

Example Candidate Responses

Cambridge International AS and A Level Literature in English

9695 Paper 6

For examination from 2015





Contents

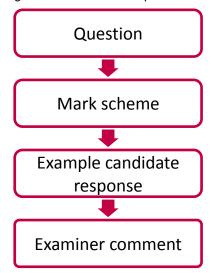
Introduction	.2
Assessment at a glance	.3
Paper 6 – 20th Century Writing	.5

Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS and A Level Literature in English (9695), and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

In this booklet candidate responses have been chosen to exemplify a range of answers. Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each component has been adopted:



Each question is followed by an extract of the mark scheme used by examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their marks.

Past papers, Examiner Reports and other teacher support materials are available on Teacher Support at https://teachers.cie.org.uk

There are some changes to the format of mark schemes for examinations from 2016. Bands have been changed to Levels and level descriptors have been inverted so that the highest level is Level 6 and the lowest level is Level 1. New specimen mark schemes for examinations from 2016 are available on https://teachers.cie.org.uk

Assessment at a glance

A Cambridge International A Level qualification in Literature in English can be achieved either as a staged assessment over different examination series or in one examination series.

Once Advanced Subsidiary has been achieved, inform Cambridge if the candidate wishes to take the Advanced Level – this notification is not required in advance of achieving the AS qualification.

Advanced Subsidiary (AS) candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	50%

and

Paper 4	Duration	Weighting
Drama	2 hours	50%

Advanced Level candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	25%

and

Paper 4	Duration	Weighting
Drama	2 hours	25%

and

Paper 5	Duration	Weighting	
Shakespeare and other pre-20th Century Texts	2 hours	25%	

Assessment at a glance

and either

Paper 6	Duration	Weighting
20th Century Writing	2 hours	25%

or

Paper 7	Duration	Weighting
Comment and Appreciation	2 hours	25%

or

Paper 8	Duration	Weighting
Coursework		25%

Dictionaries may not be used.

Texts are **not** allowed in the examination room.

Teachers are reminded that the latest syllabus is available on our public website at **www.cie.org.uk** and Teacher Support at **https://teachers.cie.org.uk**

Paper 6 – 20th Century Writing

Question 1a

June 2015 Question Paper 61 is available on Teacher Support Site at https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef id=744

Mark scheme, all questions

Using the mark bands

Place the answer in a band first. Look for the 'best fit' of the answer into a band. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a band, in order to be placed in that band. Then award a mark for the relative position of the answer within the band. Candidates may address the question in many different ways. Do not expect any particular focus or approach and do not penalise answers for leaving out a particular focus.

Reward what is there, showing what you are rewarding, in your comments.

Consider all strands and weigh up the performance as a whole in placing the answer in a band, then show that you have done so in the summative comment, e.g.

Sound K of texts, some evidence of U but mostly narrative, occasional evidence of P, mainly clear C.

Assessment Objectives:

- Ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures;
- Understanding of the ways in which writers' choices of form, structure and language shape meanings;
- Ability to produce informed independent opinions and judgements on literary texts;
- Ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.

Each answer is marked out of 25, in accordance with the General Marking Criteria below.

Each band is divided into strands corresponding to the Assessment Objectives – Knowledge, Understanding, Personal Response, Communication.

Mark scheme, continued

Band 6 0-5

- **K** Evidence of some general knowledge of the text which may be narrative based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text
- U There may be little or no evidence of understanding of form, structure and language, with some appropriate points made in response to the question. These will be limited and tend to be restricted to plot and characters the latter treated very much as 'real' people.
- **P** There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- C Communication will be insecure. *Expression* may be weak with some breakdown in communication. *Structure* may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.
- O Others' opinions may be referred to in passing.

Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole. There will be little or no mention or consideration of the literary features of the passage.

