

GCE



CCEA GCE AS  
Exemplifying Examination  
Performance (New Grid)  
**English Literature**

This is an exemplification of candidates' performance in GCE AS examinations (Summer 2017) to support the teaching and learning of the English Literature specification.



*Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA will be happy to rectify any omissions of acknowledgement in future if notified.*

# EXEMPLIFYING EXAMINATION PERFORMANCE

## GCE English Literature

### Introduction

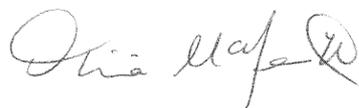
These materials illustrate aspects of performance from the 2017 summer AS examination series of CCEA's revised GCE Specification in 2016.

Students' grade A responses are reproduced verbatim and accompanied by commentaries written by senior examiners. The commentaries draw attention to the strengths of the students' responses and indicate, where appropriate, deficiencies and how improvements could be made.

It is intended that the materials should provide a benchmark of candidate performance and help teachers and students to raise standards.

For further details of our support package, please visit our website at [www.ccea.org.uk](http://www.ccea.org.uk)

Best wishes



Olivia McNeill

Education Manager,

Email: [omcneill@ccea.org.uk](mailto:omcneill@ccea.org.uk)

Telephone: 028 9026 1200 ext. 2963



## **GCE: AS English Literature**

**SEL11: The Study of Poetry  
1900 – Present and Drama 1900 – Present**

**Grade: A Exemplar**



## SECTION A: THE STUDY OF POETRY 1900 – PRESENT

Answer **one** question on your chosen pair of poets.

### Q1 Frost Heaney

This question is about **farm work**.

Read again “Mowing” by Frost and “The Baler” by Heaney.

By close analysis of the **poetic methods** used, and drawing on relevant external biographical information, compare and contrast how these poets write about farm work.

**N.B. Equal marks are available for your treatment of each poem.**

### Student's response

*Both Seamus Heaney and Robert Frost wrote in the pastoral tradition and drew upon the natural landscapes of mossbawn farm Bellaghy and the farmland of New England. Heaney's poem, 'The Baler' is part of his work 'The Human Chain' which he wrote after experiencing a stroke in 2006. He listens to the sound of a baler and remembers baling himself in the 1940s. The concentration of the beauty of farm work and the sunset becomes too much for Heaney's dying and wheelchair bound friend Derek Hill upon his last visit to Heaney's home. For Frost, he explores the sound his scythe makes and concentrates on the truth of his farm work. W.G.O'Donnell commented, that like Heaney, Frost "rooted his art in the soil that he had worked with his own hands."*

*In terms of structure, Heaney's poem is constructed of 8 tercets with no rhyme and no rhythm to create conversational tone as he remembers the farm work with Derek Hill. For Frost, his poem is a variation of a Shakespearean sonnet, with the concentration being on truth rather than abstract. The octave conveys the aural imagery of the scythe and the sestet exploring the truth of his farm work.*

*In the opening of both poems, both poets explore the imagery of the farm work. Heaney's use of the onomatopoeic "clunk" of the baler" shows his direct appreciation for the farm work. Also the use of the compound "cardiac-dull" conveys the sounds of the baler as a heartbeat, showing the importance. Furthermore, we are reminded of the recovering Heaney when he explains how he "came to" to the sound of the baler and what Hill will be "hearing and missing" of the farm work. Similarly, Frost's poem opens with the use of sibilance and the repetition of the 'W' sound conveying the sound the scythe is making. The use of the rhetorical question, "What was it it whispered?" personifies the scythe and emphasises the ambiguity that Frost feels. Moreover the syntactical placing of "Perhaps it was something" and "something, perhaps" connotes the motion of the scythe. Both poets openings concentrate on*

*the imagery creates in their farm work. As both poems progress, the interactions both poets have with farm work evoke different reactions. For Heaney it allows him to recall baling himself in 1940s. Although Heaney left county Derry in 1963, we see he returns to the time he spent there for poetic inspiration. The caesura in “And missing: summer’s richest hours” shunts us into the 1940s through the use of the colan and Heaney remembers the farm work he did himself. Furthermore, the compound words “fork-lifted, sweated through” show the exhilaration of the work the young Heaney did. Also, the motor racing metaphor “giddied-up race of a tractor” shows the excitement of the farm work Heaney did, further emphasised in the metaphor “last-lapping in a hayfield”. The use of the verb “gleaned” shows the satisfaction and completion of the farm work. Moreover the hyperbolic language used in “mighty cylindrical bales” conveys Heaneys childish appreciation for the completion of his farm work. On the other hand, Frost’s interaction with nature allows him to reject any make-believe of nature. He rejects the “heat of the sun” or “easy gold at the hand of fay or elf” fooling him into thinking that the scythe had a “lack of sound.” The colan used at the end of the octave acts as a pivot, announcing the truth of the scythe.*

*Towards the end of both poems, we see their interaction evokes some sort of an epiphany. Heaney, and Derek Hill see the beauty in nature, however the farm work that he could “bear no longer to watch” and instead is asked to have his back to the window”, to face Heaney. He can’t bear to think about the beauty of the “sun going down” and farm work which he will miss in death and instead turns to his friend and to companionship as he is dying. However for Frost, with typical Frostian ambiguity we are not sure what he believes the scythe is whispering or if it is whispering at all. In the sestet he concentrates on the truth, he turns to “earnest love.” The symbolism of desire and temptation in the “feeble-pointed spikes of flowers” and the “bright green snakes” are things he should avoid in his farm work and life. However he ends by referring back to the personification of the “long scythe whispered.” Although the speaker is not certain of what or if the scythe is whispering he instead concentrates on the farm work and “left the hay to make.”*

*In conclusion, the farm work of both poets evoke sensual imagery as they interact. However as Heaney remembers baling in the 1940s it further emphasises the beauty and love of nature Heaney and Derek Hill had which Hill can't bear because he's dying so instead turns to the companionship of Heaney. On the other hand with typical Frostian playfulness we see him concentrating on the truth the scythe still does farm work whether it is whispering or not.*

**AO2: coherent and secure analysis of methods linked to the key terms (mostly clearly)**

**AO3: coherent and secure comments on external context**

**AO4: makes competent connections**

**AO1: mostly secure knowledge and understanding,**

**Band 4**

### **Examiner's comments**

For this unit the driving objective is AO2 (poetic methods). AO3, AO4, and as always AO1 (which includes QWC) are also under assessment, but the main determinant of the final mark should be understood to be AO2.

The response demonstrated good understanding of the poems, offering mostly sound, well-supported ideas conveyed in a logical, orderly and relevant manner. It was accurately and clearly written (AO1). The situation of each poem – the identity of the speaker and the object of his attention – is made clear at the outset, and this helps the reader greatly with what follows. There is an understanding of Derek Hill's part in "The Baler" which was rarely encountered. The focus placed on "Mowing" in the final paragraphs does much to rectify a slight imbalance noted in the response up to that point.

The exploration of poetic methods was clear and well-developed (AO2). Form and structure are dealt with partly by general assertion, and are an area which might have been profitably developed. Literary terms, and terms relating to parts of speech are used accurately and effectively. Relevant exemplification is offered in most cases. The consideration of a few areas of "Mowing" e.g. the metaphor of the diverting "easy gold" could have been expanded. There is an engaging attempt to explain the time scheme of "The Baler", incorporating a little contextual information.

Good use was made of relevant contextual information (AO3). Biographical context (and a little relevant critical context) is used sparingly and helpfully.

The response commented well on connections between the poems (AO4). Occasional loose usage of comparative links was noted, where the connection was tenuous or not meaningful, or absent; however, the response embarks on an ambitious point in the paragraph beginning "Towards the end...", and although this point is not fully achieved, it is worthy of some credit.

**Q2**            **Hughes**  
                     **Plath**

This question is about **being a parent**.

Read again “Full Moon and Little Frieda” by Hughes and “The Night Dances” by Plath.

By close analysis of the **poetic methods** used, and drawing on relevant external biographical information, compare and contrast how these poets write about being a parent.

