiscent of the action that called Eden and made Hell a virtue and degrees upon for mankind— the lady of the apple. The word “et” is closely associated with “hell” that it rests upon in Adam and Eve for disobeying their lord and harming humanity forever. Perhaps this is Milth longing to his audience. of the degree of disobedience. So can Jenny and say the heart of Hell leads to reason of the two polar minds. blest by adverse.

his statement similar being representative of to the polar opposition of Satan and Eve, being tempted and deceptive; a negative adjective. The verb “blest” also best connects of being freed to “call” the recipient of Eve being freed, cursed or punished by Satan to keep him out of revenge by taking the apple in the garden of Eden.
Additionally, Death is said to be riding on the
“Carin” fla, alluding to Carin, the Roman god,
which are back to the human innocent need to be

The passage begins with the quote, “bittle, classical epics in order to emphasize the
strength of this 17th-century epic.” At the beginning
of Book 9, Milton emphasizes that his epic is
not only by more than the war of
Stev Achille and at stranger than Neptune or
Juno or, is described by beating
Cerere, for me that Death rid you— a master
in duty. Additionally, Milton utilizes juxtaposition
to elucidate how without Death’s descent is—
“now the forming, deep, high called... innocent of
this new faceless world.” “Forming” and “deep”
inherently contradict one another— while form implies
light and weight, “deep” denotes the strength and power
of time. This could be Milton discussing the power
authority of death. He is first described as a
“shadow” or shadow following the implications of
“forming in the worthlessness and ineffectual nature—
while also representing the attempts of death to be
autocentric seen by the use of replication. It only
a creature worthy of replication as real, at Milton,
would be God leaving Death to be “as pleasant,
inicked out of the only the leader of any
erly just in Hell, and not only into
Hell— God.”

Examiner commentary

This is an excellent response which begins with detailed focus on language, and skillfully interweaves references to Milton’s religious beliefs and his intended audience, while also examining the layers of his presentation of Death. The candidate provides complex views of Death, for example that he is ‘only riled and anticipatory with regards to hell and the punishment of others’. A detailed analysis of Milton’s personification, sibilance and enjambment follows, demonstrating an excellent grasp of the linguistic effects of the poetry. Phrases such as ‘moreover’ and ‘while also’ help the candidate to keep up a developed analysis of the passage, adding several layers to every point. The response integrates detailed examples and links to the Bible in impressive detail, always keeping up a fluent argument and focus on the task. The link to the beginning of Book 9 is similarly detailed, using terminology accurately and frequently. Overall, this is a consistently detailed and developed response to the passage within the whole poem, addressing all the AOs very well.
The excerpt falls towards the beginning of the middle of Book 10 in Paradise lost and describes the entrance of crossing through the duty opened Gates of Hell of Sin and Death in the post-lapsonian recondite state of ‘God’s creation’. 

Here, Milton uses the lexical set “strong...leads...leading” to show the dominance Sin and Death now feel they have which also contradicts the notion that God is the “most powerful”, “Almighty” that is presented through the entirety of Milton’s epic poem. There is also a lexical set of destruction “carnage, prey innumerable...taste the savour of death...” used that Milton writes in Death’s speech which highlights the monstrous and inhuman soul that he possesses, emphasising the truly evil intensity of sin. Intensity, that Adam and Eve have brought into the world when they ate the fruit from the Tree of Knowledge at the end of Book 9. The silent-sibilant alliteration “sniffed the smell” has an aesthetic quality that links to this hissing of snakes over the animal that Satan transformed into to tempt Eve in Book 9 and also references the punishment God gives in Book 10 to the angels who fell with Satan by turning them all into snakes. The constant use of battle imagery “battle”, “field”, “army”, “encamped” and the description “ravenous foes” emphasise how Death’s purpose is to cause complete destruction and forewarns the destruction yet to come with God’s punishment and their reign at the Earth. These highlights these Sinnic purpose.