Band 5 6 – 9 Work of a basic standard

- **K** Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.
- **U** Evidence of some limited understanding of ways in which writers' choices of structure, form and language shape meanings.
- P Evidence of some personal response to the text but not fully supported.
- **C** Expression will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple *structure* to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.
- O Mentions other opinions, perhaps those expressed in the question, and makes some attempt to consider different views of a text.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and undiscriminating. Comment on the wider textual issues is likely to be general. There may be a lack of balance between passage and whole text. There will be some limited consideration of the literary features of the text.

Mark scheme, continued

Band 4 10 – 13 Solid work

- **K** Evidence of some ability to use relevant knowledge of the text to address the question.
- U Evidence of clear understanding of some ways in which writers' choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of the text.
- **P** Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- **C** Expression will be mostly clear and appropriate with a clear, simple structure to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.
- O Considers other opinions, perhaps those expressed in the question, weighs up different views of a text.

In answers to passage-based questions, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with insufficient treatment of the passages. There may be evidence of limited ability to negotiate between parts of a text and its whole. There will be some consideration of the literary features of the text with analysis of the features mentioned likely to be partial or restricted.

Band 3 14 – 17 Competent work

- **K** Evidence of competence in selecting relevant knowledge of the text to address with some pertinent use of quotation and direct references.
- **U** Evidence of sound understanding of some aspects of ways in which writers' choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods, effects, and contexts.
- P Evidence of personal response relevant to the question, supported from the text.
- **C** Expression will be clear and generally accurate. Structure will be sound material coherently organised with occasional insights. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.
- O Considers other opinions, weighs up different views with support from the text.

In answers to passage-based questions, work will cover both the passage and its relation to the whole text, and there will be some sense of a relationship between the text as a whole and its constituent parts. There will be competent appreciation of the effects of the literary features of the text and the analysis is supported by relevant examples from the passage.

Mark scheme, continued

Band 2 18 – 21 Proficient work

- **K** Evidence of proficiency in selecting relevant knowledge to address the question with precise and integrated direct references to the text and supporting quotation. There may be evidence of awareness of the contexts in which the literary works studied were written and understood.
- **U** Evidence of intelligent understanding of ways in which writers' choices of structure, form and language shape meanings, with analysis and appreciation of literary methods, effects and contexts.
- **P** Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- **C** Expression confident, with some complex ideas expressed with some fluency. Structure is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.
- O Considers varying views and argues a case with support from the text.

In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole. There will be a proficient appreciation of the effects of the literary features of the text supported by relevant examples from the passage and from the wider text where appropriate. There will be a good knowledge of the appropriate context of the extract or work.

Band 1 22 – 25 Very good work – do not reserve this band for the very best work you see but ensure you put scripts into this band which fulfil the requirements described below. There will always be some candidates who are at a standard over the top of the mark scheme.

- **K** Evidence of a very good ability to select relevant knowledge to address the question with effective use of references and quotation. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U Evidence of very good understanding of ways in which writers' choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects and contexts, possibly including literary genres and conventions.
- **P** Personal response to texts will be perceptive, often freshly personal, fully supported with quotation, and may show originality in approach to and treatment of questions.
- C Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. *Expression* will be accomplished and appropriate.
- O Considers varying views, arguing a persuasive case, relevant to the question, with support from the text.

In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and relate part of a text to its whole and vice versa in a seamless argument. There will be a very good appreciation of the effects of the literary features of the text, with detailed analysis supported by relevant examples from the passage and the wider text, where appropriate. There will be a very good knowledge of the appropriate context of the extract or work.