**N.B. Equal marks are available for your treatment of each poem.**

### Student's response

*In ‘Full Moon and Little Frieda’ by Ted Hughes, the speaker who is Hughes himself observes his daughter Frieda exploring and discovering new things in nature. We see the inclusion of two first person speakers, Ted Hughes and then his daughter Frieda when she interrupts her fathers dark thoughts while her discovery and admiration of the moon. The poem starts by setting the scene then it goes on to explore nature, finishing with Hughes’ appreciation of his daughter in the moonlight. In the poem ‘The Night Dances’ by Sylvia Plath the 1<sup>st</sup> person speaker reflects on her time with her son, although she makes it clear that even though these memories of her son as a young boy are important to her it is inevitable that she will one day forget them. The poems speaker has strong autobiographical elements to Plath.*

*In ‘Full Moon and Little Frieda’ we see Hughes as a parent admiring and appreciating his daughter. Frieda was the daughter of Sylvia and Ted who was born in 1960. When Hughes says “The moon has stepped back like an artist gazing amazed at a work.” This simile personifies the moon as stepping back in amazement whilst looking at Frieda. This foregrounds the idea that Hughes views his daughter as beautiful in the moonlight, creating a tone of appreciation from the speaker.*

*This contrasts with the speaker in “The Night Dances’ who appreciates and admires her son by observing the small details. Due to the strong autobiographical elements from the speaker it suggests to us this poem is about Ted and Sylvia’s plath’s son, Nicholas, born in 1962, the same year Hughes began his affair with Assla Wevevill. The speaker says “sit emptied of beauties, the gift of your small breath.” We see intimate sensory imagery used, the speaker appreciates the small intimate moments she experiences with her son foregrounding that tone of appreciation.*

*In ‘Full Moon and Little Freida’ wee see the speaker express to us that being a parent can involve having dark thoughts, these are inevitable. The speaker says “A dark river of blood, many boulders, balancing unspilled milk.” The dark imagery and*

use of the metaphor emphasise the speakers view on the fragility of life. We see a sense of hopelessness and isolation being created in the speakers mind as he becomes distracted by other aspects of nature, therefore the speaker is presented as someone who despite being a parent can be distracted by other things e.g. nature rather than on whats considered important, which is his child. This is yet another comparison with the speaker in "The Night Dances" who becomes distracted by referring her memories of her son with different types of lilies. The speaker says "cold folds of ego, the calla and the tiger." This acts as a metaphor for the memories making them tangible, even though flowers are seen as delicate they are still presented as lasting longer then her memories of her son. This idea is foregrounded by the use of assonance in "cold folds of ego" we see the speaker distracting herself with nature by exploring the two different types of lilies – 'calla' is the white lily and 'tiger' is the orange lily.

In 'Full Moon and Little Freida' Freida acts as a distraction from the speakers darker and more complentative thoughts. This is emphasised by the introduction of the 2<sup>nd</sup> speaker Frieda – ""Moon!" you cry suddenly, "Moon! Moon!" These monosyllabic exclamatory repetitive statements from Frieda act as a distraction for Hughes. This direct speech suggests it interrupted Hughes' dark train of thought this is emphasised through the use of the adverb "suddenly" creating alone or surprise and shock. Therefore in this poem being a parent is presented as being positive thing. This contrasts with the speaker in "The Night Dances" who questions why she is being given these happy memories of her child if she is only going to forget them. She uses a rhetorical question 'Why am I given these lamps, these plane is falling like blessings, like flakes.'" This questioning lone also foregrounds the speakers tone of frustration. She also uses a simile to compare the memories with snowflakes. This emphasises how the speaker knows the memories aren't going to last and is bregrounded by the verbs "Touching and melting." This provides a contrast between the two poems as the speaker recognises the positive memories being created by the speaker but also is frustrated as she knows she won't be able to remember them suggests the idea of being a parent can be frustrating.

Being a parent involves observation which the speaker emphasises by saying "And you listening" the speaker is referring to Frieda who at the time of this poem would have been 3 or 4 therefore a key stage of the childhood where she was discovering new things. It suggests Frieda's innocence. This is portrayed in "The Night Dances" as the speaker says "such pure leaps and spirals-" These movements convey a sense of freedom. Sylvia's son tried to get up and dance at night when he couldn't get to sleep, suggesting a possible autobiographical reference. These movements provide a point of contrast when she refers to "mathematics?" The use of the rhetorical question suggests she is comparing her son's dancing and freedom with something restrictive and pragmatic. This is a point of comparison between the two poems as they both as parents observe their children closely.

*In both poems we see that parenting involves nature in “Full Moon and Little Frieda” the speaker is observing some cows and says “their warm wreaths of breath-” the assonance helps foreground the sensory imagery, this represents the speakers thoughts and acts as an escape or distraction from everyday parenting. We see nature act as a form of distraction from parenting also in “Full Moon and Little Frieda” when she says “lilies, lilies” this repetition suggests an interruption into the speakers from of thought about her son.*

*“Full Moon and Little Frieda” is structured into 2 quatrains and ends with 3 single, stark sentences which reflect the interruption from Frieda and Hughes observation. The structure contrasts with that of “The Night Dances” which is split into 14 unrhymed couplets. Full Moon and Little Frieda is three verse with the use of some enjambment representing the speakers constant train of thought. In The Night Dances we see an irregular rhyme scheme, with the use of double stresses “cold folds” suggesting the speaker wants to be able to remember these memories but is unsuccessful.*

**AO2: coherent and mostly secure analysis of methods linked clearly to the key terms**

**AO3: coherent and secure relevant comments on external context**

**AO4: makes competent connections**

**AO1: secure sense of order**

**Band 4**

### **Examiner’s comments**

The response demonstrated good understanding of the poems, offering mostly sound, well-supported ideas conveyed in a logical, orderly and relevant manner. It was accurately and clearly written (AO1). A strength of this response is its determination to stay relevant. Comments are grounded in the key term and develop ideas about a number of aspects of “being a parent” (distraction, frustration, observation) as encountered in these two poems. This strong focus directs and disciplines the response and mitigates shortcomings in other areas, particularly towards the end. These need not be laboured here. Markers are instructed not to let obvious weaknesses blind them to strengths displayed elsewhere in the answer. The response notes the situation of each poem and offers a helpful overview.

The exploration of poetic methods was clear and well-developed (AO2). Quite a few methods are identified, with some understanding of how they impact both on each other and on the theme of “being a parent”. On several occasions, e.g. the remarks on sensory imagery in “The Night Dances”, a perceptive point is made but not fully exploited. In this case, the elements of the image could have been analyzed, not just relayed in quotation; likewise with the handling of the metaphor of the “dark river of blood” in “Full Moon and Little Frieda”. The first part of the paragraph beginning

“Being a parent involves observation...” shows a persistent effort to identify and explore the effect of poetic methods in a relevant way.

Good use was made of relevant contextual information (AO3). Relevant contextualization is offered, and the temptation to provide excessive biographical detail, which is strong in this option, is judiciously resisted.

The response commented well on connections between the poems (AO4). Here, performance is variable in the success with which connections are pointed, but they are linked conscientiously to the key term of the question.

**Q3**            **Jennings**  
**Larkin**

This question is about the **generation gap**.

Read again “The Young Ones” by Jennings and “High Windows” by Larkin.

By close analysis of the **poetic methods** used, and drawing on relevant external biographical information, compare and contrast how these poets write about the generation gap.

**N.B. Equal marks are available for your treatment of each poem.**

### Student’s response

*As two quintessentially English poets of the ‘Movement’ within poetry, which aimed to use accessible language to discuss every day and commonly felt themes, it is unsurprising that both Philip Larkin and Elizabeth Jennings discuss the generation gap. However, again to no surprise, both poets take a different style and tone to discussing the generation gap; Larkin speaks with an embittered tone and eventually comes to conclusion that the ephemeral paradise of youth is almost like life as death, while Jennings, characteristically, has a positive outlook and a nostalgic but wishful tone as she discusses the changes over time within the generation gap.*

*Larkin, in ‘High Windows’ describes an unknown persona observing a carefree and somewhat shocking action of youth as the “couple of kids” engage in “f\*cking” and “taking pills” almost as if there will be no consequence. The persona is at first blunt and descriptive as an observer, detached fully from the youth, and yet as the poem develops the poem is pensive in his thoughts about what others may have thought of him in his youth, and whether the same bemusement fell upon the observer, failing to comprehend the carefree nature of youth and being almost jealous of them, so wide and detached is the generation gap. Larkin, typically, ends up at the thought of meaninglessness and lack of depth to any action, reflecting that “paradise” in youth mixed with the bitterness of observers in the gap of generations is like looking out of “sun-comprehending glass” and is “nothing and is nowhere and is endless.”*

*Perhaps, indeed, Larkin's initial bitterness in the poem derive from his own experience of youth, and love and happiness and carefree attitudes within that – though it is well known that this librarian in Hull found few things emotionally stirring, his experience of youthful love at the age of sixteen, and then again at Oxford, was not a pleasant one - never did he find love within youth, nor within older age, and though the youthful life he had brought him to sexual encounters with many women, the generation gap was distinctly seen in his life too, as with the example of love, he said “nothing works for me” in later life. It is perhaps for this reason that he comes to the conclusion that it is life as death – oblivion without consequence and he is forever detached from it.*