The oxymoron “living carcasses” links to the beauty of Eden contrasted with the corruption of Adam and Eve and also relates to Adam’s questioning at the end of book ten if he is “Still alive in spirit”. Also, the noun “carcasses” emphasises the evil ways.
Death is portrayed as an animal whose only instinct is to kill through the animalistic features Milton uses to describe him: "scared the grain feature," and "upturned his nostril." The upturning of his nostril is a link to Genesis and the Hounds of Hell that are supposed to guard Hell's gates, which is also how God describes both Sin and Death when he limits their illegitimacy. The dental alliteration "damp and dark" creates a forceful tone to the newly new "anarchy of Chaos" and contrasts the "light and earthly beauty" of Eden, which showcases the truly evil nature of Sin and Death and the corruption the fall has brought here. It is evident that even though Milton grew up in a state of religious turmoil, he stays closest to his stories of Hell and the exiles of Satan, Sin, and Death. In the simile "as in raging sea tossed up and down, together crested and drove" the "sea" is what God was said to have created first and the verb "tossed" shows how they are going to undo his creations by mimicking the same cycle he just took, emphasising their medivious, spiteful nature which is seen in Satan at the start of Book 9 when he is in Eden and decides that "spite then with spite is best repaid." Similarly, the unification of "together" that is repeated throughout the description of their journey highlights how they are stronger with each other and links to the bond Adam and Eve share, which is highlighted in Book 9 with pre-lapsarian Adam telling the post-lapsarian Eve that "with his wife" he loves and protects, or with the word endures" and the refusal to "divide their labours."
Examiner commentary

This is a good, secure response to the passage and other linked sections of the poem. The answer begins with a clear and developed focus on language, such as contrasting lexical sets and the sibilance of ‘snuffed the smell’. References to other parts of the poem are fairly brief (and also relates to Adam’s questioning at the end of Book 10) and not always related to Death’s presentation, but they are clear and integrated well into the overall argument. The answer is also fairly light on contextual links, although the candidate’s understanding of biblical and Miltonian ideas is implicit throughout the response. The depth of analytical detail, and the well-expressed understanding (‘they are like hunting animals who have immaculate skill and are almost unstoppable’) elevates this response to the higher end of Level 5.
The extract takes place after Satan has successfully tempted the fall of man, where Adam and Eve are both POLITICOZPST.

Prior to the fall, Adam and Eve would not be aware of the meaning of death. But as a punishment for disobedience, God has made them aware of the meaning and made it possible for man to experience death. Milton had written Paradise Lost to justify God’s actions on men, meaning that He wanted to explain why God acted on the way that He did for the fall of man and why death was created.

The beginnings of the extract is God speaking and telling the reader what will happen to man as a result of the fall. He says that man should “taste the flavour of death” from everything that lives in Eden, which portrays death to be a punishment from God. The word “flavour” suggests that they were meant to suffer from the punishment and understand the consequences for their actions. The extract also says that death would be experienced by “all things that live.” Suggesting that death wouldn’t only be used to punish Adam and Eve, but everyone and everything for a very long time.

The extract then changes from God speaking to being narrated. We are told that “with delight” God started the “mortal...
change" which creates the image that God enjoyed using death and the change from immortality of man to punish them for the fall. This portrays death as being fun for God to watch, proving by him doing it "with delight."

Later on, in the extract we are told that human were "condemned for death" by God. This portrays death as not actually being a punishment that God had come up with to punish them for the fall, but actually that man was always meant to die and that death of man would be inevitable no matter if they had experienced the fall or not. The alliteration "condemned for death" and the use of the repeated "e" sound emphatises to the reader that death would be an experience for man no matter what and that it was always going to happen. "Nimrod" shows that God had the intention for man to experience death from the beginning so it wasn't really a punishment.