Example candidate response – high

Appropriate is a poet who has experimented with various forms of poetry. He has used curusal avarious forms of poetry. He has used curusal avarable on the relies in the "Unknown Citizen" to comment on the nature of the government. He has Appropriate discussed insues of isolation in "Musice it brown desires Arts" and has commented on the social aspects of humanity in "richyce Chus". All three of these years employ various ideas that challonge the reader to think hoise before settling on an ophston. The main bourse of the poem, "The Unknown Citizen is of the ottom achievant on of marking the is a potitical commentary on how governments acaptable is a potitical commentary on how governments is a trabe sense of freedom provided to people when in reality componity is what prevails. To make this poem over many offective, Ander what is to the poople when in reality to discribe to make the poem we are found to not know with a poem we are sense in set known who have no information on this man and do not know with the looke little. Hence the little "Unknown when we have a institute and nothing more the is stripped of his name that gives him his individuality, for him the state produce a marke statue". In this way the state produce a marke statue. The this way the state produce a marke statue is reality, they have this man, that the cared but is reality.	Lampi	Cario	uate response – nigri
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If this way the state shows to the rest of the people that			of his name was gives him his marridarity
They know this man, that the eared but is realty		1/	this is the chat also I the not I then the
I They were to man, They The cared out is realtry		l n	the kine this man is to the not of the people and
	L	1	They were sur is really

Example candidate response – high, continued

er mais	date respense Trigit, continued
	they shared no warmth forwards this unknown
Ptolong.	man as the aza word "morble suggests,
Spect.	marbel being known for being cold to touch.
**	J
	En this poem it is also thocking to see the
P	luch of espioners that the state employs at is
Q.	at a level where no one ordinary man
	night expect. It is at a level where even
	the departments collecting the information of the man
	are kept on eye on. Everything at everyone is
	watched by the state, suppressing any form of
	huedom. The state goes on to tell us that
	man paid all his bills, he remained healthy,
I K	man paid all his bills, he remained healthy,
***************************************	he was "popular with his norty", he
	"liked to drink and he had added
	" 5 children to the population " which was normal
	for a man of his age. This man not only had his personal life spied upon but even terms of bety normal were dictated by the State. The As the g state would describe him
M. P	his personal tipe spice upon but even
book:	Act the Me Her a state avoid diese it a li
13000	he was a sait in the morden sease of the
\$10.00 to \$10.00	he was a saint in the morden sense of the
	"saint" in the sld cease of the word was one
Ptolonol	"saint" in the sld sense of the word was one who fought for the people but now he to speaks
u	for the "Circoles Comments" or in other words
effect	the government.
Sac reget	•
	The state has also employed the department of sociology and Psychology to observe this man which is irony in its self. Sociology and Psychology are two fields that are dedicated to strolying
	of sociology and Paychology to observe this man
K/p	which is irony in itself. Socialogy and Psychology
	are two fields that are dedicated to studying
	differences between human races but here they
•	

Example candidate response – high, continued

Example cand	idate response – nigri, continued
	are employed to see whether the population is
n	conforming to the ways of the government or not.
	The state hard gives lim everything a "Morder Man"
	The state hard gives lim everything a "Morder Man" would need. A car, a television and a refregerator
1/	but get it is questioned in the poem,
N.	" was he free? was he happy?" Surely
	the state would have known if something was
	wrong as they spy on his every more but in
P	geality we know the man was not free or
	happy. The strate dass written the terms of
	normaly sel this man has followed every term
	so in the eyes of the state he was normal but
	is actuality he desired freedom. This is a poem
P/tone	riddled with irong and wit due to the fact that
/	the speaking voice is of the state and the state
M.	is speaking against its self tectacex Ander uses
	the irong to challenge the readers perception
	of the government to tell them the government
01	is not what they seem to be. They may keep
CAB	is not what they seem to be. They may keep you happy in terms of material this value but you are nothing but a number to them.
	are nothing but a number to them.
*	3
	The idea of violation presented in "the Unknown
Links	Citizen " Us the bront running theme of his poem,
poems,	Citizen is the bront running theme of his poem, Music De Beaux Arts . In this poem Anden
	shocks the readers with the idea that theme
l Q	is no empothy lift in the costs world. No one will
	care for the party you are going through cottes
	if it does not disturb their doity routhe. Ander
W	has used images of from religion, from nature and from the ancient arecks which is typical
/ n	and from the ancient breeks which is typical
L	1 0000
© UCLES	(P.T.O)