*In contrast to this, Jennings' take on the generation gap is a nostalgia filled pensive one. The persona, seemingly Jennings herself, though she stated her poems were not autobiographical, reflects upon the youthful “young ones” on the bus – as the two generations make the same journey together, Jennings, like Larkin, fails to comprehend how at ease these young people are; reflecting upon her own youthful “awkward ages”, Jennings light-heartedly contrasts the nature of the youth of her day and the youth of the time writing the poem. Despite “not wanting to be seen” for her inability to stop staring in bemusement at the youth, the poet's feeling on the generation gap, unlike Larkin, is much more positive as she recollects how her own youthful days contained memories that mean something to her even despite the generation gap – contrasting Larkin's pessimism in reflection.*

*Both poets use language and poetic technique effectively to convey their messages and feelings about the generation gap. Larkin's crude and harsh language reflects the embittered and knotted feelings he has towards the generation gap, “f\*cking” and “taking pills” and the ambiguous, mocking yet genuine, use of “paradise” are all every day and accessible words that reflect the lives of young people in many ways, drawing back to his connection to the ‘Movement.’ However, upon Larkin's reflection of what the detached observer may have thought of youth, his language becomes both bitter and positive, reflecting the jarring anger and joy felt as he reflects upon the generation gap, almost wishing he could have had the freedom the youth he watches do as he uses words of a carefree semantic field such as “slide” and “happiness, endlessly”. This positive language is contrasted by the direct speech of what others may have thought of youth when he was young; critical and bitter language reflects the anger Larkin has at what he is feeling as an ironically detached observer who wishes there was “no God anymore, or sweating in the dork” – two things which Larkin faced in his life, and the “sweating in the dark” refers to his utterly bleak poem ‘A book’ in which he, the poet, cannot shake the underlying fear of death that dictates life, something Larkin felt pressingly in his own life. This theme of death within life is present in Larkin's thought of the generation gap as the language of the final stanza, though more ambiguous and ambivalent and less harsh, draws to the conclusion that death and oblivion and lack of meaning is present within youth and old age and even negates the generation gap, saying with a metaphor included, that the “sun comprehending glass” and the “deep blue air” that “shows nothing and is nature and is endless” – the negative diction and extended metaphor combine to connect both generations in language of the poem and*

*connecting them in the one destiny that they both face: oblivion and death even within the carefree life of youth.*

*Jennings, contrastingly has a less dramatic tonal shift in language, and rather maintains, throughout the poem, a wistful and pensive tone and language of the semantic field of nostalgia. Like Larkin Jennings begins with the persona being detached, saying “they” as a third person pronoun to reflect the immediate gap in generations. Language and phrases such as “it seems to me” add conversational flavour to the poem but again reflect the gap that there is, as the poet cannot understand the youth. Concrete nouns are initially used as with Larkin’s poems, such as “satchel” and “school coats”, building a nostalgic memory to compare the youth she watches to. As Jennings becomes more pensive in her language, she reflects upon the fact that youth is “a stage we cannot reach” but unlike Larkin, is not at all bitter about this – rather, in fact, happy and contented in being separate and being able to “size up several stages” – perhaps, Jennings’ lighter tone comes from her own love of children in her life and it is well known that, though unmarried, Jennings did love children. The final stanza contains both juxtaposition and antithesis in language, perhaps reflecting the jarring gap in generations – “unsure and bold”, “young yet old”. Unlike Larkin, who’s comprehension, or lack of it, requires him to call upon imagery such as “an outdated combine harvester” to describe the attitudes he obeyed as a youth, Jennings does not use much imagery, preferring to use concrete and abstract or ambiguous descriptions together such as “old fashioned” and “childish gazes....unfinished face”. This typically accessible language reflects both Jennings’ feeling on the generation gap and so this contrasting language, and indeed the ‘Movement’ to which she belonged.*

*Both poets use structure effectively to convey their messages too. Larkin uses five quatrain stanzas in a typically rigid form to convey his message within, while the use of a loose rhythm and rhyme contrasts the use of alternate line rhyme and regular rhythm towards the end of the poem to reflect the jarring, juxtaposing generation gap.*

*Jennings similarly uses rigid structure of the ‘Movement’, in order to convey her message within, as the simple structure allows a different theme to be thought upon within, thus creating an accessible structure. Again, regularity in the rhythm and alternate line rhyme reflects the happier, more jocund style and reflection Jennings has upon the generation gap, with caesura’s deployed carefully, like Larkin does, to dictate the pace of the poem.*

*Therefore, both poets discuss the generation gap in similar structures but highly contrasting moments, as Jennings reflects nostalgically upon the youth and is light hearted in her lack of comprehension, which contrasts Larkin's bitter and angered response to the generation gap, though he unites his generation and the youth in nothingness that "is endless".*

**AO2: coherent analysis of methods**

**AO3: assured comments on external context**

**AO4: connections made are very secure**

**AO1: consistently coherent level of expression**

**Band 4**

### **Examiner's comments**

The response demonstrated good understanding of the poems, offering mostly sound, well-supported ideas conveyed in a logical, orderly and relevant manner. It was accurately and clearly written (AO1). This response offers an informed and perceptive general introduction, engaging the key terms and establishing connections with relevant references to biographical information. Laying the situation of each poem clearly before the reader, it extends the promise of a shaped answer – a promise that is fulfilled. However, this introduction is extended a little too far, and the pressure of time is evident in the last stages of the response, where there is a loss of coherence and a lack of exemplification. We find very good understanding of "High Windows", but it is a little disappointing that "The Young Ones" receives less close attention. The decision to give prolonged consideration to each poem in turn works well in producing a coherent and critical view, for the AO4 requirements are not forgotten. The quality of written communication is generally very good.

The exploration of poetic methods was clear and well-developed (AO2). Poetic methods are neglected until almost half way through the response. However, they are eventually dealt with very capably, with a good range of structural and linguistic features considered. Nevertheless, a caveat should be entered against such formulations as "critical and bitter language" and "language and phrases such as...". Unless accompanied by analysis, these can receive little credit. The development of the discussion of the metaphor of the "sun-comprehending glass" is pleasing. Good use was made of relevant contextual information (AO3). A range of contextual information is included (the Larkin persona, the Movement, references to other poems in the Anthology) and effectively utilized.

The response commented well on connections between the poems (AO4). Significant and relevant connections are presented at both a general and specific level e.g. the remarks centred on the "outdated combine harvester".

## SECTION B: THE STUDY OF DRAMA 1900 – PRESENT

Answer **one** question on your chosen drama text. [50]

**Q1**            **Friel:** Translations

**Answer (a) or (b)**

**(b)**    In *Translations*, Friel offers only a limited view of nineteenth-century Irish society.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

### Student's response

*Friel uses many dramatic methods throughout his play that provide a good insight to nineteenth-century Irish society. Friel made the characterisations of all of his characters in his play specific, giving the audience a good and clear view of what nineteenth – century Irish society was like. At that time, the world was modernising and national schools were replacing old Irish hedge-schools and an ordnance survey was taking place in Ireland by the English army so an effective taxation method could be put in place. This modernisation and industrialisation had skipped over Ireland and left small Irish communities like Friels Baile Beag behind. Friel shows the audience a view of Irish society right from the beginning of the play in the stage directions “old, disused barn”, this is a description of the hedgeschool where the play was set and the adjective used provides insight into Irish society and how they hadn't progressed with the rest of the world and shows how their rural farming traditions seem more important than education. This is an opinion that was abandoned after the implement of the national school system and Friel is clearly not showing a limited view of nineteenth century Irish society but a clear view that they are stuck in the past and lack progression.*

*Also, Friel shows further insight into nineteenth century Irish society and their gender roles. In the opening stage directions of Act one, the hedgeschool is described as having “no trace of a womans hand.” This is a very old Irish view which depicts the role of women as a domestic figure who doesn't belong in education but at home, cooking and looking after children. This is an extensive view of nineteenth-century Irish society which suggests furthermore that the culture in Baile Beag may be in decline because without women, their community would not be able to carry on. Friel may be creating a metaphor to indicate the death of the Irish culture and how, because they aren't modernising, their culture and Irish society will eventually be lost. This theme of Baile Beag lacking in progression can also be seen through Jimmy Jack cassie's characterisation. When Friel first introduces the “sixty year old bachelor” in Act One he is shown to be more interested in Ancient greek mythology rather than the beauty of Baile Beag, “Ancient myths are as real as life in Baile*

*Beag*". These stage directions depict how Jimmy is so lonely without companionship that he devotes his time to Greek Goddesses and pretends that they are his reality. It is also highly ironic that he speaks in Greek and Latin preferably because they are both dead languages which Friel uses to foreshadow the death of the Irish language.

