

AS LEVEL

Exemplar Candidate Work

ENGLISH LITERATURE

H072

For first teaching in 2015

H072/01 Summer 2018 series

Version 1

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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	<p>Ophelia, one of our main female protagonists, presents both ideal and conflicting 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} agree with the statement and believe that Ophelia's madness is ^{less} more more interesting than her sanity.</p> <p>Ophelia is mainly presented as a placid, subservient and obeying 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 possessors of men, so we can suggest that Shakespeare is accepting and agreeing with these ideals. The presentation of Ophelia being a role model for women however is boring for the audience because it is what is expected of the female characters. Ophelia is presented as subservient in the lines 'I shall obey my Lord'. The use of the direct address 'my Lord' shows that Ophelia understands the social hierarchy and knows that women men are above women, while women were seen as inferior and sub-human. The direct address sets Ophelia up as a polite, calm and caring character which means she earns the respect</p>
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and sympathy of the audience yet doesn't interest them. The use of 'obey' clearly defines the submissive and subservient personality of Ophelia, presenting her from the start to be obeying and placed in her words and actions. This therefore raises no controversy and doesn't interest or engage the audience in her character. The use of the short declarative statement builds up a despairing tone, making the audience feel that Ophelia isn't happy with the situation she is in, and perhaps suggests that she wishes she could argue against her father. ~~and~~ however, a feminist critic may argue against this weak presentation of Ophelia because at some point in the play we see Ophelia stand up for herself, showing a

strong and dominant side to her personality which challenges her submissive 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 overcome and overwhelmed with grief at her father's death that she presumably commits suicide and this therefore raises controversy because suicide was viewed as a sin and therefore they shouldn't have received a funeral yet Ophelia did so this would have interested the audience as it engaged them and ~~made them~~ challenged their views of religion and the expectation that suicide was a sin. This can be seen in the lines 'If she had not been a gentlewoman, she would have been buried out of a Christian burial'. The use of the noun 'Christian' clearly defines the religion yet which would again have been challenging for the audience in a time of religious unrest and confusion. Also, the use of the noun 'gentlewoman' summarises the Ophelia nicely because most of the time Ophelia wasn't mad and was a very kind character; however, the gravediggers have used 'gentlewoman' in a very disgusting and disapproving tone suggesting that they disagree with the fact that she is being given a Christian burial, and the gravediggers' opinion may reflect the audience's opinion and show their disapproval at it as well. A critic, Keegan said that by giving Ophelia a Christian burial Shakespeare is being very controversial about his ideas of suicide and I agree with this, particularly as Shakespeare also reflects upon ideas of suicide using

Hamlet's madness as well. Shakespeare is being controversial but as a result this makes Ophelia a more interesting character and therefore her madness comes across as a shock to the audience.

possibly making her an even more sympathetic character as well. Furthermore the repetition of the idea of a 'bunnet' and being 'bunned' emphasises how tragic Ophelia's character is and because the madness and tragedy is unexpected, it makes the play more exciting and creates more suspense.

Ophelia also becomes deluded with the idea of Hamlet being in love with her and this idea may have happened as a result of Ophelia's madness, as a result of Hamlet's madness, or as a result of both. As Ophelia becomes more involved with Hamlet, we see her become more exciting and interesting as she potentially seeks his revenge and madness yet vice versa, we can also suggest that Hamlet causes Ophelia's madness, not only because he killed Polonius but also because he rejects her love. Hamlet brings out Ophelia's promiscuity despite previous warnings for Ophelia to 'tender herself more dearly' which would have been expected due to the ideal role of women at the time. Ophelia's promiscuity and sexual nature is very controversial for the audience not only because there was an expectation for women to remain pure and innocent and virtuous but also because it challenges Ophelia's previous personality traits where we have seen her be subservient and placid. Ophelia's promiscuity can be seen in the line 'fall to such perusal of my face' where there is a suggestion that on the night that this happened, Ophelia and Hamlet engaged in sexual activity and that for Ophelia it may have been a moment of madness. The use of the ~~object~~ adjective 'perusal' emphasises the affection between the two characters and shows to us, as an audience, that they do love each other. The use of 'fall' also suggests that in this moment Hamlet is acting quite weak around her, therefore presenting Ophelia as the dominant and superior character in the scene. The sexual suggestions from Ophelia are very controversial and this makes her a confusing character but it makes her interesting for the

audience, not only because it is not expected but also because it ~~is~~ raises questions about female sexuality. A classmate during a discussion in class, Monahan, suggested that Ophelia's sexuality is what drives Hamlet

		madness, after the rejection and potentially what spurs her because she has lost her virtue and hence her value'. Again, I agree with this but I disagree that Ophelia is mad because of the loss of her her virtue because I believe she is mad as a result of later events.
		In conclusion, I disagree with the statement because Ophelia presents a lot of conflicting and controversial ideas, especially her not suicide/funeral and her sexuality, yet there are moments where her lack of madness, especially early on in the play, causes Ophelia to lack interest.

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

2	b	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. Some at
		Ophelia is first seen as Hamlet's girlfriend and the daughter of Polonius - the sister of Laertes. Her interactions with these three characters present her as a subservient woman who is oppressed by the male dominated society she lives in (reflecting the popular view of women's roles during the 17 th 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 where her mother is - is infantilised

and ~~oppressed~~ ^{submitting} 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 fall for his lie of love; a critic noted here that "Laertes words are that of ~~kind~~ 'brotherly love'; a 'fair fruit' of his affection and 'manly status'. He then further tells her to "fear it, Ophelia, fear it my dear sister" (as to which the possessive ~~man~~ address "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 he asks makes her more distikable as ~~she~~ it 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 ~~uninteresting~~ uninteresting character.

~~Henry~~ ^{David J.D.} ~~Laurel~~ 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 whereabouts she appears in the play. We are given no back story 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 unrelatable, 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

aided in creating her character more realistic and interesting for the audience. Ophelia only seems to appear at the need of others, for example, when Polonius and Claudius want her to speak to Hamlet whilst

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 offending her - and compares her to Gertrude who he is disgusted by, "honest and fair ~~and~~ or beautiful, what are thee?". 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, "O Heavenly powers bestow him!". This shows how she is still thinking of others even though she deserves to hurt and be self-pitying, again highlighting her subservient 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 "antic disposition" when Polonius says "Though this be madness there be method in't") and women's was viewed as unnatural and often caused by unrequited love. When Gertrude tells Ophelia, "I do hope Hamlet's wildness... your beautiful looks are the cause of Hamlet's wildness" it is ironic as Ophelia is the one that is truly mad but it is unrecognised due to Hamlet's feigned madness. This meant that Ophelia's madness seemingly came out of nowhere, ~~which is~~ and this use of anagnorisis causes the audience's interest to focus on Ophelia. She hands out "herbs and flowers" and sings fragmented rhymes; in the RSC's version starring Poppa Essiden Ophelia is covered in mud

and pulls out her hair whilst in the production starring David Tennant she is put in a restraining straight

		jacket to symbolise and emphasize her insanity. This
		drastic change in her character from the previous, naive
		and subservient woman is the most recognition she
		has. Every character is surprised and disturbed by
		her actions, Laertes saying he has "a sister
		driven to desperate terms" and her death having
		many people mourning despite the turmoil around her
		"drowning" being suicide or accidental. However, Ophelia's
		death further enforces Laertes' inspiration to get
		revenge on Hamlet for killing his father to, as to
		which Claudius takes advantage of, again furthering
		making Laertes' role more meaningful and pushing
		the play forward.