Death is portrayed as being a method for God to get man from Earth to Hell. The is shown when we are told that after death man would be going "toward the mouth of hell," which suggests that God had designed death so that after life man would then have to go to Hell to then experience punishment for their actions forever. Milton has written this poem to justify the action of God on man for God having a death method for.
Man, so God creating death so that they could go to hell would be justified by the disobedience of man in book 4.

Milton was known not to go by the rules of structure during his writing which is why most (and many are maths related) poets include juxtaposition, for example "foretell would forfeit to death" which is an example of where Milton again ignored the somewhat rules of poetry. He does this on many occasions during his books.

The portrayal of death in the line "foretell to death" is that man has no choice but to experience death due to the actions of Adam and Eve. The word "foretell" shows that man has had to give up their life to death as a punishment for the fall.

Reapportion Adam and Eve which we would've seen in book 9. Wombant of known what death was which could be Milton portraying death as something that cannot need to happen if Adam and Eve had not been given into temptations of eating the apple. The fact that man could've had the chance to not know what death was or could've not experienced it show that death is portrayed as something that man could've avoided.

Over all Milton’s portrayal of death in paradise lost is that it was a punishment from God which could've been avoided.
Examiner commentary

This is a competent response to Milton’s presentation of Death in the passage. It begins with a straightforward reading of the passage and its placement in the story of ‘Paradise Lost’ as a whole, supported by quotations, and the candidate analyses language competently (‘the word “savour” suggests that they were meant to suffer from the punishment’). Expression is not always as clear as it might be, and this can prevent meaning from coming across securely (‘This portrays death as being fun for God to use’), but general understanding is still evident. The candidate has grasped the effects of language and structure, but does not always explain them specifically, or using terminology. For example, they refer to ‘the repeated D sound’ rather than alliteration, and state that ‘Milton ignored the somewhat rules of poetry’ without specifying how. Contextual links are present, but rather brief and general, so a mark at the top of the level is not appropriate, but there is enough competent analysis for the middle of Level 4.
Question 11

11 Christina Rossetti: Selected Poems

Discuss Rossetti’s use of a playful speaking voice in ‘Winter: My Secret’.

In your answer explore the author’s use of language, imagery and verse form and consider ways in which you find the poem characteristic of Rossetti’s work in your selection. [30]
as if the speaker is replying to someone 'I tell
my secret? No indeed, not!' The use of caesura
supports the spoken voice and therefore causes
the reader to develop an emotional connection.
It could also highlight the fragmentation the
speaker experiences as a result of the questioning
for her secret. By using caesura, Rossetti
in again experimenting with verse form and
structure. This is characteristic of Rossetti's
poetry as she uses caesura in 'No, Thank You,
John' too. For example, the title uses caesura
which breaks down the phrase. This could be
the speaker's way of infantalising John as
she needs to break explain it using simplistic
language. Contextually, marriage was seen at the
centre of a stable society and singleness
was not seen as a legitimate choice. Therefore,
by the speaker refusing a male advance, she
would be going counter-cultural - linking to
Rossetti's experimentation with structure through
the use of caesura.

Furthermore, Rossetti uses rainbow symbolism
to create a playful speaking voice. In winter:
My Secret, the verse concerning spring is
marked by a sense of mistrust as the
speaker doesn't trust 'April with its rainbow-
crowned brief showers.' The use of rainbow symbolism
could link, contextually to the rainbow after the
d flood, where God expresses to Noah he will never
hurt his people again. By the speaker saying they
don't trust that could be alluding to Christian
doubts of God's promises. However, as Rossetti
is using a playful speaking voice she wouldn't
be critical of questioning her faith. The use
of rainbow symbolism is also used in Song:
Examiner commentary