Friel offers more than a limited view of nineteenth century Irish society through Maire's characterisation. Maire's description in Act one in the stage directions is "strong" which goes against the stereotypical view of women as sweet, angelic lady's. Maire is instead strong and independent. Maire is one of the only characters in Friel's 'Translations' that recognises that Baile Beag is lacking modernisation and that without English, she will not survive in the modern world as Irish will become a dead and eroded language. Maire is seen with "a map of America" which represents her wishes to emigrate to find new job opportunities and to start a new life. This gives a deep insight into nineteenth-century Irish society as it shows how the people won't live a good prosperous life unless they modernise, learn English and search for new jobs. Maire states in Act three "I don't want Greek. I don't want Latin. I want English" which shows her aspirations to progress.

Even though the younger generations of Baile Beag recognise the community's faults, and know what is needed to progress, the older community of Baile Beag don't want to change and reject the idea of learning English to progress. This deep introspective view of the Baile Beag community is seen through the characterisation of Hugh, the old drunken hedgeschool master. Hugh recognises that without learning the English language, their community would be left behind by the modern world as language barriers would be created, "without it we would fossilise". However Hugh rejects the change which shows how Friel offers more than a limited view of nineteenth-century Irish society because the older community prefer the old Irish traditions and reject the thought of change. Hugh states that "English couldn't really express us" and it was only used "for the purpose of commerce". Hugh may represent the side of the Irish community who want to preserve their traditions but ultimately lead to their decline.

Friel uses Sarah Johnny Sally as a representation and a possible metaphor of the Irish society in nineteenth-century. In the opening stage directions of Act one, Sarah is described as having a "speech defect" and being known "locally as dumb". Sarah's character is mute and Friel utilises her to foreshadow what will happen if the Irish community of Baile Beag reject change, don't learn English and result in being left behind as outsiders of an ever changing world. It is obvious that Friel is showing more than a limited view of nineteenth-century Irish society as he is foreshadowing their fate as a result of their traditional behaviour.

Additionally, Friel uses the unseen characters the Donnelly twins and the "strong minded, the generous but slightly thick" young man Doalty Dan Doalty, to show the negative attitude the Irish community of Baile Beag have toward the English soldiers who are creating an ordnance survey of the island and anglicising their old Irish place names. The Donnelly twins never appear in the play but are often mentioned creating a sense of ambiguity and mischief about them. Throughout Friel's 'Translations' Doalty always seems to be hiding something about the Donnelly twins

*and pretends he knows less than he actually might, as does Bridget, “we know nothing” and “if you want to know about Yolland, ask the Donnelly twins”, these two statements by Bridget and Doalty suggest the Donnelly twins had something to do with Yolland’s disappearance. This indicates that Friel is offering a lot more than a limited view of nineteenth-century Irish society as the Donnelly twins are also trying to preserve the old Irish community and its traditions by getting rid of the English soldiers and their Ordnance survey. This negative view of the English tells a whole lot about the Irish society and its rejection to change.*

*Through Friel’s characters and stage directions in his play ‘Translations’ he does not show a limited view of nineteenth century Irish society. In fact he shows a very in depth insight to the unchanging attitudes of the community in Baile Beag despite their realisation that English is needed to progress.*

**AO5: coherent and consistent attempts at reasoning with clear sense of relevance to the key terms**

**AO2: coherent and secure comments on methods linked clearly to the key terms**

**AO3: limited comments on context**

**AO1: secure sense of order**

**Band 4**

### **Examiner’s comments**

The response demonstrated good understanding of the play, offering mostly sound, well-supported ideas conveyed in a logical, orderly and relevant manner. It was accurately and clearly written (AO1). This response provides a strong and consistent counter to the stimulus statement. It might be considered a limitation that no qualification of this point of view is admitted. The argument is stated clearly in advance, as is the approach (through characterisation) that will be adopted. Paragraphing is clear and rational, selection of textual material orderly and relevant, and the quality of written communication good.

The exploration of dramatic methods was clear and well-developed (AO2). A wide range of dramatic methods is considered – the stage-set, the presentation of Ballybeg as a microcosm of a larger social entity, Friel’s use of stage directions as an aid in characterisation, Sarah’s function as a representational figure, the off-stage activities of the Donnelly twins – and, although one or two tempting methods are overlooked, dramatic methods are convincingly utilized in argument.

Good use was made of relevant contextual information (AO3), but the range of such information is limited. The response could have been enriched by its development. The response took a good account of key terms, offered good reasoning in support of opinions, and reached a good personal conclusion (AO5). The response offers a clear argument that the views of nineteenth-century Irish society presented by Friel are comprehensive rather than limited. *Translations* shows that there was an understanding that change was inevitable, co-existing with a deep social conservatism not untinged with arrogance. Also, the play projects two possible futures for that society: powerless stagnation and violent resistance.

**Q3 Williams: A Street Car Named Desire**

**Answer (a) or (b)**

**(b)** Blanche is a victim of a male-dominated society.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

### Student's response

*I agree to a far extent that Blanche is a victim of a male-dominated society. A male dominated society means that men are above women in a higher archial position, they have a more superior position than women in society. They have more power.*

*Blanche being portrayed as a victim of a male-dominated society is demonstrated through a number of characters. Firstly, we can see it from Mitch. Blanche comes to New Orleans to seek security and a place to live with her sister, Stella and her husband, Stanley. When Blanche meets mitch, she begins to flirt and get close to him in any way possible. For example, in scene three when she meets him the props used are cigarettes. She asks him for "Any cigs?" and this enables her to move close to him and read the inscription on his "pretty silver case" for his cigarettes. She also turns the "small white radio" on she waltzes to it alongside mitch. Blanche was flirting with him in all of these ways and keeps it up for a while in the play, at least until she got caught. She wanted to win Mitch over, actually in her words, "I want to decieve him enough to make him want me." The reason for this was because she was alone. Realistically, Stella has to stick with Stanley and deep down Blanche knows this. So she needs to find someone to marry to become under support again. This proves to us that Blanche is a victim of a male-dominated society because she has to find a male to marry and settle down with to become safe and secure, financially and just to have somewhere to live. She's dependant on a male, proving she's a victim of a male-dominated society.*

*Another way we are shown through a character that Blanche is a victim of a male-dominated society is through the doctor who comes to take Blanche away in scene eleven. From this scene, we see that she's a victim of a male-dominated society because even though the doctor comes with a matron (a female), he is the one to take Blanche out of the apartment and he is the one in charge of how it's handled.*

*Blanche begins to panic when she realizes what is really happening and the matron asks the doctor, "Jacket, doctor?" referring to a straight jacket but he declines and it isn't used. He was in charge of how Blanche was handled and taken care of, therefore showing the power he held. Then Blanche realizes he's being kind to her, which is what she needs, and goes with him willingly. He is a man, and Blanche is dependent on other people, especially men so this is why she went with him so willing after being showed his kindness. This furthermore proves that Blanche is a victim of a male-dominated society, because of the power the doctor held over Blanche and her situation.*

*A major way shown to us throughout the play of how Blanche is a victim of a male-dominated society is through Stanley Cowaski, Stella's husband. It was almost shown to us immediately the power he had over Blanche, in scene two he demands to see the papers of law from Blanche losing her home, Belle Reve. He tried to find them through her trunk anyway, but she showed him them in the end. Secondly, in the poker scene, scene three, when Blanche plays music on the "small white radio" to be able to flirt with Mitch, she also wanted Mitch to stay with her rather than play poker with Stanley, Steve, and Pablo because it would show Stanley she has power over Mitch too. But, all it took for Stanley to reinforce his power was to throw the radio out of the window. This reinforced Stanley's power and the fact that Blanche is a victim of a male-dominated society. Also, in one of the later scenes when Stanley finds out the truth about Blanche, Tennessee Williams uses an effective dramatic method. The reason he did this was to create sympathy for Blanche and to reinforce the idea that she's a victim of a male-dominated society. Williams uses the scene where Blanche is in the bath singing 'Paper Moon', a song about make believe which represents her mind, and he runs this contrapuntally with Stanley's speech of telling Stella the truth about her sister. This method of running things contrapuntally means two things running opposite each other in an attempt to create tension. This reinforces that Blanche is a victim of a male-dominated society because it shows Stanley's holding the power over who knows what information, and what happens to Blanche because then, on her birthday Stanley bought her a bus ticket to Laurel as he aims to get rid of her. One reason Stanley hates her so much is because of the American Dream. This is the idea that everyone works and gets what they deserve and who you and your family are plays no part – its all achieved on your own. But Blanche doesn't live by this. She was born into wealth and seen herself as superior because of it.*