Example cand	ildate response – nign, continued
	He first describes the a "miraculous birth".
	his is the bi-th of Christ. A birth of a man
	who is the prophet of God, born without
1,	a father and the advocate main advocate for
1	one of the biggest religions in the world. But
The base of the Co	despite their great accolades, there were other
Coffres Care	children present who did not care for this
	both. They did not know of the birth as they
	were too busy playing their games and enjoying
	themselves. This was is the indifference of man.
	And the tracks the Andrew the alexander the
	Ander the describe Ander then alisabes the
	indifference of nature. He portrays images of a
U	dog rubby himself against a tree and
	a "fortures horse dong as he pleases. The idea
11	selind these images is that nature will go on
	with its duties. It will pay no attention to
	That is sorry on as in the life of a man. There
	a child is born corthout a father, here
	a dog rubs himself No sotates er solace can
	be found in nature. Its
	on a letter it is a selection of the
	Anden ends the poem with the image of the wol
	paining of I cares . This was a greek paining
1/	about a boy who flue too close to the sun. His wings melted and he plunged into the
- L	to a wings metro as he punged into
	water. A near by ploughman pard no aftertion
jung an	ho this spectacle in it did not disturb his
account	Geld and neither also a nearby his that just
P	went on satting away. Even in ancient history
العاد	ave see how alienated man can be.
	All this mans serve to prove the istation
© UCLES	
	des aussim

Example carrai	date response – nigh, continued
**************************************	I man and the various references in the poem
	an near to shoch the reader ad tell them
Q.	that from ancient history, till the present of
	into the forseeable heture, non will be alone
	and must fend the per for himself.
	- 41
	In the poem "Refiger Blues" the idea of interton
	is lifted from a personal Coul to a social
	Level. It the is essentially a social commentary
1	on humans with the resounday theme being
concess.	man's inhumanity to man, what is so shockly
	about this statement is that man is also an
Boonel	animal part of " nature. But unlike the elephonts
reflection	or the bison man will not help its own wind.
	"Blus" is a form of Jazz music that bours
u	on pain and meloncholy. Excepte the word
и	with "Refuger s), who are per ople that are
Sympanie	driven from this home, we are shown the
titel.	suffering of people who have no home. One
Partiel	would expect man to come to the and of man
discussion	but rather they here a blind & eye.
d effect.	Plans,
	These Repyees have "old passports". A passport
***************************************	is your identity but now these identities are
Summersing	
1	All. They are of no use as they are now Refryees. These passports will not help them with the new bonds rules and they will not
1	with the new bonds rules and they will not
	allowed to enter any so new country for
	fear of the country's "breed being stolen" by
	unwanted members. If indeed the state does
	de cide to help, the the Refigees are always told
© UCLES	
	$(PT\cdot 3)$

Example candidate response – high, continued

P to detail.	by again "next year". Although this gives hope for the future where are these people supposed to go now?
	lo go nou?
	Ander has also used rature to horthe the
Method T	inages of hirely singly fitty freely (which
Simplence	con be considered freedom of speech because they " Lame no politicians". Ander outright
maljon	they " have no politicians". Ander outright
	At the end of the poen the last line acts
Poetric -	The perfect summary.
Poetic 7 nethod 77	There is no place for as my dear There is no place for as
0.	The Refigees are have unwillingly and saidly
1	own. This is a striking statement of the coulty
Q	own. This is a striking statement of the cruelty
	of man and it is shocking too to see how
	is need.
X	
	In Arder's own words "The purpose of poetry
	is to disenchant and disintoxicate. In other words its purpose is to present reality as
	it really is desite it coming as a should
	it really is despite it coming as a shock
\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	is this idea that links all 3 to three poems
	together, as through Anders use of cerusal
	naviation, wit, it ony and sarcasm we as
***************************************	readers are shocked to realize the the dehumanisation
*	of man and how indifferent and isolated man can be.

Examiner comment - high

The main strength in this essay is the way the candidate focuses on the question and links the poems together to generate a coherent discussion about what is shocking about the state and individual people's capacity for dehumanising others.