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

2	a	
		The play "Hamlet" is based on the death of
		King Hamlet and his son 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
		situations. To be able to be an effective King
		Hamlet would have to be able to take
		control of situations and solve them, exactly

how he "told the ghost of his father" ✓
that he would.

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's 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 (Hamlet's 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 best interest of the country.

The play explores what it takes to be an effective King when it presents Hamlet as 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 ~~Marked~~ Parker labelled Hamlet as a "coward" suggesting that he wouldn't make an effective King.

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" if he had acted then. This shows that Hamlet wouldn't be an effective King because he is)

hesitant and a "coward" when it comes to solving problems and dealing with situations.

However, the audience's opinion on the play ~~being~~ exploring what it takes to be an effective King may differ. The audience's 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 treason is an example of why he isn't an effective King because during the time the play was created, the audience would have found the murder of a King (treason) 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 deals with situations. The fact that Fortinbras becomes King was Hamlet's dying wish showing the

extend of how effective a King he would be because that was the last thing that

Hamlet had wished for before he had died. This shows the play exploring what it takes to be an effective King because Fortinbras' actions had perceived him to be a capable King.

Critic Bentley had said that ~~Hamlet was~~ the play was actually exploring the theme of "revenge" rather than what it took to be an effective King, this could be argued by the comparison of how Hamlet reacted with hesitation to the murder of his father but how Laertes reacted with confidence to the murder of his father. The audience's opinion could also be based on this because it was known that if your father was murdered you were expected to get revenge on them, meaning that the theme of revenge would be a main part of the audience's opinion of the play because they would've felt so strongly about it.

Over all despite differing critics' opinions on the play, Hamlet does explore what it takes to be an effective King because it tells us about how different aspects of character would make them both effective as a King and not.

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.

Question 3(b)

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

Level 6, 30 marks

3 b "Nothing is to play is more unpleasant than Angelo's hypocrisy."

Angelo, one could argue, is the character 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 proportions 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 sensual race the rein" and bargain for Claudio's life in return for sex with Isabella, strongly contradicts his ~~pious~~ ^{he} pious nature ~~that~~ is famed for, and which his name "Angelo" ^{implying} ~~suggests~~ angelic links suggests. While giving his "sensual race the rein" may conjure up sympathy for him due to the aggressive nature of ~~his~~ ^{his} ~~to~~ ^{to} ~~rein~~ ^{rein} cannot help him not being in control of his urges, his blatant and unwavering support of Claudio's execution for impregnating Juliet ~~off~~ out of wedlock, leaves the audience to believe that Angelo thinks of himself as being above the law, despite his claim that "we must not make a scarecrow of the law".

this subsequent grappling with the dilemma he would have ^{rather}

no share in condemning in ~~himself~~ ^{rather} questioning about his morality and intentions - due to the fact that

his hypocrisy involves not just himself. It places Isabella, a nun whom should have received nothing but respect and loyalty from the similarly devout Angelo, in an intensely unpleasant predicament wherein she is forced to choose between her brother's life and the breaking of her religious values - 'More than our brother is our chastity' - of well as forcing Escalus, Pompey, Provost, Lucio into deciding whether they should support this new regime of enforcement of law in a city that has been laxly ruled for 'seventeen winters'.

The hypocrisy of Angelo also calls into question how achievable the ^{new} standard of moral righteousness actually is. The Duke, disguised as the friar, recognises this quandary, and admits that it is a 'shame to him whose cruel striking kills for faults of his own liking'. The rhyming couplet, or of 'striking... liking' marks a break from the unrhymed iambic pentameter characteristic of Shakespeare's blank verse which often is coupled with ~~lengthy~~ the brevity and brevity of a situation - the contrast with the rhyme signals to the other characters and the audience that this is a serious discussion worthy of thoughtful contemplation. The use of the word 'own' like 'his' would have worked alone, served to emphasise how hypocritical and selfish Angelo is being in disregarding the law where Claudio is being punished. The reality of achieving these morally ~~perfect~~ perfect ethics are noted by critics of Shakespeare too - Alex Averson wrote in his essay 'Sex and the Psyche in Shakespeare' in 1999 that Measure for Measure is ultimately, 'Man's failure to

live up to the mask he has placed before himself'. Angelo, perhaps, more than any other character recognises this most human flaw of imperfection right at the beginning of the play. When the Duke is leaving and

"imposing upon Angelo the office", Angelo pleads and begs for "some more ~~test~~ to be made of my metal". The mask that Amoson describes in his essay is that of by Angelo of "metal", implying he believes he can change - and perhaps, he knew of his faults to begin with, and was caught up in the intricately obsessive nature of the ability to control people's actions, and bend their will to fit his demands. Indeed, the Duke believes he is "imposing" Angelo with power - this verb not only painting a picture of Angelo being reluctant and timid, but also prefiguring the Duke's eventual dispensing of retribution - "posting" being the stressed segment of the word, correcting Angelo's temporary reign. This therefore, ~~which~~ leaves a more sympathetic view of Angelo as someone who knew his own weaknesses and ~~attempted~~ ^{accepted} to not have been flustered in fear of the public, with a "million eyes stuck upon thee".

On the other hand, however, despite Angelo's ^{initial} ~~embarrassment~~ ^{embarrassment} and denial of power and authority, he very quickly settles into his new role, which is where the most hypocrisy arises. While he wishes to sleep with Isabella, Permy ~~believes that~~ ^{uses} words; "Does your wiship mean to geld and spray all the youth of the city?", "geld and spray" meaning

to castrate - highly ironic then considering that Angelo wants to sleep with a nun, ~~not~~ ^{but} metaphorically castrated, in the unbreakable order of becoming a nun. At the time of writing, during the reign of James I, in 1603, bawls and prostitution were a quotidian part of everyday life - James had taken an order to Polonius to shut them all down, and was also famed for the execution of playwrights with plays he didn't approve of - this therefore makes it understandable to have ~~such~~ ^a leader with such a ~~very~~ ^{per} pejorative view of infidelity and immorality, ~~that~~ ^{that} all the while making

		him human, with natural urges and needs.
		For to conclude, Angelo's behaviour is nothing short of immensely hypocritical, important in the way his selfishness leads to the moral crises of a large majority of the other characters - and, as Samuel Taylor Coleridge put it, "the degradation of the character of woman".