*An extreme show of Stanley's power over Blanche and this proving she's a victim of a male-dominated society was scene ten, the rape scene. This scene was demonstrated brilliantly through dramatic effectiveness. For example, the lighting was "lurid reflections" to reflect the chaotic environment of a "jungle". This is where predators attack their prey, much like what happens when Stanley attacks Blanche. He had been given many animal or predator symbols throughout the play, leading to this. The music, the piano goes into 'hetic breakdown' because of the 'hetic' event taking place. Finally, he rapes Blanche and after all their battling for power this made sure Stanley won and ensured she was a victim of a male-dominated society. In scene eleven when she gets taken away, this shows to him Blanche, and us as the audience he won, she has no hope at redemption and he holds all the power in that male-dominated society, that he made sure Blanche was a victim of.*

*However, I can disagree that Blanche is a victim of a male-dominated society because she remained strong throughout. She fought Stanley, regardless that she lost, for power. This shows she's strong and shouldn't be completely victimised.*

*Again, however, while Blanche may not be a victim of male-dominated society, she is a victim of death, grief and loss. Blanche lost her first husband to suicide, her family to illness, her home to lack of no money, her job due to her actions, and her freedom due to Stanley and her mental state. This can relate to Williams as he, like Allan-Blanche's first husband, was a homosexual man. He had an alcoholic mother, which relates her to Blanche as Blanche suffered a major alcohol dependency. He lost his sister to an institution where she was given a frontal lobotomy and institutionalised for the rest of her life, again relating to Blanche. Williams also portrayed himself through Blanche, for example in her big speech to Stella, "don't hang back with the brutes!" He portrayed his life and himself through Blanche, and made her a victim of loss rather than a male-dominated society.*

*In conclusion, I believe Blanche is shown to be a victim of a male-dominated society through many ways and characters, but is also portrayed as a victim of death, grief, and loss.*

**AO5 : coherent and consistent attempts at reasoning, with clear sense of relevance to the key terms**

**AO2: coherent and relevant comments on dramatic methods**

**AO3: coherent comments on context**

**AO1: secure level of understanding; competent level of expression**

**Band 4**

### **Examiner's comments**

The response demonstrated good understanding of the play, offering mostly sound, well-supported ideas conveyed in a logical, orderly and relevant manner. It was accurately and clearly written (AO1). There is a sound and fairly consistent focus on the question, though with occasional lapses into description and unintegrated material. There is a relevant selection of textual material (Blanche's interactions with Mitch and with the Doctor – less convincingly handled, with Stanley, the rape scene) and some detailed knowledge of the text is evident. Paragraphing is clearly indicated and aids the reader in following the argument, as does the brief but conscious attempt to define terms which opens the answer. Quality of written communication comes under a little pressure, but is serviceable.

The exploration of dramatic methods was clear and well-developed (AO2). The response incorporates a good range of dramatic methods - props, music, lighting, dramatic timing - utilizing them in support of the argument. The scene of the rape, and that where Blanche is singing in the bath while Stanley is telling Stella about the Flamingo Hotel are discussed with good understanding of dramatic methods and their effect.

Good use was made of relevant contextual information (AO3). Although an opportunity is missed to strengthen the argument with a little social or cultural context, no particular contextual area is stipulated in this component, and some relevant biographical information supports the counter-argument.

The response took a good account of key terms, offered good reasoning in support of opinions, and reached a good personal conclusion (AO5). The response offers a clear argument and qualifies this with a viable counter-argument. It conveys a qualified assent to the stimulus statement and provides a brief personal conclusion. It supports these opinions with relevant textual evidence.

**Q6**            **Bolt: A Man for all Seasons**

**Answer (a) or (b)**

- (a)            In *A Man for all Seasons*, Sir Thomas More is presented as a selfish man.

Through analysis of the dramatic methods used in the play, and drawing upon relevant contextual information, **show to what extent** you agree with the above statement.

### **Student's response**

*An historical drama is a play, novel or film which reflects upon and includes historical facts however not always in a totally true or reliable way as they have been dramatised in order to entertain the audience. In historical dramas, history becomes subordinate to the drama and therefore history comes second to the drama. 'A Man for all Seasons' is an historical drama by Bolt based on King Henry's decision to divorce Queen Catherine. It is clear that Bolt idolised Sir Thomas More for his courage and bravery thus he would not intentionally present him as a selfish man.*

*Through the device of character interactions More is presented as a honest and wise man who pleads with Rich to not enter into the politically corrupt world of politics. For example More uses repetition when encouraging Rich to "Be a teacher." The use of repetition emphasises that More is convinced that it is what's best for Rich as it will save him from the dangers of the violent, cruel political arena. More knows from experience as contextually he was an educated lawyer and only left to enter into politics because he was "commanded into office" by the king. More is not selfish, he does not hold back and encourage Rich as he knows the trouble politics can cause and thus selflessly wants to save Rich from it, by discouraging him. Additionally, Rich's materialistic nature and Machiavellian characteristics serve only to prove More's selflessness in comparison.*

*In terms of staging Bolt presents More as a selfless character rather than a selfish character by making use of non-naturalistic set and breaking the invisible fourth wall*

*between the characters and the audience as so that they can truly witness the sheer horrors of More's call and what he endured in order to defend his religion. For instance "(cage, rack and bars are flown swiftly upwards." The listing of the torture tools involved emphasise the extent of More's suffering, that he is forced to endure at the King and Cromwell's request. Additionally, through staging the consequences this imprisonment has had on More is made evident. "(limps across stage left...he is pale and has aged)" this allows the audience members to gain a true insight into the price he had to pay for his religion and thus proves he was worthy of "sainthood" and martyrdom. Bolt makes use of Brechtain techniques to highlight the horrors of More's cell. As by changing the stage in front of the audience the fourth wall is broken – this is a technique first introduced by German playwright Brecht in the 1930's which influenced many British playwrights particularly in 1960's – the decade in which this play was published.*

*These staging techniques reflect More's "adamantine self of his own self" and his selfless rather than selfish nature as he suffered willingly for the Catholics of England in the 16<sup>th</sup> Century; he stood up to defend his religion when few others (Bishop Fisher died it too) did.*

*Regarding language Bolt employs a range of techniques to highlight More's selfless rather than selfish nature for example whilst speaking with Alice, his wife, he offers to spend his free time after his resignation teaching her to read: "I'll write. I'll read. I'll think... (Eager.) Alice shall I teach you to read?" This employment of questioning, listing and a series of short sentences highlight More's love of educational activities, and that he is "eager" to share them with the female members of his family in a time when it was uncommon for females to be educated. Contextually, More sought to provide his four daughter with the same quality. Classical education as their brother; his son. This indicates that More wants to share his passion and is determined to not let them be deprived of education. This shows that he is not at all present selfishly as Bolt accurately employs historical facts to show-case his true selfless and loving nature. He went against society's norms to provide female education, a thing that is still not readily available to women to-day in the Middle East.*

*In terms of structure Bolt shows a progression in More's argument in order to protect his family from implication as a result of his views. Throughout Act One and for the majority of Act Two More claims that "silence is my safety before the law" and that his silence must "be absolute" and extend to his family. The silence he reflects More's belief in the law and justice. He is determined in to breaking it in fear that his family will be harmed, due to his refusal to take the oath as "when a man takes an oath meg, he is holding his own self in his hands. Like water." The water imagery he emphasises that this is so important to him, a necessity, yet he is not willing to endanger his family for it. In act two when he knew that the "court is determined to condemn" him, he finally revealed the "thoughts of his heart", only when he knew his family would be safe. The progression highlights that he was not selfish and didn't condemn his family to death. He only was open when the tyrant King and Cromwell gave him no other choice but death.*

*However, some people believe that More was selfish as he refused £4000 from the bishops as he feared it would be seen as bribery. Through language techniques such as repetition and emotive language, the suffering More put his family through is made clear. For example, Margaret says “we sit in darkness as we cant afford candles. We sit in silence as we are to busy wondering what they are doing to you here.” The emotive language here emphasises Margarets unhappy and sad tone due to what her father is inflicting upon them as he simply won’t “give in” as they have because he is filled with pride and is selfish. He allows them to live in “poverty” for his “conscience”. In actual fact he did historically refuse the £4000 contextually.*