This response demonstrates an excellent and detailed contextual understanding of Rossetti’s poetry. For example, the candidate recognises how ‘Winter, My Secret’ challenges the master narrative, and relates this skilfully to ‘Maude Clare’. There is detailed linguistic and structural analysis related to the concept of a playful speaking voice, for example the use of caesura to encourage an emotional connection to the poem in ‘Winter…’ and also ‘No Thank You, John’. The link between the named poem and ‘A Birthday’ in terms of the rainbow image is perceptive, and further widens the range of features compared and contrasted. Contextual links are
highly appropriate and informed, hinting at a knowledge of Rossetti’s work which is wider still. The main strength of the response, however, is its consistently detailed analysis of the voice in ‘Winter, My Secret’. Developed AO2 and AO4 are a strength, and AO3 links are highly appropriate and informed, hinting at an even wider appreciation of Rossetti’s poetry.

Exemplar 2

Level 5, 24 marks

Exemplar Candidate Work

Rossetti’s use of playful voice is very characteristic of her poems from the collection, yet there are definitely hints that she uses it to demonstrate a point. In this essay, I am going to explore Rossetti’s use of a playful speaking voice in ‘Winter’ and other poems from the collection.

Firstly, Rossetti uses a playful speaking voice to demonstrate direct sexual undertones in her writing which would have been very unorthodox at the time of writing and during the Victorian era because the open sexuality of the speaker challenges the matriarchal norm of a Victorian woman to be innocent, pure and贞rue. The underlying sexuality in ‘Winter’ can be seen in lines ‘Today’s a rainy day, a brawny day, in which you wear a shawl, a hat, veil, a cloak, and other wraps. The use of the verbs ‘raining’ and ‘brawny’ have sexual connotations and suggest sexuality in their future, which was controversial yet for some women, especially the fallen women, a lot of what she worked with during her lifetime, would have been playful and fun yet accurate. We use layers including

‘Shawl’, ‘veil’, ‘cloak’ and other wraps’ emphasize the idea of remaining invisible and covering yourself in man layers. Furthermore, it could have a double meaning and unpardonable to relate it to Rossetti’s opinion or more so, her view of an opinion. As the poet is clear that she didn’t speak up about a lot of the issues which was going through and seeing, as well as a lot of other opinions. Possibly about female sexuality. Because the fact that she kept it in the same sentence as the causal suggestion, this组织领导 opinion can be linked to ‘sacred’ or ‘pure’ where the speaker talks about talking about her sexuality. The connection can be made from the line ‘I have round and have been denied’. The repetition of the verb ‘rounded’ suggests that has orientation of sexual desire and not suggesting a pronounced nature to the speaker. It’s much like the speaker in ‘Winter’. The repetition of ‘sew’ also challenges the view that females must remain pure and suggests that some women must be seen to desire. Furthermore, by Rossetti

creatively a playful tone about the topic she could otherwise make uglier—
Sprung so as conversational and shows the reader. The direct address to ‘Spring’ unappealed by the explicit reference to ‘March’ and ‘April’. It clearly shows that she is not confused and maybe it is uncharacteristic to be poem because it suggests serenity and more justifies the youthful speaking voice. The use of the conjunction ‘yet’ demonstrates to the audience that it is not a typical poem and again maybe we could demonstrate her relative to Rosseti’s life and her circumstances with the fallen woman and the Pre-Raphaelite. We can compare the two non-linear, repetitive song-down in nature with ‘Twice where Rossetti also intermixing nature and the fleeting’ it is demonstrated. In ‘Twice in the lawn, my hope was written in the sand’ the use of ‘sand’ suggests the fleeting nature of hope because sand is fleeting and it means the wind blows are so that nothing will last a remains very long, rejecting the hope in winter because they both demonstrate how it is fleeting yet ‘Twice juxtaposes winter because there warmer seasons and accepting one in the winter.