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

3		<p>Angelo character is one which holds much center importance in Shakespeare's Measure for Measure. A play which among his works has been affixity given the title of 'problem play' due to its inability to truly adhere to the set of characteristics ascribed to many of Shakespeare's plays. Many are unsure if the play is either a comedy or a tragedy for many reasons, one being the character, which one of these key characters being Angelo the deputy to the Duke.</p> <p>First presented in the first act where Escalus praises him after the Duke asks his opinion on leaving him in charge of the state in his absence. 'none better' he replies setting audience members up for a righteous man who adheres to policy and can make rule effectively in the Duke's absence. We are however mistaken after arresting Claudio, who has not impregnated his betrothed, Juliet, & not long before he is to marry her.</p>
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That is not what makes Angelo a despicable character, many believe he is based off of a protestant; those who at the time of the play were incredibly strict and pious about their religion.

A dummy would say, despite many situations within the play which are thought of as unpleasant, nothing is more unpleasant than what Angelo does, or more accurately plans to do. Isabella,

Claudio's sister, and soon to join the nunnery and described as a ~~young~~ most virtuous maiden pleads for her brother's life after being begged by Lucio. Is the target for his actions, after their first encounter, he ~~off~~ asks for her to 'yield' her body to him, committing the same act which landed his brother in prison.

In different adaptations of the play this particular scene in which Angelo speaks to Isabella come off differently. In the 1976 version, both characters are cast young. Angelo's eagerness makes the interaction uncomfortable, especially as he tries to be intimate and be rather intimate with her ~~ex~~ immediately, with little or no concern for her consent of on the matter. The 1996 adaptation is ~~not the~~ frankly disturbing, Angelo is cast 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 ragdoll 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

		and we Mariana, who is still wildly in love with Angelo who broke off their earlier
		engagement. A line in in the scene which Isabel says is highly problematic, she says the 'image' (of Angelo and Mariana) gives her 'content', this is particularly unpleasant as Isabel is reasoning for not sleeping with Angelo is because it's a sin. Her own chastity is more important than her brother and the family he has begun - life.
		Although further examples of the plays unsettling nature can be given, Angelo's hypocrisy is perhaps one of the xxx worst parts of the play. Sentencing someone to death and then asking their young, virginal sibling to do the same is whilst speaking of not making a 'scarcrow' of the law is highly despicable, making him an unredeemable character to the audience.

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?

[30]

Exemplar 1

Level 5, 25 marks

4	a	<p>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.</p> <p>Richard is presented as a power hungry, gluttonous figure who will swiftly 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 naivety with his belief in family ties and pleads 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 Harry 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.</p>
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Moreover, ~~the~~ 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 confesses his love for Lady Anne he uses his superb 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 'encompasseth [thy] finger'. However, immediately after ~~the~~ Anne gives in to the 'foul devil', Richard admits he 'will have her, but [he] will not keep her long.' The ~~repeated~~ alliteration of the soft 'H' 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, ~~a complete lack~~ family ties appear to count for nothing in Richard III as Richard shows incestual desires in his niece, Elizabeth. ~~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 clear lack of respect for family.

Queen Elizabeth says that Richard must bring her 'two bloody hearts' representing that of the princes, Edward and ~~the~~ Richard, whom Richard also murdered.

This phrase '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 incestual imagery further shows off Richard as 'England's ~~the~~ most controversial monarch' as described by

critic Harry Cunningham.

Finally, ~~the text~~ Shakespeare dramatically undermines the significance of family ties to characters in Richard III as throughout the play there is reference to people's betrayal in the war of the Roses in the years Richard III was set. George Duke of Clarence, who had been a traitor to his brother emphasises his betrayal to family members and shows himself to be far more materialistic than family orientated. This is shown in his dream he has mere moments before his brutal murder. He tells the guard he dreamt of 'pearls' and 'jewels', which ~~the~~ considering dreams meant a lot ~~to the Shakespeare~~ ~~original audience~~ and foreshadowed real events to Shakespeare's original audience, would have presented him as a materialistic character who valued wealth over family ties, hence his betrayal in the war of the Roses. This once more belittles the value of family ties and proves even the character who are sometimes perceived as innocent, as still having a lack of consideration or care for family ties.

Overall, Shakespeare presents family ties as extremely insignificant to the characters in Richard III. There is contempt and jealousy towards each other within the family in the play and clear discontent that 'every Jack became a gentleman' and now people wanted vengeance against the betraying, disloyal family.

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.

Exemplar 2

Level 4, 20 marks

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 namely 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 realisation that Richard III doesn't care about

family ties. Shakespeare does this to emphasise 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 count for nothing in Shakespeare uses the word of Richard III can be supported when looking at the character of Richard. Family ties also become less important when for other characters when they are dealing with Richard.
~~Shakespeare~~

Shakespeare uses the character of Richard III to show that family ties count 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 suggests 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" connotes being evil and against everyone, the antagonist is life. So, for Richard to truly become this character he must go against everyone and everything including his family. Benedict Cumberbatch 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

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 plots their downfall after pretending to be friendly 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 picture 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 his aim of writing the play as a piece of Tudor propaganda.

Similarly, Shakespeare also presents family ties as ~~unimportant~~ losing their importance through the character of the Duchess in the play. At first, Shakespeare presents the Duchess to be a slightly impartial character, but with Richard's lack of care of family ties increasing Shakespeare presents the Duchess as ~~having~~ 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 "Comest on earth" to make the earth her "hell". The use of this exclamation shows the ~~Duchess~~ 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 suggests that Richard III has caused more harm to his mother than good. Shakespeare uses this to

preserve family ties as being unimportant as it shows that the bond between a mother and son has been withering away ~~from~~ since birth and that ~~now~~ at that point in the play the damage is irreversible. 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 grieving and mourning over loved ones. Such as Lady Anne mourning the loss of her ~~husband~~ 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 cause of the family to ultimately send the message that family ties aren't important and it is Richard who severs all of these ties. In the Lawrence Olivier ~~adapted~~ interpretation of Richard III it should be noted that 45% of the women's lines were cut and the emphasis on Richard's evilness was increased. So, just as Shakespeare preserve 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 ruler which is the idea of Richard that

Shakespeare's audience also would've had. Shakespeare's interpretation of preserving Richard as a Machavellian ~~villain~~ villain would've been enforced through Richard's lack of care about family.

To conclude, ~~in~~ it can be strongly argued that family ties count for nothing in the world of Richard III and this is supported by Richard's determination 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

		greater emphasis on Richard's bad character and
		with this comes with the lack of care for
		families. These interpretations also support
		Shakespeare's aim which was to paint
		Richard III as a villain which is how Shakespeare's
		audience would've viewed Richard III anyway.