*Additionally, through character interacts More could be seen as selfish for “taking his friendship” from Norfolk in order to gain fame and be remembered throughout History as a hero. Through employment of a short sentence we see what effect this has on poor Norfolk: He states “You’ll break my heart.” More then goes no to make fun of Norfolk’s beliefs and liking for “waterspaniels” and hunting. Hunting was a popular sport in the 16<sup>th</sup> century amongst the higher class. More selfishly denys Norfolk his friendship this can be interpreted as selfish, as he puts his ego before his friends and family.*

*Despite what I have said in my counters I believe that Bolt aimed to present More as the selfless, loving hero he was and not to present him as a selfish egotistical man.*

**AO5: coherent and consistent attempts at reasoning with clear sense of relevance to the key terms**

**AO2: increasingly purposeful comments on methods with explanations linked competently to the key terms**

**AO3: increasingly purposeful comments on context**

**AO1: secure knowledge and understanding; secure sense of order**

**Band 4**

### **Examiner’s comments**

The response demonstrated good understanding of the play, offering mostly sound, well-supported ideas conveyed in a logical, orderly and relevant manner. It was accurately and clearly written (AO1). This is an expansive answer, which fluctuates in terms of quality in places, as there is some sacrifice of quality for quantity. The key terms are used to ground the arguments, which are of varying power to persuade. Markers are instructed not to let obvious weaknesses blind them to strengths displayed elsewhere in the answer. The response is methodical, operating rather unusually through a sequence of dramatic methods, and this proves to be practicable. Paragraphing and quality of written communication are good, with some deterioration of the latter noted towards the end. Knowledge of the text is accurate and detailed.

The exploration of dramatic methods was clear and well-developed (AO2). A good range of dramatic methods including stage-set, the breaking of the “fourth wall”, and the development of More’s defensive arguments is considered in a focused and at times cogent way. (Some of the other methods discussed are insignificant and/or are not made relevant.) The selection of dramatic methods is an area that might have been improved.

Good use was made of relevant contextual information (AO3). The main context offered is dramatic and is of two kinds: the nature of the genre of historical drama, and twentieth century Brechtian drama. In both cases, a more refined application to the question might have been attempted. Some biographical context also contributes to the argument.

The response took a good account of key terms, offered good reasoning in support of opinions, and reached a good personal conclusion (AO5). The argument takes consistent account of the key terms (including “presents”) and argues vigorously in a number of areas such as More’s relationship with Rich and the generosity he shows here, the suffering he endures in prison, and his relationships and choices within his own family. There is a consistent attempt to argue, integrating discussion of the text, contexts and dramatic methods.

## **GCE: AS English Literature**

### **SEL21: The Study of Prose Pre 1900**

**Grade: A Exemplar**



## THE STUDY OF PROSE PRE 1900

Answer **one** question on your chosen prose text. [50]

### Q1 Hawthorne: The Scarlet Letter

#### Answer (a) or (b)

- (b) It is easy to sympathise with Dimmesdale because of the nature of the society in which he lives.

With reference to Hawthorne's narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

#### Student's response

*In the Scarlet Letter Hawthorne presents the strict rigid puritan way of life in the 17<sup>th</sup> Century through the use of language and narrative methods. Further Dimmesdale is a young pastor who struggles to cope with the hidden sin of adultery and is unable to confess due to the harsh society in which he lives as there is no outlet for sin.*

*Hawthorne's use of structure in the novel presents the harsh puritan community in 17<sup>th</sup> Century through the three scaffold scenes which act as a reminder of Hester's sin throughout the novel reinforces the strict punishment that Hester faces because of her act of adultery. The Scaffold scenes help us to understand the "dismal severity" of the puritan way of life. This further helps us sympathise with Dimmesdale who is unable to confess his sin because of the nature of the society in which he lives where sin is unacceptable and unforgivable. Hawthorne's use of third person narrative also evokes the reader's sympathy for Dimmesdale as he speaks with a tone of empathy & understanding as to why Dimmesdale is unable to confess, being a religious and moral pillar of the puritan community.*

*Hawthorne's use of religious imagery in his description of Dimmesdale as a "Godly pastor" and a "mouthpiece as to which God sends his heavenly message" further helps us to sympathise with him as we are able to see the pressure Dimmesdale is under from the puritan people who look upon him so highly, due to his understandable gift of preaching moving sermons to the community. In the 17<sup>th</sup> Century it was a theocratic state, "where religion and law were almost identical" highlighting the importance of religion in the puritan community as they devoted their lives to prayer and worship. It is easy for us to sympathise with Dimmesdale as we can see through Hawthorne's use of language that it would not have been easy for him to confess to his sin as the people of the community thought so highly of him and 'fancied' him believing he was an "angel".*

*Through Hawthorne's characterisation of Dimmesdale we can see that he is "lost in the pathway of life" and despite his overwhelming guilt is unable to tell the*

community of his act of illicit passion, with a married woman. Hawthorne speaks with admiration towards Dimmesdale, but also with a tone of sympathy as he is not as strong as Hester who is able to face the public shame. Through Hawthorne's use of the violent verbs "gnawed" and "tortured" Dimmesdale's inner turmoil is brought to light as he inflicts a scarlet letter A on his chest, in order to repent and pay for his sin. We can therefore easily sympathise with Dimmesdale as although he did not have to face public humiliation, his inner guilt and sorrow is much greater than that of Hester, as he lives a double life. Hawthorne's use of emotive language and direct address in the phrase "lucky are you to wear your scarlet Letter, as mine burns in shame" implies how because of the nature of the society in which Dimmesdale lives, he is unable to come forward as being guilty of adultery. The Puritans in the 17<sup>th</sup> Century had no outlet for sin and because of this we sympathise with Dimmesdale, as he is forever tortured by his hidden guilt and inner demons. In our modern society there is no punishment for adultery and our justice system is not as rigid and strict as the "Iron framework" of 17<sup>th</sup> century Puritan society making it easy for us to sympathise with him more as it is difficult for Dimmesdale to rid of his internal suffering.

Dimmesdale is a typical puritan and is unable to live with his guilt, only feeling free whilst in the woods with Hester away from the intolerant, repressive nature of the society in which he lives. Hawthorne's use of the emotive language in the phrase "death of triumphant ignomy" presents Dimmesdale's death as noble and almost heroic, stressing how in the end Dimmesdale does the right thing and takes responsibility for his actions, making it easy for us to sympathise with him as we can see through the novel how courageous it was for young clergyman to confess to his adoring parishioners and admit that he was living a life of sin and hypocrisy. Dimmesdale's tone of sorrow and guilt in the phrase "I am utterly a pollution and a lie" again evokes our sympathy as we can see that because of his strict puritan upbringing Dimmesdale is unable to cope with keeping such a punishable sin to himself while Hester suffers public humiliation and exclusion. Puritans in the 17<sup>th</sup> Century were intolerant of any form of sin and death was typically the punishment for adultery, causing the reader to sympathise with Dimmesdale's fear to confess.

In addition although we can easily sympathise with Dimmesdale due to the nature of the society in which he lives, he acts quite cowardly as he allows Hester to hold the burden of their joint sin of passion, although he persuades the magistrates to be lenient in her punishment "she will not speak". Despite the strict puritan way of life Dimmesdale should have confessed to his sin and Hawthorne's satirical tone throughout the novel underlines his hypocrisy. Hawthorne's use of imagery of the scarlet Letter on Dimmesdale's chest further evokes sympathy as he constantly "raises his hand to his heart", Hawthorne's use of this alliterative phrase mirrors Dimmesdale's constant guilt and because of the nature of the society in which he lives he feels the need to punish himself.

In conclusion although Dimmesdale allows Hester to be publicly humiliated on the scaffold, we can sympathise with him as the "Iron framework" of the strict puritan way of life in the 17<sup>th</sup> century prevent him from being able to rid himself of his guilt

*and he in the end suffers most out of all the characters. Hawthornes themes of guilt and sin highlight how because of Dimmesdales stance as a pillar of the puritan community he is unable to confess at the beginning, agreeing with the statement that it is easy to sympathise with Dimmesdale because of the nature of the society in which he lives.*

**AO5: coherent and consistent attempts at reasoning with clear sense of relevance to the key terms**

**AO2: coherent analysis of methods linked securely to the key terms**

**AO3: coherent and secure comments on context**

**AO1: level of expression and sense of order and relevance were coherent throughout; knowledge and understanding of the text were secure**

**Band 4**

### **Examiner's comments**

The response demonstrated good understanding of the novel, offering mostly sound, well-supported ideas conveyed in a logical, orderly and relevant manner. It was accurately and clearly written (AO1). There is a good knowledge of the text in this answer, with brief, apt quotation to hand when required. The argument is clearly expressed, helpfully paragraphed, and well-focused. A few spelling errors were noted, but the quality of written expression is clear.