Finally, Walsh creates a playful tone yet also a strong and independent tone which possibly parallels the playful tone. This is because the person whom the speaker is talking to is silenced and we are only able to see their responses in the speakers reactions. This can be linked to the woman’s independence and for strength and in the presence they are Rossetti.
Examiner commentary

This response demonstrates secure linguistic analysis from the beginning, with developed ideas about the line ‘Today’s a nipping, biting day…’. The candidate analyses several details well, using terminology appropriately. There is a clear focus on the playfulness of the speaking voice, and the candidate makes a secure connection to ‘Soeur Louise de la Misericorde’, again offering a developed exploration. Some ideas are less well-expressed, such as the assertion ‘she hates spring so it’s controversial and shocks the readers’, but this is the exception rather than the rule. The response makes use of a variety of links, some of them thematic or ideas-based, such as the connection to ‘Twice’, and some of them directly about voices in the poems. Contextual knowledge is good overall, although the link between ‘you’re too curious’ and Rossetti’s lack of support for women’s suffrage is less convincing. Overall, the response is good and clear, and merits a mark high in Level 5.
Christina Rossetti’s ‘Winter: My Year’ explores the ‘Victorian woman’ and the difference of convention using the playfully tones of a female narrator. In the poem Rossetti uses her masterful language techniques to tease and taunt the reader with her world and the possibility of a secret that they so vehemently wish to know.

The first line of the opening stanza already sets the mood for the poem, the speaker alludes to her ‘secret’ asking the reader if they would like to know it, but instead leaves them on ‘Not today’. Indeed, not I; hinting that perhaps other in her secret or are talking of it making theories of what it could be. She is referring to gossip in these age, how people spread it, and whilst she herself may not tell you her secret, there may be another who believes that they can, or a source which can provide a secret for them; Rossetti if she has made the poem based off of her own life and many attributes to her life which would’ve been considered ‘Scandalous’.

The brother Dante, a member and one of the founders of the Pre-Raphaelite movement, which Rossetti herself was a part of. Had a drugs addiction, which his wife also shared and died from, and it is said he never recovered from. Rossetti herself turned down three engagements twice we can be sure for were due to her religious beliefs. Rossetti was also considered a recluse and highly elusive, some even went as far to say her own contemporary mythologized her. These points would make...
Exemplar Candidate Work

Exemplar Candidate Work

AS Level English Literature

Exemplar Candidate Work

As readers, we are presented with a
playful narrator, yet any connection with
Koszel herself then it makes the poem
even more intriguing. By the second stanza
we are presented with even more teasing
in her past. “suppose there is no secret the
trickle and forth is so energy exhausting
to say the least; “just my fun” on the
next line frustrates the reader further and
may lead to questioning. The tone within
the poem is similar to that of E. No thank
You, John’s a poem she wrote to reject a proposal
from John Beach, which unlike her other
engagements to James Collinson Coyle and
Charles Cayley was not as “serious” per say.

Comparatively, “No thank you, John” has a
playful, yet not mildly playful narrator.
She tells her author, that they ought to “stop
and stay as ‘companions’”. Tolingly she

and states: fixed rather say not to a thousand
Johns: she challenges the conventional Victorian
woman, who should be glad for even one
proposal set along three, except men. This can
be seen again in “winter. My heart” where
She falls of not going to “every one who tops!”
addressing the fact she cannot just tell her lover
affair or accept every proposal the receiver.

However, “A birthday” and although more devoted
and religious, can be compared. The playful tone,
filled with glee and anticipation mirrors the
Examiner commentary

This response opens with competent linguistic analysis of ‘Winter, My Secret’, with a generally developed discussion of details in the poem, and how they relate to a playful speaking voice. The paragraph on Dante Gabriel Rossetti and the characteristics of Christina Rossetti herself relates loosely to the theme in the sense that it is about secrecy, but the candidate has listed a lot of historical knowledge here without relating it explicitly to the poem and question. Marks are gained for the quality of contextual links to the text, not pure knowledge. The focus shifts back to the poem’s playful voice and makes a competent point about the reader’s frustration, although the link to ‘No Thank You, John’ is very general. The short integrated quotations from the main poem and ‘A Birthday’ are more characteristic, stylistically, of a Level 5 response, but the development (‘We are able to feel the emotion and meaning behind each stanza through her expressive natural imagery’) is far more general. The quality of the response is mixed, but a mid-level 4 mark represents the best fit.
| Q11 | White: my secret shows large characteristics. There is no idea of concealment, possessiveness, and one main theme shown in the whole poem, a sense of being possession.