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, and however, it can be argued that Caliban has a more intellectual side.
		Caliban can be viewed as a 'violent and set selfish'. Caliban reinvisages the logs, which are a symbol of oppression, as a tool of rebellion: 'With a log / Batter his skull'. The use of plosive 'b' sounds expresses his violent attitude towards Prospero and emphasizes his desire for revenge. Contextually, this links 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. and Caliban also tries to justice his revenge as he is 'subject to a tyrant'. This explores a more

vulnerable Caliban; however, next to his use of violent imagery disrupts that sense 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 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 reflecting 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~~ of Caliban who is ~~no~~ 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 repentance by his desire to 'seek for grace' - connoting 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 ~~pro~~ arguably presents him as not being violent and selfish

		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 <i>The Tempest</i> is arguably 'an
		aborted revenge tragedy

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

Level 4, 16 marks

Q5	A	The <i>Tempest</i> could arguably be seen to 'celebrate the power and value of education'. During <i>the Tempest</i> , we see Prospero's reliance on his magic, education that he taught himself, whilst neglecting his dukedom. We also see Miranda's lack of education shown through her naivety. Prospero is obviously extremely educated in the form of his magic. The importance of this is shown explicitly within the play, especially when he says 'I prize above my dukedom'. The use of the phrase 'prize above' suggests the importance 'prize' is a word we associate with winning and reverence, by saying this, it suggests that Prospero saw his magic and his dukedom as a competition, and his magic, and reverence education comes out on top. The use of the word 'above', could perhaps relate to his hierarchical status but could also suggest that he put his education over being king. Another way that education is seen as powerful and valuable is by the use of the word 'art'. When talking of his magic, Prospero
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refers to it as an 'art', which obviously is a subject that is taken at schools and colleges. As we know how much Prospero values his magic, we can therefore make the assumption that he also values his education, showing that no play does have the 'value and power of education' laden throughout it. In contrast to this, the *Tempest* also includes no lack of education, through Miranda. Obviously when this play was written, no views of society were

much more patriarchal, where it was not important for women to have an education, as their sole purpose was to bare children. Therefore to a Jacobean audience, the lack of education that Miranda had, would not have been unusual. Miranda's lack of education ~~that~~ is shown through her naivety. We first see this where she says to her father, 'you tale sir, could cure cleanness'. Obviously we know that there is no cure for 'cleanness', however, Miranda's lack of education means that she most likely did not know this. However, the use of 'sir' suggests a familiarity towards her father, suggesting that although not great, she does have some degree of education ~~at~~, most likely taught by her father, as we know that she had never seen anyone but her father before meeting Ferdinand, and therefore did not go to a school. Another way that her education lacks 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 the form of her own independence. It is obvious that she has not independence, just relying on people around her, showing her lack of ~~her~~ education in this context. However, Miranda's lack of education perhaps does 'celebrate the power and value of education' as it shows how a lack of education can lead to dependence and lack of knowledge about everything around, even norms and values that come naturally to us.

		One critic argued that Ariel possessed a 'childlike simplicity' within the tempest. This could perhaps argue the lack of education that Ariel has, especially as him to be described as childlike. The word 'childlike' associates with lack of knowledge and ultimately a dependence on others, which is not only seen through Prospero and Ariel's relationship, but also Prospero and Miranda.
		In conclusion, the Tempest does argue 'celebrate no power and value of education'. Although there is both lack of education and good education, they both ultimately lead to showing us the importance of being well educated, whether it be through Prospero's knowledge or Miranda's lack of knowledge.

Examiner commentary

This response begins competently, discussing Prospero's highly-valued magical powers, and the education he has provided for himself, but also features a number of points which are more characteristic of an 'attempt' at the question, such as the unconvincing analysis of the word 'art', and the assumption that Miranda literally believes there is a cure for deafness. As an argument, the essay makes some relevant points, for example that Miranda's lack of education does, perhaps, celebrate its power and value because 'it shows how a lack of education can lead to dependence'. If exemplified more thoroughly, these points could have formed a secure Level 4 response or even better. Awareness of context is shown in terms of the patriarchal views of society, and there is a reference to Coleridge's view of Ariel as having 'childlike simplicity', although Coleridge himself is not named. This point would be well worth exploring, but the candidate seems to know the opening scene better than the others, and so reference to the text diminishes as the answer goes on. There is enough competence displayed for a borderline Level 3/4 mark, but no more.

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	b	<p>Throughout <i>Twelfth Night</i>, Shakespeare presents Sir Toby as a hedonistic character that enjoys indulging in Sir Andrew's money, with Maria's company.</p> <p>Sir Toby is initially presented as critics would say he such as Lewis would say, 'heartless' as he describes Olivia's plan to mourn over her dead brother 'till 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 romanticises of Orsino's character and immediately prompts critics such as Hebron to describe Orsino as a 'Petrarchan lover'.</p> <p>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</p>
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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 ~~st~~ ~~entering~~ interlectuals in ~~sh~~ 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. ~~*that~~ this further suggests to Shakespeare's audience of his false and hedonistic features.

Sir Toby, however, acts differently towards Maria whom he regularly nicknames 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 ~~*the casual cadence of the iambic pentameter doesn't show*~~

positive emotions from the audience to him. However, when Maria attempts to chastise Sir Toby 'all this quaffing and drinking³ will undo you', he ignores this ^{warning} and continues to drink; ~~we~~ here he puts pleasure above the person whom he supposedly cares for's advice. We see

a similar parallel when Malvolio tries to tell Sir Toby to stop drinking ~~to~~ and Sir Toby belittles Malvolio by reminding him of his lowly status: 'Art thou ~~to~~ ~~more~~ more than a steward?', this once again shows Sir Toby's lack of respect for other people over ~~his~~ his desperate need for continued fun.

Olivia recognises that Sir Toby is the conductor of 'many fruitless pranks', however, to many critics such as Lewis they believe that the group's trick on Malvolio is taken too far and they "torment him".

Malvolio and Olivia also repeat the phrase 'notoriously abused' to describe the way Sir Toby and his companions treated Malvolio. Here Sir Toby allows the group to 'gull' Malvolio, as he sees it as a 'sport'; this view is also shared by Feste who describes the group as 'competitors', which shows

that Sir Toby is once again putting his enjoyment in front of somebody's welfare, as the group try to convince ~~to~~ Malvolio that he is a 'mad man'.

To conclude, the statement perfectly sums up Shakespeare's portrayal of Sir Toby as a hedonist, who would put ~~people~~ fun in front of people's welfare.