The exploration of narrative methods was clear and well-developed (AO2). Several methods are adduced, with varying operative power in argument. The larger-scale points progress the argument helpfully; those depending on the minutiae of language are less effective. In the early stages of the response the argument is conducted through the consideration of narrative methods, and this proved to be practicable. Good use was made of relevant contextual information (AO3). The use of context is brief but serviceable. Some commentary on the nature of Puritan society is offered, and there are a few useful lines contrasting modern society with that of the seventeenth century which help the argument forward.

The response took a good account of key terms, offered good reasoning in support of opinions and reached a good personal conclusion (AO5). The conduct of this argument is coherent. The candidate takes care to feature the key term in almost every paragraph, indicating a determined focus on the given statement. Dimmesdale's situation is made central, as we follow him through a series of situations. There is balance in that both the repressive nature of society and Dimmesdale's ultimate resistance are represented. Improvement might be found in avoiding a slight repetitiveness, and in developing what was a hinted counter-argument. The reference to Hawthorne's "satirical tone" is unfortunately not pursued. A brief, summative paragraph is offered as means of a personal conclusion.

## Q2 Shelley: Frankenstein

### Answer (a) or (b)

- (a) Mary Shelley's *Frankenstein* is little more than a horror story. With reference to Shelley's narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

### Student's response

*Frankenstein is a complex novel containing immense loads of intertextuality and due to the views and images throughout, it links into many genres of text. Although there is a horror story element throughout the text and due to Shelley's hope to 'curdle the blood and quicken the beatings of the heart', it is evident that Shelley aimed to frighten her reader, however, there is elements of the Romantic throughout, combined with aspects of the Gothic.*

*Frankenstein can be viewed as a cautionary tale, something that is highlighted by its epistolary style. The narrative framing of the novel portrays it as a tale of warning against the passion of knowledge. Victor tells Walton "hear my tale and you will dash the cup from your lips." The acquisition of immense knowledge is warned against due to the possible implications that Victor witnesses first hand. The novel as a cautionary tale continues when Walton agrees to retreat from the Pole.*

*The grotesque imagery throughout the text links it to the horror genre. Upon creating the Monster, Victor speaks of his 'profane fingers' and 'unhallowed depths of the grave.' These images portray a ghastly scene with the ability of startling the reader. Throughout the text there are other images that disturb the reader, hence linking Frankenstein to the horror genre. When Victor dreams about kissing Elizabeth 'her lips turned to the hue of death' and he sees himself holding his mothers 'corpse'. This horrific image is caused by guilt and fear and the brutality of it portrays the horror genre.*

*However, elements of the text link it to the Romantic genre. The adoration and admiration of nature are aspects of a Romantic text. Victor often looks upon Nature's 'beauty' and believes it to have healing powers. The restorative forces of nature and*

*the overall association of nature with the happiest moments in the novel, cause the text to become controversial in themes. Furthermore, Walton explains that he 'ardently desires a friend' and continues to look at Victor as a 'brother'. This need for companionship and reliance on another human to relate to, causes us to believe that Walton is a Romantic character.*

*Shelley composed Frankenstein with an inspiration of a nightmare. She was in a competition with Percy Shelley and Lord Byron and they were each trying to create the most terrifying ghost story. Shelley's nightmare inspiration suggests that the general idea of Frankenstein links directly to a horror story. Also, whilst writing the novel, Shelley educated herself immensely on elements of horror and the supernatural.*

*With this in mind, there are elements of the text that portray a supernatural image that is highlighted by the idea of a reanimated corpse. When Victor meets Clerval outside his university, he brings him back to his dormitory with caution. Victor ensures that the creature has left and upon the brink of madness he thinks he 'seen the dreaded spectre glide in to the room'. The image of a ghost and the idea of the insane seeing spirits, links the novel to a horror story. Furthermore, in the pursuit of the monster, Frankenstein believes him to have 'supernatural powers.' This contradicts Victor's beliefs in science and thus highlights how ghostlike the monster is. The monster's apparent ability to appear and vanish has a supernatural and horrific ideal. Due to this Frankenstein could be argued to fit into the genre of a horror story.*

*However, there is arguably more of a link to the Gothic genre than a horror story genre, throughout. This is due to the idea of Shelley creating a new kind of Gothic, whilst relating it to the old. Shelley continues the Gothic theme of the outsider with the monster who starts 'to believe I am the wretch that society thinks I am', and with Frankenstein who continuously isolates himself from society. Frankenstein completely isolates himself with his 'secret toils' and 'midnight labours' and hence distances himself from his family. The theme of isolation and outcasts continues when Victor and the monster are very alone in the Orkney Islands. The Gothic is also portrayed through the grotesque and the monstrous.*

*Throughout Frankenstein, there are links to other texts that cause it to be separated from the horror story genre. Intertextuality is used from the beginning of the novel with the quote from Milton's Paradise Lost: 'Did I request thee Maker, from my clay to mould me man? Did I solicit thee from darkness to promote me?' The link between Paradise Lost and the novel continues through the echoing of Satan with 'I bore an eternal hell within me' and through the outlook on science. Also, other texts referenced such as Plutarch's 'Lives' and Goethe's 'Sorrows of Werther', link Frankenstein to the Romantic genre, rather than horror. Another Romantic poem is mentioned and directly referenced; 'Rime of the Ancient Mariner' by Coleridge continues to bring an element of the Romantic into the novel.*

*Another theme looked at in the novel is science fiction. Due to the foreshadowing destruction of the tree by lightning, we assume that galvanism is the cause of the monster's reanimation. Frankenstein's 'ardent desire to penetrate the secrets of nature' and the perversion here, highlights the dangers of science and the course of pursuing it. Furthermore, there are many elements of the text that link it to science fiction and due to Shelley's self-education on physiology, we assume that the modern science of her day inspired her novel.*

*Frankenstein links to many genres due to its epistolary narrative and intertextuality, however there is a clear element of horror throughout the text. The deaths of Frankenstein's loved ones and the brutality of Williams murder, causes the novel to become all the more horrific and terrifying. Furthermore, the depressed mind of Victor in the aftermath of all the destruction, links to the protagonist in a stereotypical horror story. Victor states 'there is nothing as painful to the human mind as a great and sudden change', the cause of mourning is that Victor completely changes his outlook on life and becomes a being fuelled solely by revenge. In the end we are left with two questionable protagonists due to their cynical and vengeful nature. Shelley created a text that links to a horror story through her use of the moonlight, isolation and the monsters 'ghastly grin'. Throughout the text there are elements of horror, combined with many other genres. Frankenstein is much more than just a horror story.*

**AO5: consistent and mostly coherent attempts at reasoning**

**AO2: increasingly purposeful comments on methods with explanations linked competently to key terms**

**AO3: coherent and secure comments on context**

**AO1: secure knowledge and understanding; competent sense of order and level of expression**

**Band 4**

## Examiner's comments

The response demonstrated good understanding of the novel, offering mostly sound, well-supported ideas conveyed in a logical, orderly and relevant manner. It was accurately and clearly written (AO1). Although there are minor flaws throughout, this response is generally clearly expressed, and paragraphed in an orderly manner. At times the explicit application to the question is left weak or unclear. Markers are instructed to mark what is on the page rather than what they think the candidate might mean. In this case, although the response is written lucidly, it needs to refer more often and more fully to the question.

The exploration of narrative methods was clear and well-developed (AO2). Two narrative methods (among several mentioned) contributed usefully to the argument: the use of imagery, and of allusions to other literary works. Good use was made of relevant contextual information (AO3). Biographical information about the genesis of the novel is represented economically – further detail could have been illuminating. A sparing and judicious use of context is recommended, however in this case, development of contextual information might have created further opportunities to offer a deeper consideration of the key term “horror story”.

The response took a good account of key terms, offered good reasoning in support of opinions, and reached a good personal conclusion (AO5). Quality of argument can be described as uneven, though the determination to develop points was credited. Early in the response there is a useful phase of argument about the imagery in the novel and how that imagery links it with the horror genre. This is bracketed by two clearly written paragraphs on Frankenstein as a cautionary tale and as a product of Romanticism which lack only explicit reference to the key term “little more than” to punch their full weight. The key term “horror story” is eventually explored, and several features are presented and matched against the text with fairly effective reference. This part of the argument is limited by treating Gothic and horror genres as mutually exclusive. Hence, the promising point about the Outsider is not fully exploited. There is a clear attempt to provide a retrospective concluding statement.