Throughout the essay there is reference to the question and a consistently proficient level of textual knowledge used to support the thesis as the discussion moves through a detailed analysis of Auden's presentation of the state in 'Unknown Citizen', personal isolation in 'Musée des Beaux Arts' and social exclusion in 'Refugee Blues'. There is intelligent understanding of various aspects of Auden's methods for which the essay was awarded 20 marks in Band 2. The use of various voices is analysed in detail in 'Unknown Citizen' with intelligent insight into the effects of specific details of language such as the reduction of individuality to 'digits and initials' and the implications of words such as 'normal' and 'marble' to show an appreciation that the poem is 'riddled with irony and wit due to the fact that the speaking voice is of the state and the state is speaking against itself.' The use and significance of allusions to the 'miraculous birth', Nature and mythology is discussed to bring out 'indifference' in 'Musée des Beaux Arts' and the idea of voices is returned to more implicitly in 'Refugee Blues' with some appreciation of tone and personal interpretation.

One of the issues for candidates responding to the essay question on poetry is to discuss the texts as poems and this essay would have received higher marks if there had been more evidence of this, particularly in the treatment of 'Musée des Beaux Arts' and 'Refugee Blues'.

Total mark awarded = 20 out of 25

Example candidate response – middle

	A. Day offer Diagram of Line
c a	Anden often disenchante his
~	readers. In "Seplember " he shatters
	whal he calls 'euphore dream'
	regarding the individuals role as
indly like	pail of the ovale and during war
	time, there he also limbs hunte at
	one's powerlessures to change these
	robratione. This is confirmed in "h
	Memory of WB Yeats" as he asserts
Links.	noelande lach of pourer to create
points to	boelry & lach of power to create drawar. midulally suden attachs
· Q.	one preconceved and dealistic
100	nolighe of nomantic love.
vote	'Seplember I', withen about
But	18. Magical I, which about
u	thiller's imperior of Poland attacks
contest	the ordinary & bruelicans conceptions
L	that they can or should excupe
Y, 3714 (30,536)	from reality. Anden uses suiple
Some	land evocalisée language to deviance
mphed	neutrality and moch the oeverely stensible achievements of manhind;
Pholy	devende delenente achenemente
diction in	of manhand;
with	Into this neutral are
alot K.	Blund slayscrapers raise themselves
	Theruselises to their full height
age of the second	To Proclaim the strength
	of collective man"
the LL-17 and	These lines smach with eynicism
SameP	evoluis the arrosence and
to tone	unnorality of the society. In.
	an existential sense, buden gueskom
Sandy	the oskewhole achewements of
Odro of the	The sopression with the source of the source

-xampic cand	iluate response – middle, continued
	manlind, such as these architectural
	marvels. This is underscored in the
	line "each language pours its competitue vairs, use" Wolfons of volle clive man are and and the
	conspective mais use." Wolfous of
	rollective man are not and the
	State, as well as helpless gover-
K	nors' are ridiculed as they have
a Wasa dina	failed to prevent war. This failure
- 0	ie understored for the following
	is underscored by the following luies:
	"A courate scholarship//can unegoth
Dustang	the whole offense 11 From Juther
	will now // that drove a culture
quaterron	to madness 11 Find whal trappened
S vA	al huz 1/ what luge mago made)
	A psychoperthic god. // I and the
	public Ideau II what all school children
	are lought 11 Those to whom wil is
	done 11 Do evil un relion."
Broad	Anden traces the historical process
u	which lead to the use of Hiller (the
	sendropathic and but simultaneously
	psychopathic god but smultaneously assexie that this famuladge, poesessed
	even by clipal-dulden has had
	even by closel-duldren has had no impered on evente. Her the shows that the dive this
	the chow that the dive this
	parem is sel'in connol' shadd ordinary
	beroole from reality: "feet we see
	people from reality: "fest we see where we really are 1) Alone in
	a hamiled wood/ Children Afrond
	of the mark // when I have ment hour
	of the mont // who have never been happy or good." This traunting magery is an allumon to Dante's
16	Language to Dante's
101	1 0000000