The first name we see is concealment. Obviously, Winter is a very cold, bleak season, a season in which you want to wrap up and conceal yourself from an outside world much like the speaker in this poem is trying to do. We can assume that it is her secret that she is wanting to hide, perhaps it is too big to tell anyone, a perhaps dare is no secret at all and the speaker uses the secret as a way to gain attention or as someone they love, or even a complete stranger. Obviously we know that the poem was supposed to be called “Winter” at first. The connotations of this are that it is not as true being told, which would link back to the idea that she is trying to conceal something that was not rare in the first place. We can link

the theme of concealment to “Maudie Clare”. Obviously, Maudie Clare was Thomas’ mistress and Nurse would have been concerned by it. Neil, Maudie (love goes against Victorian conventions), at a wise age was supposed to share everything with her, husband and keep no secrets. Thomas’ relationship with Maudie Clare being adultery. Neil says at the end, “if I ever love me next, Maudie Clare”, suggesting that she only was

Thomas’ and Maudie Clare’s relationship (secret) known about but also always in the idea of it not

being a secret in the first place, which initially

links to Winter: My secret.

Another strong theme in this poem is love; love or possessiveness. The speaker is obviously very possessive over her secret, shown through the terms ‘my’, which...
It repeated several times, and through ‘my secrets mine’. The repetition of more words suggests that her secrecy is extremely concerning about her secret being found out. We can only assume that no one can know the secret in a way because the secret is deeply personal, as we do not know whether there is one at all. We can link this to her poem ‘When I’m Clean My Secrets’, which shows her secrecy having a sense of ownership and possessiveness over her secret, one by not wanting to be forgotten.

One other theme is biblical context and religion. Obviously, we know that in ‘some poems’ Chaucer’s poems show an element of unusually and stray away from his religion (‘Twin’, ‘Golden Mountain’) however that is not the case in this poem. This poem refers to ‘spring’ and ‘mercy’. The two reasons I means are extremely biblical, as ‘spring’ begins in March and is seen to be new beginning, and new life, as it is when Christ rose from the dead. This could suggest that her secret could perhaps be a pregnancy, especially in the ancient to be ‘safe’ or someone being able to ‘guess’ her secret. The whole poem ‘Winter! My secret’ is extremely

personalizing, as to help that she has a secret that no one else can read or almost eradicating, as well as the repetition of the word ‘perhaps’. This, as this word repetition suggests our may we ‘I say you are, maybe not, and always to be safe, or a child having remaining from her parent, the poem is almost a little bit snug. This can link to her poem ‘No Thank you, John’ as we ‘speak’ directly says ‘I never said I loved you, John’ as though she is snug that she is safe.

In conclusion, Rossett includes many names/characters in his poem show well through his use of language as he explores conscience, possessiveness and
Examiner commentary

This response attempts to engage with the question at the beginning, but most comments and links are not question-focused. The candidate starts by referring to voice ('a sense of being patronising'), then deals with the theme of secrecy and concealment, which is loosely but not explicitly related to a playful speaking voice. Nevertheless, the candidate does recognise and explain linguistic features of the poem, such as the repetition of 'my' and 'mine' conveying concern on the part of the speaker. The response shows understanding of context, but does not relate it particularly to the task. There is a closer reference to playfulness when the candidate suggests that the voice is 'perhaps a little bit smug', and this lifts the answer above the middle of Level 3. The link to 'No Thank You, John' is brief but also related to the idea of voice. Had the candidate focused on the speaking voice sooner in the response, this answer might have made its way into Level 4.
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