**Q5**            **Austen: Emma**

**Answer (a) or (b)**

- (b)        In *Emma*, Austen challenges the nineteenth-century view of women as weak and submissive.

With reference to Austen's narrative methods, and relevant contextual information, **show to what extent** you agree with the above statement.

**Student's response**

*In "Emma", Jane Austen does indeed, challenge the view of nineteenth-century women as weak and submissive. This is clearly communicated to the reader through the varying use of Austen's narrative methods, and relevant contextual information. However, it is arguable that the protagonist, whom the novel is named after, possess some qualities which suggests that she is a weak and submissive nineteenth-century woman.*

*In chapter ten, Emma clearly challenges the view of nineteenth-century women when she boldly tells Harriet, "I believe there are few women who are half the mistress of their husband's homes as I am Hartfield." Emma's factual and self-assured tone effectively communicates that Emma considers herself to be a world away from the traditional view of women in the nineteenth-century. Emma tells Harriet that she does not want "fortune...employment" or "consequence". In the nineteenth century, Jane West a novelist who challenged the views of proto-feminist Mary Wollestonecraft, claimed that girls must "get husbands" as they are unable to "maintain themselves". Clearly, Emma's bold statement and Jane West's beliefs stand in deep contrast as Jane West outlines that a nineteenth-century woman must be submissive and "get husbands", while Emma believes the contrary. It is Austen's use of tone in "Emma" which clearly shows that, in this novel, she is challenging the nineteenth-century view of women as weak and submissive.*

*Emma's self-assurance and strength clearly inspire Harriet who later claims, "I shall never marry". It is Harriet's factual language which shows Austen's Augusten values triumphing over the Romanticism values of the nineteenth-century. Despite Harriet being the "daughter of nobody knows whom" she still believes that she would rather become an "old-maid", which she earlier described as being "dreadful" in chapter ten, than become a weak and submissive wife. Harriet is unable to see herself with any "respectable" man and so follows in Emma's footsteps of claiming to "never marry" which clearly shows Austen challenging the nineteenth-century view of women as weak and submissive. This is a dangerous and bold choice for Harriet to make as the anonymity of her parents leave her in a weak and fragile position on the social structure of the nineteenth-century. However, her persistence in believing that she is better off as an "old maid", does indeed clearly show the Augusten values of*

*Austen triumphing over the Romanticism values of the nineteenth-century, which alongside Austen's language choices, shows how Austen challenges the nineteenth-century view of women as weak and submissive.*

*However, throughout the novel, the cases in which Austen shows her female characters as being weak and submissive outweigh the contrary. This is made clear from the beginning of the novel in chapter one when Emma knows how much the union between Mr Weston and Miss Taylor is "to Miss Taylor's advantage". The narrative voice clearly shows the audience how Miss Taylor had to marry Mr Weston in order to be saved from the "slave-labour" of being a governess. Although Miss Taylor was "less of a governess than a friend" to Emma, she cannot continue to govern and guide Emma. In the nineteenth-century, being a governess was a lonely and isolating job as you were not of a high enough class to mix with the family, but you were above the servants and so couldn't mix with them. In chapter one, Austen clearly shows how Miss Taylor wasn't strong enough to quit or move job, and could only become a submissive wife to escape being a weak governess.*

*As well as this, one of the most acute problems in Austen's society was the tensions between love and wealth. For many, a union secured the wealth of the family, which Austen made clear in the union between Mr and Mrs Elton. Mrs Elton, who brought "£20,000" to the union benefitted from it by having her social role elevated while Mr Elton gained his wife's wealth for himself, considering the Married Woman's Property Act did not come into being until 1887 and this novel was published in December 1916. Mrs Elton is clearly weak and submissive as her inheritance goes directly to her husband, however, in some ways, Mrs Elton's social elevation from the union makes her the opposite of weak and submissive. This is made clear through Austen's satirisation of Mrs Elton when she asks "must I always go first?" Despite Emma being of a higher class, Mrs. Elton takes the lead, especially at social events, as she is married while Emma is not. In the union of the Elton's there seems to be a lack of genuine love, however, neither challenge this, as their wealth and status are secured. Maria Edgeworth, who was also a novelist in the nineteenth-century commented that a "pretty good" marriage was one in which the husband made £2,000 a year, while a "very good" marriage resulted in £10,000 a year. Clearly, the Elton's have a "very good" marriage and this shows the reader how Mr Elton's wealth is boosted following the union, showing that Mrs. Elton portrays a classic nineteenth-century view of a woman, which was considered being weak and submissive. However, Austen's satirisation of Mrs. Elton, in some way, challenges the nineteenth-century view of women as weak and submissive.*

*Additionally, Austen doesn't challenge the nineteenth-century view of women as weak and submissive as, in the end, her heroine gives in to the strong Romanticism views of the nineteenth century as she and Mr. Knightly marry. "The perfect happiness of the union" of Emma's free indirect discourse suggests that Emma could not remain unmarried as her situation in life wouldn't change, however, following the union, Emma's social status is elevated even more, which, in some ways shows*

*Emma as being neither weak or submissive and she once again becomes Hartfield's equivalent of royalty. Mary Wollestonecraft who was the author of "The vindication of the Rights of Women" (1792), and was proto-feminist strongly believed that women should rebel against the expected "softness of temper and outward obedience" of nineteenth-century women. Although, "Emma" ends with Austen's protagonist marrying, it is Mr Knightly who moves into Emma's home of Hartfield, it is not Emma who moves into Mr Knightly's home of Donwell Abbey. This, in some ways, shows how Emma holds on to her "fortune" and "consequence" despite the married woman's Property Act not coming into being until 1887, 56 years after the novel was written. It is therefore arguable that although Austen ends the book with Romanticism view of marriage, Emma's free indirect discourse clearly shows how Emma could be considered a proto-feminist and shows how Austen challenges the nineteenth-century view of women as weak and submissive.*

*In conclusion, it is clear to see how Austen challenges the nineteenth-century view of women as weak and submissive, which is made evident by looking at Austen's use of narrative methods such as, free indirect discourse, tone and language, and also by looking at contextual information, such as the work of Mary Wollestonecraft,. However, there are some instances in the novel in which Austen does not challenge the nineteenth-century view of women as weak and submissive which is clear through her employment of some narrative methods such as Austen's narrative voice and satirisation of some characters, and by looking at the views and comments of contextual novelists from nineteenth-century, such as Jane West and Maria Edgeworth, and by looking at the Married Woman's Property Act of 1887.*

**AO5: coherent and consistent attempts at reasoning with clear sense of relevance to the key terms**

**AO2: limited linkage of comments on methods to key terms**

**AO3: coherent and secure comments on context**

**AO1: secure knowledge and understanding; coherent level of expression**

**Band 4**

### **Examiner's comments**

The response demonstrated good understanding of the novel, offering mostly sound, well-supported ideas conveyed in a logical, orderly and relevant manner. It was accurately and clearly written (AO1). The candidate selects from a wide range of material in the novel, and there is clear familiarity with the text. Selection, sequencing and development of the material are effective, as are the decisions about where to qualify an argument. One or two of the assessments of characters are a little uncertain (Mrs Elton, Miss Taylor), but eventually a viable position is reached. Quality of written communication is good.

The exploration of narrative methods was clear and well-developed (AO2).

Discussion of AO2 is limited in this response, but strengths in other areas of

assessment compensate. Remarks on tone and on free indirect discourse are fairly insubstantial, and not supported by analysis or telling examples.

Good use was made of relevant contextual information (AO3). Effective use is made of a variety of contextual material. The debate associated with Mary Wollstonecraft and the degrading nature of the governess's position are brought to bear on the "weakness" and "submissiveness" of women, though the opportunity to explore the possibility of individual accommodation to governessing and marriage (as evidenced in Miss Taylor) is not exploited.

The response took a good account of key terms, offered good reasoning in support of opinions and reached a good personal conclusion (AO5). The argument bases itself in a consideration of marriage and deals in an orderly way with Emma and Harriet, Miss Taylor, the Eltons, and Emma's own marriage to Mr Knightley. Although the line of argument diverts from the dead straight to offer brief comments on Augustan and Romantic, and the trade-off between wealth and status in nineteenth-century marriage, there is a secure grounding in the key terms of the question, fairly sound reasoning, and counter-arguments offered on two occasions. Austen's agency is explicitly acknowledged, but the response could have been strengthened by a more energetic engagement with the key term "challenges". The personal conclusion is reiterative and might have benefitted from being more incisive.