		Druine Cornedy. Sumlarly, Anden st.
Not act		The error bred in the bone of every
		"the error bred in the bone of every
K.		main and namany that crows what
		il cound have I'not universal lavell
conte	~*	but to be loved alone" Anden
	97.	lelle readers about the jurale
	alle.	selfishness of human beinge which
		creates a cycle of instorral
		Carline: "Wismandigement and
	u	and 11 The halat forming pain !
	y 1/2 s	we must endure them all again's
	Defent	Star Anden considers the
		empliners of modern life in
		in hemory of WB Yeats as
	- 14	well. After edloging Yeals.
		Anden tells reader the poet poeling
	1000	unden tells readers très poet poetry
		and " In the improduce and
	3 20 3 2	wouse of romorrow 11 when brokers
		roar like bearls on the floor of
13l. 1.1	Quest	the bourse I loud the poor have then
		accurs to which tray one fairly accurs toward I bud each in the cell
		accurstanted I and each in the cell
		his own cell is almost convuced
Sans	LU.	of his freedom." Beskal images
met	and t	and alt alleal on dramatise
e/A	eers+	the cold cruelty of capitalyon, which just a possed with the cynically alluded to hyperings of the poor. The implication is of intervalle
	1	juicaposed will the cynically
		alluded to rightings of the poor.
		The imprication is of inervalle
		instering, and again the industrial
	Willia I	with the attitude and analysis

et his own lach of freedom.	
et his own lach of freedom.	ies
k nottung trappen, it merely	Surves
Anden drolles the same ser	reed
corruption and fullity los exp	ressed
in "September " by telling hi readers that Time that is	is
readers that Time that is	
de with underend of the brown and	
10110000	"and
pardons the 'cowardice our	
donceit of jurders like (Ceple	ng
and Classold Cusho defended)
the desolation and engence, resonant the desolation and experience of the indifference of the line the usines rain	20 churly
The desolation and experien	ردها ٢
log man and the indifference of	of the
word he lives in & & empl	norgised
How? in the line the volve's rain	<u>ا</u>
on in the overgreen forests", who	en
A His care a location of the	20.
here poem, "dullaby" buder	acer
challenger accorder advantaged	10/10110
al love words on continuent	la ellino
challenges readers dealised of love, while once opin emp the east meritability and ind of time, as well as the corrup	Mesouro
of fine as well as the correct	Mon
Se callas	
Eday your eleping head,	my Love.
bleedigh on my faithless as	111
Time and fevers our quar	4
The induration Country of the	Sughtful
The industrial learly of the	0 0
Proves the club extremes	el".
Muden confesses être Coultile	ssuese

Eplais.	as imperfection and fichleness of his
Same	own love. He shows that love is
Leen.	toristand on the head of the
	quilt of lumen beings. mages of a dyring child evolve the inevitable loss of innocence.
	a dyrus child evolve the meritable
	Loss of innocence.
	Anden appears to cultaine lovers
	who mustable then ordinary
- 70 M H Y	surpon" for Verres viron of
K	'unwersal' love and trope! even
	the "sensual ecleavey" of the
	relignous descelle is not special.
	Anden admondedges his mability
	to soustain love by telling his
	lover "Woons of driphess see you
	feel 11 By the involuntary powers 11
1	feel 11 By the involuntary powers 11 Nights of insult let you pass! Wall cheel by every human love."
(F) (F)	wall cheel by every trumen love."
	Ral is, Juden relliquishes trese
werters.	responsibilités, to olhers, such
CHE WES.	as the 'unvolubling powers' as
	he understands that he cound
	Rollfill trem.
	huages of corruption, the redouble crues of feistionable madmen' (politicians) are shown to coexist with love, just huden anticipates the infining, emely
	tesmonable
	to open of with love in the succession
Explaine.	analyce the self-
-200016,	and depruation, the marile of
The State	would bue lover will encounter.
V ·	of common from the control
	Ital Buden malies concessions of
	1,0000000000000000000000000000000000000