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

7	Throughout the Merchant's tale, Chaucer portrays the Merchant's view on marriage as extremely ambiguous as the conflict between the marriage and not to 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 paradis' 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 'paradis'. Consequently, Chaucer could be being ironic in his description of marriage in this extract as he is looking to undermine this genre of high romance created and subtly mock the Merchant's words on marriage. Additionally, the religious reference of Adam and Eve further connotes a skewed interpretation on the 'great sacrament' of marriage. The Merchant refers to God sending 'helpe unto' Adam by sending Eve, however this could refer to temptation and relate to the forbidden

fruit in the garden of Eden. This would compare marriage with temptation and evil, which is clear in Jannawre'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 ~~deserted~~ bound to cheat on or make life for their husband unbearable. Indeed, ~~in~~ 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 the 'blisse' of 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 off Danyen 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 dependant and lustful 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 ~~was~~ it was. Marriage resembled the unity

of a man and a woman in love and matrimony. Indeed, there were examples of marriage being a thing of 'goodnesse' and women truly being 'virtuous'. In the Franklin's tale, Dorigen is presented as an idealistic wife who obeys her husband and stays true to her promise, even if it means giving her love to another man. This idea of a good, virtuous wife is also highlighted in the Merchant's tale at times as May is described as 'Fresshe May' connoting beauty and innocence, with language of high romance and idealistic imagery created. However, this idea is undermined as May proves her description of 'gentil' is ironic and ~~is~~ has a double meaning as she is overly 'gentil' with more men than Januarie. This is highlighted as May puts the note that Damyan gives her in her 'bosom', completely undermining the elegance of high romance. Chaucer further emphasises the marriage as ~~and~~ comic as he switches genre into a fabliau as May reads the note on the 'privvy'.

Overall, Chaucer presents the Merchant's view as slightly ambiguous as despite talking about it positively in this extract, there is an undertone of mockery in marriage as portrayed throughout the novel as the beautiful, young May cannot be satisfied by her senex Amans husband Januarie who isn't 'worth a bene' so must fulfil her sexual desires elsewhere, and so portrays marriage as something to avoid.

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.

Exemplar 2

Level 5, 21 marks

7.	<p>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 un-married men, such as January, when thinking of getting married 'day to day', would have. The extract begin begins with the Merchant describing marriage as a 'ful greet 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.</p> <p>The Merchant then continues by talking about how for Adam & 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 'paradis' and this is reflected by January in the poem who initially is worried that he can't have 'parfittee blisses two', by this he means that he ^{believes he} cannot have a wife and still go to heaven. The Merchant</p>
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further corroborates this idea as he describes ~~the~~ wife to be 'buscom and so vertuous', however we know that he ~~he~~ doesn't actually believe this because in his prologue he describes his wife's 'curseghesse'. The idea of a virtuous and obedient wife could represent Griselda who is from the previous pilgrims 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 Merchants tale as 'she obeyeth, whether hire life or looth'. However, later in the poem we see that May breaks free from this mold initially set up by the Merchant as she begins to lie to her husband, 'she feynd' and takes ~~control~~ 'secretly' takes control of an affair with January's 'gentil squire', Damyan. She is seen to initiate the consumation of this

affair as 'On Damyan she signed', and to ~~the~~ Chaucer and the Merchant's audience it is clear that May is not as 'blisse' as the Merchant initially makes out.

He ~~can~~ continues to describe a married man as 'murye' and 'vertuous', which can be seen by January ~~when~~ after his wedding night when 'he sang ful loude and cheere', as he was ecstatic with his ~~starty~~ marriage consumation. However, when he goes blind he worries about ~~to~~ May not being loyal, as he was warned by Justynous 'I warn you', that even

the youngest of men struggle to retain a wife and as a result of this January 'had hond on hire always'. As a response to this blindness May begins to write to & Damyan and ~~sign~~ sign, which ~~att~~ results in Damyan having an illicit relationship, 'in her throng'. But ~~to~~ Pluto 'got again his sight' which allowed January to witness the affair and lead him to give of a 'cry'. ~~The~~ May's deception completely contrasts the Merchant in the given extract 'He may nat be deceived' and the deception is made worse by Pluto's wife, Prosepina, giving

May 'suffisiant answer' to excuse herself from the affair; the excuse being 'I dide it in ful good entente', which connotes the further contrast to the extracts, but agrees with the Merchant's prologue where he believe Marriage is a ~~snare~~ 'snare', and clearly represents his misogynistic views that women deceive and ~~arent~~ 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 pentameter, and could ~~se~~ be seen to be a double entendre as without a wife ~~sent~~ January may not have had recompense for 'despended my bodily foolery' 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

'pittes brine' he needs to invest his need for 'bodily delight' in a wife as 'man may do no sinne with his wife'.
 January much like the Merchant in this extract mentions 'that he werke',
 January uses the extended metaphor

that he 'werke' and was a 'werkman' who 'laboureth' till dawn to describe his wedding night with May, ~~howe~~ however, this is unromantic and shows that his thoughts for marrying 'freshe May' were purely ~~th~~ ~~of~~ lustful and that much in contrast to the extract suggest he would regret marriage, similar to the Merchant's ideals himself.

~~At~~ Overall, the Merchant's view of marriage from the extract completely contrasts his own misogynistic view of marriage that we learnt about in the prologue. In the extract he represents the 'olde' January's idea's of marriage before May's betrayal. The Merchant uses this extract to entice the pilgrims, as they are curious to why he is contradicting his views, so which encourages them to accept this part of the tale to be sarcastic and to be setting up the story with the betrayal of January's wife.

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.

Exemplar 3

Level 4, 17 marks

7	<p>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 ridicules and satirises the views of marriage that are held by the Merchant.</p> <p>Chaucer portrays the Merchant's view of marriage as sexist. Chaucer does this by using irony and religious references to enforce 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 rel 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</p> <p>MERCHANT'S view on marriage as sexist because the Merchant is just basing his ideas and views on a marriage that he hasn't given enough time yet. So, but Chaucer also uses this to bring up how in the Medieval era, people didn't really marry for love, instead</p>
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they were more likely to marry for power and status and the mercantile class was known for doing that. So, later on in the poem, Chaucer voices his own view through the character of Justinus and Chaucer uses nomenclature 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 "Justinus" to present a more neutral and fair view of marriage. "Justinus" means just or fair and the views that he presents are much closer to Chaucer's actual view of marriage. Notably, Justinus makes it clear that we should not marry in "haste" and this contrasts with the Merchant and essentially makes the Merchant's sexist views on marriage look ridiculous.