	of his freedom.
	of he freedom. Sumlarly in Lullalay, buden 's
Ó	desire to see his lover well-fed
F	does show sincere, if ephemeral
	love. He plagges not to let a single
	Yordy, nor thought nor lase be
	lost: le uses his love to reconale
Pallock	, hunself to mortality, and the mortal
eplans	hund to workally, find the workal world enough implying happiness is achievable
	is orchevable.
	Anden doce des enchant he
	seader fort rever telle hun
0	or her what to believe the offeres
F	a realistic pictime of the strongers
	or realistic pictime of the encourances encompassing beautif and upiness. The recedente left to
	agines. The reach we lest to
	deade what they believe hourns
	Kallen Stock of reality. Anden
•	does not encourage the reader
	to despeir on

Examiner comment - middle

The focus of this question was on Auden's poetic methods and effects. This essay shows a detailed knowledge of quite difficult poems with an impressive command of quotation, and a generally sound understanding of aspects of Auden's views, informed by some knowledge of historical and personal contexts. Rather than directly addressing the terms of the question, there is a partial reference to Auden's view that the purpose of poetry is to 'disenchant and disintoxicate' and this sense of the poet's purpose implicitly underpins the discussion of the three poems, to emerge more clearly in the discussion on hope at the end. This gives the essay some coherence but to gain higher marks the material should have been more explicitly shaped to the question and for this reason, the essay was awarded 17 at the top of middle level. It would have been more highly rewarded if the approach had been more analytical.

Within the accounts of the ideas in the poems there is some consideration of poetic methods and effects. There are some specific references to images of children and corruption and some sound analysis of aspects of poetic method in comments such as 'bestial images and alliteration dramatise the cold cruelty of capitalism which is juxtaposed with the cynically alluded to sufferings of the poor'. Generally speaking however, the often pertinent but overlong quotations are paraphrased or partially discussed. For example, the candidate clearly understands the poet's purpose in the discussion of 'September 1st 1939' but insights such as 'Auden questions the ostensible achievements of mankind such as these architectural marvels' in reference to the 'skyscrapers' are straightforward; the comments showing a sound understanding of the meaning rather than a literary appreciation of the poetry. The use of the words 'mock' and 'cynicism' suggest a personal response to the effects of the language, but an analysis of the choice of language within that quotation and the effects of the personification would have shown an understanding of how the poet generated these effects and allowed the candidate to display higher order analytical skills.

Candidates need to be encouraged to choose and discuss material strategically. More successful attempts at this question chose poems such as 'Refugee Blues', 'The Unknown Citizen' and a love poem where there were obvious contrasts within a range of poetic methods, forms and devices to explore ideas relevant to the question.

Total mark awarded = 17 out of 25

Example candidate response – low

Ass. No. of Contrast		date respense new
1	a	Auden evolved his poetic style over
45		This life time presenting different methods
		and uses of langue ge to pormay his
		recurring theres. The theme of
		& the Sub con convous mind and his
	2	awn inner thoughts is often explored
	@ 7	by him knows his party years site
		The end of his life. However the variety
		Through which he explores the explores
		in polety is showing to the reader as
Son	Pto	It charges impacts and changes the reallist headers view of Anden every time.
	a here.	headers view of Ander every fine.
		The prems "The Door" which is befored on the
	180.01	subject of the 8116 convices as well as
		wifrom the very first coming down and
	1	"As I walked out one wenny " deal with
	X name	the poets mirel and his inner most
		thoughts. It also serves as a testament
		& his transition of the ideas and
		enotions throughout his life.
		"From the very first coming down"is
**************************************		& Audenia carles carlied popular It
C	zll	B. Anders early carriest poems Its Elliptical language which aleals with
1/2/	LA	of story of the st
00	Lach.	a stream of compousies like flow of thoughts that are inited through passing
, and		anonemy that are merco unioque passing
		ineges end more is a perfect example
		of his fairly underelogied yet interesting
		method of als paying his ideas. Into the
and the second s		walley with a frown " woulding the
		behird a sheep's per "spring's
	L	preliminary Shiver. These pharas is mases
		arthough unconnected are show Anders
Santi	R	flow of thoughts and emotions as he
1		