Likewise, Chaucer also uses the Merchant's sexist view to also present portray the Merchant's ~~views~~ view of marriage as unreliable and untrustworthy. Chaucer does this by creating irony when the Merchant describes wives as being "paradis" and "verbas". 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 "paradis" suggests happiness and something that is looked forward to. To then follow it up with "verbas" suggests

that there is something true and good about women. However, the knowledge that this isn't really how the merchant feels about marriage is brought back when the audience realises that this isn't actually how the Merchant feels. So, ~~from~~ Chaucer uses this irony to emphasise the fact that the Merchant's ~~holds~~ unreliable and untrustworthy views on marriage as the audience would've been shown the Merchant's real views on marriage in the prologue. ~~Chaucer~~ In the Merchant's prologue, the Merchant starts with saying "weeping and ~~wail~~ wailing". Chaucer does this ~~as it is~~ to show how the Merchant really feels about marriage and the Merchant's true feelings are that marriage causes him a

lot of pain and he also has a biased and sexist view of women. So, by Chaucer presenting the Merchant's real view of marriage in his prologue, it sets up the ironic tone for the rest of the poem. Chaucer even then uses this to satirise 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 ^{was} a celibate monk who was providing views and ideas on women that were negative despite having never been with a woman. So, this emphasises how unreliable the views of the Merchant are as he too has only been with his wife for two months so, he wouldn't have even had a real experience of marriage yet. Therefore, this infers the fact that Chaucer is presenting the Merchant's view on marriage as unreliable as the merchantile 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 view of marriage as unreliable and ~~also~~ untrustworthy, it supports the view that many would've held of Merchants at the time and Chaucer's ~~audience~~ audience would've been aware of that.

To conclude, Chaucer portrays the Merchant as Merchant's view of marriage as unreliable and untrustworthy and this also explains why the Merchant also has sexist views of women and marriage. Chaucer uses the layers of narrative to incorporate different views of marriage and uses other views to make the Merchant's 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

8	In this extract, Milton portrays Death as feeble and weak, with the power to travel down to hell, ostensibly punishing for those who have betrayed the world of the divine. He achieves this by the extended use of metaphors, pathetic fallacy, allusions to the classical world and poetic techniques such as oxymoron and enjambement.
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8	One way in which Milton achieves this pessimistic portrayal of death is through the adjectives he uses to describe Death - "meagre" in the opening line, diminishing the ostensible power of Death to control, and whilst also establishing himself as the purveyor of the character, feeling comfortable assigning them qualities - making the reader assume it is Milton who is really in control. The dominant force. Indeed, many have said Milton's own political and religious beliefs shine through especially pervasively in "Paradise Lost" - being a devout Republican Presbyterian, Milton believed in the abolishment of the monarchy and against the hierarchical nature of religion, instead desiring to focus on man's own and personal relationship with God, and not an immense amount of corrupt bishops. Here, it is clear that Milton is trying to convey the nature of death as leading in a journey, "I shall not lag behind, nor err the way", but not leading in a way that it is.
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Moreover, the extended use of pathetic fallacy to describe the travels across the seas and down into Hell - "what they met solid or slimy, as in any sea" - makes the reader associate the deepest nature of the water

achieved range of 200 ft to 400 ft in the mean of year.

		Additionally, Death is said to be ridig on the "Cronian" sea, alluding to Cronos, the Roman God, which links back to Milton's incessant need to to
		belittle classical epics in order to emphasise the strength of his an Christian epic. At the the beginning of Book 9, Milton emphasises that his epic is "not less but more than heroic than the war march of Isten Achilles" and at stronger than "neptune or Juno's ire". This language is contrasted by belittling Cronos' sea to one that Death rides upon - a blatant insult. Additionally, Milton utilizes juxtaposition to elucidate how worthless Death's descent is - "over the foaming deep high arched... immense of this new faceless hold". "Foaming" and "deep" inherently contradict one another - while foam implies light and softness, "deep" connotes the strength and power of the ocean. This could be Milton discussing the power authenticity of death - he is first described as a "league shadow" - shadow following the implications of "fearning" in the worthlessness and inconsequential nature - while also representing the attempts of death to be authentic, seen by the use of capitalisation. The only character worthy of capitalisation, according to Milton, would be God, leaving Death to be ^{sea} a feeble and mimicry and of the only true leader of any journey, not just into hell and not only into Hell - God.

Examiner commentary

This is an excellent response which begins with detailed focus on language, and skilfully 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.

Exemplar 2

Level 5, 24 marks

8	<p>The extract falls towards the beginning ^{of the middle} of the middle of Book 10 in Paradise Lost and describes the entrance of crossing through the newly opened Gates of Hell of Sin and Death in the post-lapsarian rest state of 'God's creation'.</p> <p>Here, Milton uses the lexical set "strong...leads...leading" to show the dominance Sin has over ^{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} to highlights the monstrous and inhumane soul that he possesses, emphasising the truly evil intensity ^{of sin} that Adam and Eve have brought into the world when they ate the fruit from the Tree of Knowledge at the ⁱⁿ Book 9. The sibilant alliteration "snuffed the smell" has an aesthetic quality that links to this hissing of snakes and 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", "armies", "encamped" and the description "ravenous Fowl" emphasize how Death's purpose is to cause complete destruction and foreshadows the destruction yet to come with God's punishment and their reign of the Earth. It also highlights how Sin's purpose</p>
	<p>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" emphasizes the evil ways</p>

of Death and the horror he brings with him.

Death is portrayed as an animal whose only instinct is to kill through the animalistic features Milton uses to describe him: "scanted the grin 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 learns of their infestation. The dental alliteration "damp and dark" creates a forceful tone to the ~~new~~ new "anarchy of Chaos" and contrasts the "light" and "ethereal 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 devoted to his descriptions of Hell and the evilness of Satan, Sin, and Death. In the simile "as in raging sea Tossed up and down, together crowded 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 first took, emphasising their malicious, 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". Furthermore, 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 worst endures" and the refusal to "divide their labours".

		<p>Milton was a learned scholar and was notorious for including many mythological, religious and literary allusions in his work, which is highlighted in the mentioning of ^{landmarks} seas "Crimian Sea... mountains of ice..." and the Greek God Poseidon: "trident smote". Not only does this show off his knowledge but it also shows how powerful Sin and Death feel and how they are mimicking Satan's "7 nights" journey around the equator. "Deep to the roots of Hell" is a reference to the Tree of Knowledge described as a beautiful and exquisite masterpiece throughout the epic and by the bina antithesis created with "Paradise" and "Hell" Milton here emphasises the Destruction of Death and his thirst for Blood - again Exphaying portraying him as an embodiment of nothing but evil along with Sin. The triadic structure "Smooth, easy, unoffensive" not only describes the opening of Hell</p>
		<p>but also the power Sin and Death have received from Adam and Eve eating the fruit which contrasts emphasises how they are like a hunting animals who have immaculate skill and are almost unstoppable, highlighting the fear they can cause - especially as Hell was seen as the worst place imaginable.</p>

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.

Exemplar 3

Level 4, 18 marks

8		<p>The extract takes place after Satan has successfully tempted the fall of man, where Adam and Eve are both prelapsarian. Prior to the fall Adam and Eve wouldn't of known 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.</p> <p>The beginning 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 Saviour of death" from everything that lives in Eden, this portrays death to be a punishment from God, the word "Saviour" 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 there that live" suggesting that death wouldn't only be used to punish Adam and Eve, but everyone and everything for a very long time.</p> <p>The extract then changes from God speaking to being narrated. We are told that "With Delight" God started the "mortal</p>
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change" which creates the image that God enjoyed wing death and the change from mortality ~~on~~ on man to punish them for the fall. This portrays death as being fun for God to ~~with~~ proven by him doing it "with delight".

Later on the extract we are told that humans were "designed 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 "designed for death" and the use of the repeated "d" sound emphasises to the reader that death would be an experience for man no matter what and that it was always going to happen. "Designed" 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. This is shown when we are told that after death man would be going "towards 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 actions of God on

man, so God creating death so that they could go to hell would be justified by the disobedience of man in book 9.

Milton was known to not go by the rules of structure during his writing which is why most lines ~~are not~~ ~~include~~ juxtaposition, for example "fenceless world 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 poem~~ The portrayal of death in the lines "Forfeit to Death" is that man has no choice but to experience death due to the actions of Adam and Eve. The word

"forfeit" shows that man has had to give up their life to death as a punishment for the fall.

Presumably Adam and Eve which we would've seen in book 9 wouldn't of known what death was which could be Milton portraying death as something that didn't need to happen if Adam and Eve hadn't ~~as~~ ~~been~~ ~~given~~ ~~into~~ temptation of eating the apple. The fact that man couldn't had the chance to not know what death was or couldn't have experienced it shows that death is portrayed as something that man couldn't avoid.

Overall Milton's portrayal of Death in Paradise Lost is that it was a punishment from God which could've been avoided.

		If man had of been obedient and not
		given unto temptation and listened to
		what God had said. It justifies Gods action
		and why death a something man experiences.

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.

Christina Rossetti: *Selected Poems*

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]

Exemplar 1

Level 6, 28 marks

		Rossetti's use of a playful speaking voice in 'Winter: My Secret' is a key example of Rossetti's experimentation with verse form and structure.
		The use of structure in the poem supports Rossetti's use the speaker's desire to protect herself. In the poem, the longest verse is the one concerning winter. This stage highlights the speaker's favour towards the months that allow for protection. This is further emphasized by internal rhyme of 'it froze, and blows, and snows'. The use of internal rhyme emphasizes how the speaker is wrapping herself up in order to protect herself. By using a playful speaking voice Rossetti is going against The Master Narrative which is the idea that all poems should follow a certain structure; however, Rossetti is going against this by using internal rhyme. Rossetti also experiments with structure in 'Maude Clare' through the use of rhyme scheme 'a, b, c, b'. This mirrors Maude Clare's disruption of the wedding and social order. whereas whereas, in 'Winter: My Secret' the verse form ^{could} represent the speaker wrapping herself up.
		Rossetti uses caesura to emphasize the playful speaking voice in 'Winter: My Secret'. The poem opens

as if the speaker is replying to someone 'I tell my secret? No indeed, not I' 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 pestering for her secret. By using caesura, Rossetti is 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 infantilising 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 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 criticized for questioning her faith. The use of rainbow symbolism is also used in 'Song'.

		<p>A Birthday: 'My heart is like a rainbow-shell'</p> <p>In this poem, the rainbow is symbolic of the trust and love the speaker has for God and his promises. By aligning this love with nature, suggests the speaker's love is free and abundant - juxtaposed by the mistrust and doubts the speaker has in Winter: My Secret.</p>
		<p>Finally, Rossetti uses symbolism of seasons ^{fruit} in Winter: My Secret. The use of 'golden fruit' is ripening to excess' could be subtly emphasizing the what a fallen woman is condemned to. The use of 'golden fruit' suggests fertility and connotes that if a woman opens herself up to a man, is she then tarnished. Contextually, Rossetti work volunteered at St Mary Magdalene, a refuge for former prostitutes, and therefore would to know first hand the effects of un-bridled desire. The use of fruit and seasons is also used in 'From the Antique' where the speaker expresses the dullness of her life: 'The seasons go and come' This could be referring to the cycle of women coming of age and getting married. By aligning this with nature, the speaker is expressing how hard it is to break this cycle and</p>
		<p>it's depicted in nature. Both Winter and and From the Antique use seasons to express patriarchal attitudes towards women in the 19th century.</p>

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

11		Rossetti's use of playful voice is very characteristic of her poems from the collection yet there are definitely times 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 discrete sexual undertones in her writing which would have been very controversial at the time of writing and during the Victorian era because the open sexuality of the speaker challenges the stereotypical view of a Victorian woman to be innocent, pure and virtuous. The underlying sexuality in 'Winter' can be seen in the lines 'Today's a nipping day, a biting day; In which one wants a shawl, a veil, a cloak and other wraps'. The use of the verbs 'nipping' and 'biting' have sexual connotations and suggest sexual acts in their future which was controversial yet for some women, especially the fallen women, a lot of whom she worked with during her lifetime, would have been playful and fun yet discrete. The use of layers including

		'shawl', 'veil', 'cloak' and other wraps' emphasises this idea of remaining virtuous and covering yourself in many layers. Furthermore it could have a double meaning and we may be able to relate it to Rossetti's opinions or more so, her lack of an opinion as she felt she couldn't speak up about a lot of the issues she was going through and facing, as well as a lot of other opinions, possibly about female sexuality because of the fact that she kept it in the same sentence as the sexual suggestion. This controversial opinion can be linked to 'Sister Love' where the speaker Sister Love talks about her sexuality. The comparison can be made from the lines 'I have desired and I have been desired'. The repetition of the verb 'desired' suggests that has connotations of sexual desire and lust suggesting a promiscuous nature to the speaker, quite much like the speaker in 'Winter'. The repetition of 'desire' also challenges the view that females must remain chaste and suggests that women should be allowed to desire. Furthermore by Rossetti creating a playful tone about the topic she could also be making it light-
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The playful Speaking voice creates the feeling of both disapproval and doubt in nature because of its fleeting and constant changing nature. The fleeting nature could be used in the poem to reflect a loss of hope and we may relate this to Rossetti's personal life where she faced challenges with a lot of losses in her life; Rossetti faced a loss of hope in her faith and religion at times along with a loss of hope with romantic relationships after both her engagements broke off. The fleeting sense of nature can be seen in the line "Springs an expiratory time; yet I can but March with its peck of dust. Nor April with its rainbat - covered crowned knif 'shavers'". The use of positive adjectives to describe spring is quite controversial, especially because she is describing how much she hates

Finally, Wister creates a playful tone yet also a strong and independent tone which possibly generates 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 speaker's reactions. This can be linked to the women's ^{fight} ~~not~~ independence and for strength and independence, namely Rossetti.

poetically argues against that when she ~~has~~ signed: petition against female suffrage and against women being able to go to university. This can be seen in the line 'You're too curious: fie!' The use of the exclamation mark builds up an angry and defensive tone adding to the argument that the woman (speaker) is being strong and independent. However the use of 'fie' adds to the playful tone and builds up this jolly dialogue between the speaker and the responder. The use of the adjective 'curious'

builds up an impression that the silent speaker is being too demanding and unrelenting. We can see comparisons of that with 'No, Thank You, John' where the speaker is very demanding as seen in the line 'You're mad to take offence that I don't give you what I have not got'. The use of 'you're' clearly shows to us as readers that ~~Rossetti~~ the speaker is talking to the silent male character. The use of 'mad' and 'offence' demonstrates that the silent male is angry and upset / disappointed that the woman is being strong and not giving in to him. This presentation is similar in both 'No, Thank You, John' and 'Wink' and despite it being somewhat playful, it mainly is uncharacteristic because it is a strong, ~~and~~ demanding and serious tone rather than a playful tone ~~stage~~ possibly suggesting Rossetti's anger at the social injustice between men and women, which is ~~highlighted~~ emphasised by the fact that she has silenced her male counterparts in both poems to reflect the strength and redundancy of women.

In conclusion, I think Rossetti used a playful tone in 'Wink' to demonstrate some of her ideas yet sometimes this is juxtaposed by the serious tone she creates which maybe reflective of the situation she was facing during the Victorian era involving her loss of faith and the oppression of women. There are moments where the playful tone is useful and makes light heart of the situation yet Rossetti mainly creates a serious tone to show her ideas.

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.

Exemplar 3

Level 4, 18 marks

11 Christiana Rossetti's 'Winter: My secret' ~~explores~~ ^{explores} the 'Victorian woman' and the difference of convention using the playful tones of a female narrator. In the poem Rossetti uses her masterful language ~~and~~ techniques to tease and taunt the reader with her words 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 ~~the~~ eludes to her 'secret' asking the reader if they would like to know it, but instead ^{leading} ~~leads~~ them on 'No indeed! Indeed, not I.' hinting that perhaps others ^{know} her secret, or are talking of it, making theories on what it could be. She is referring to gossip in those ages, 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, had many attributes to her life which ~~would've~~ been considered 'scandalous'.

Her brother Dante, a member and one of the founders of the Pre-Raphaelite movement - which Rossetti herself was a part of - had a drug addiction which his wife also shared and died from, and ~~also~~ it is said he never recovered from. Rossetti herself turned down three

engagements, two 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 as to say her own contemporary mythologised her. These points would make

Robsetti a talking point at many gatherings, especially considering her father's standing in Victorian society.

As readers, we are presented with a playful narrator, yet any connection with Robsetti herself then it makes the poem even more intriguing. By the second stanza we are presented with even more teasing on her part 'suppose there is no secret' the back and forth is ~~exhausting~~ 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 'No Thank You, John' a poem she wrote to reject a proposal from John Beret, which unlike her other engagements to James Collinson and Charles Cayley was not as 'serious' per say.

Comparatively, 'No Thank You, John' has a playful, - if not mildly offensive narrator. She tells her author that they ought to 'part' and stay as 'comrades'. Slightly she

and states she'd rather say no to a 'thousand' Johns. She challenges the conventional Victorian woman who should be glad for even one proposal, let alone three successful men. This can be seen again in 'Winter' 'My Secret' where she talks of not opening to 'every one who taps' addressing the fact she cannot just tell her secrets ~~to~~ or accept every proposal she receives.

However, 'A Birthday' although more devotional and religious, can be compared. The playful voice, filled with glee and anticipation, mirrors the

My narrator in 'Winter: my secret'. A technique frequently used by Rossetti can be found in both poems, her use of natural imagery. In 'A Birthday' there is opulence and excitement for 'the birthday of [her] life' speaking about Christ and her religion. She expresses this through creating a scene filled with 'diamonds' and 'silk' even 'peacock feathers' bright, bold and beautiful images. In 'Winter: my secret' we find the change of each season, stanza by stanza. In the second stanza we find the 'nipping', 'biting' winter, the third Spring 'rainbow-crowned brief showers' and the last stanza is summer where there are 'crouching birds' and 'golden fruits' we are able to feel the emotion and meaning behind each stanza through her expressive natural imagery.

In the poem Rossetti gives a ~~gl~~ glimpse into her life, leading readers through a maze of tricks and desire to wonder what it is she is hiding. Here we are engaged by the narrator, and by the end we are still left guessing, and Rossetti shows herself in the final line 'or you may guess' which to this day we are still doing.

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.

Exemplar 4

Level 3, 14 marks

Q11	<p>Winter: My Secret shows lots of characteristics. There is the idea of concealment, possessiveness, and one that shown in the whole poem, a sense of being paranoiac.</p> <p>The first theme 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 the 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, or perhaps there is no secret at all and the speaker uses the secret as a way to gain attention off of someone they love, or even a complete stranger. Obviously we know that the poem was supposed to be called 'Nonsense' at first. The connotations of this are that it is not the truth being told, which would link back to the idea that she is trying to conceal something that was not there in the first place. We can link the theme of concealment to 'Maudie Clare'. Obviously Maudie Clare was Thomas' mistress and therefore would have been concealed by Tom. Maudie Clare goes against Victorian conventions as a wife was supposed to share everything with her husband and keep no secrets. Thomas' relationship with Maudie Clare being adultery. Nell says at the end 'till he loves me more Maudie Clare', suggesting that not only was Thomas' and Maudie Clare's relationship (secret) known about but also alludes to the idea of it not</p>
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	<p>being a secret in the first place, which obviously links to 'Winter: My Secret'.</p> <p>Another strong theme in this poem, is the idea of possessiveness. The speaker is obviously very possessive over her secret, shown through the terms 'my', which</p>
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is repeated several times, and through 'my secrets mine'. The repetition of these words suggests that the speaker is extremely concerned about her secret being found out. We can only assume that her concern was 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 dead my dearest' which shows the speaker having a sense of ownership and possessiveness over her loved one by not wanting to be forgotten.

One other theme is biblical context and religion. Obviously we know that in some poems Christina Rossetti does show an element of unsurity and stray away from her religion ('Twice', 'God in manner') however that is not the case in this poem. This poem refers to 'spring' and 'march'. The two seasons / months are extremely biblical, as 'spring' begins in March and is seen to be new beginnings and new life, as it is when Christ rose from the dead. This could suggest that her secret could perhaps be a pregnancy, especially as it alludes to the idea of someone being able to 'guess' her secret.

The whole poem 'Winter! My Secret' is extremely

patronising, ³ the way that she has a secret that no one else can know is almost childlike, as well as the repetition of the word 'perhaps'. This ^{or this word} repetition suggests that maybe she'd tell you but maybe not, and alludes to the idea of a child hiding something from their parent, the poem is almost a little bit smug. This can link to her poem 'No, Thank you, John', as the speaker ~~almost~~ says 'I never said I loved you John' as though she is smug that she is right.

In conclusion, Rossetti includes many themes / characteristics in this poem, shown well through the use of language as she explores concealment, possessiveness and

		her religion. through not only this poem but her
		other poems as well. She introduces most of her
		poems by using recurring themes, one of the main
		ones being exploring her religion.

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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