Example candidate response – low, continued

	uate response – low, continued
Porens.	soms to be to on a train going into the
Erderer	Country side. He speaks in electrical
Bother	images as well as contrasting pasturial
	majes painting a mental landscape of
	his thoughts. The poem essentially
General	Speaks of his awakening of oper emotions as he deserds back to his home in
	as he desends back to his home in
	the English country. Louis worn curuit
•	he be gun " is an example of trustive
	inagery that he uses to expose how
Note actly- But A. does	Subsantipus.
cometi	As I walked out one evening is
Lucked Sterdy	a more mature well developed of Ander's
I his keling	poems that deal with the same streams
	thoughts arising from expenences and
	images. It is essentially an expose of
@7	his substitutions through his various topafes.
G '	observations. Bikes & hud led like
N.	corpges" is one such image that shows
	his state of initial through images. In
P	The time of spring he are is surrounded
	the time of spring he use is surrounded by ideas of death. Imagery such as an "embrogo thickers" and "His use of
	phrases such as "making thoice seem a
KIP	henousy error" is also further indication
,	of his depressed state of mind.
	nowever in thic poem Ander skillfully
	deals with expression his proments
Erdera	deels with Expressing his thoughts by using phrases and paradoxes to
	reveal this state of mental land carpe.
	Complement the imagine or his observations.
	Complement the imaging of his observations.
	most structured and concise on the

	Subject. He uses phrases such as
#41 #41	we like upon it when we are sad-
	"It made Emormous Alice see a worder
14	land and made her ain just for by
	being tiny." These + me thoughts and
	used by suden to describe the nature
Hay!	of the subconious human mind in
	which he describes in which he
	uses the metaphor of a door to
	describe . His thoughts are carefully
	3 mutured into a son with the transfer she
8 4	Also heire used to describe of
Needing	sub voncious are being a realm of
closes,	Afile being used to describe other sub concious as being a realm of magination as all as our a storage
closes testinal	space for our fears and sorrows.
support.	
	Asil moon bus an example of Andens
	most developed stage in his partry:
0/	the same metagonor og tre door for frie poem pres an example of Andens most developed stage in his poetry. Therefore Ander's transition is
α,	Wident Through Those Shale Volume Millarda
	mind. They are all trident of his
	mind. They are all fridery of his
	theres and concerns which are about
	me human condition as well as.
	his socialist ideas as well as his
	personal thoughts asout love, loss
General K	and the nature of life. Anderse transcens
Concerns	moves to words a single subject
	as his poetry meetures religing on
	as single inage for metaphor to show
	his soleas as he does in the door where
	as he uses multiple imeges and emotion
	-

Example candidate response – low, continued

in the	peems	1pms	01	walk	cal a	out o	ne
Eveni	21	and	· F	rom	The	very	First
Coming	Dow	n?					

Examiner comment - low

This essay is poor because although there is evidence of some textual knowledge the response to the question is limited. There is some attempt to make an argument in the introduction: Auden's exploration of the 'sub-conscious mind and his inner thoughts is shocking to the reader as it changes the reader's view of Auden', but this focus on what the poems reveal about Auden or his concerns is not pursued. The essay was awarded 8 marks because some basic understanding of the effects of language emerges through the limited accounts of the three chosen poems. For example, the observation that 'the stream of conscious like flow of thoughts [that] are aroused through passing images' is supported by some quotations from 'From the very first coming down', but like the images quoted from 'As I walked out...', the point is restricted to the assertion that these images 'expose his subconscious', his 'state of mind'. There is some limited consideration of how the poet shapes meaning: 'in the time of spring he is surrounded by death'—and some understanding of the extended use of the metaphor of 'the door'. Discussion of all the poems is partial and there is some lack of clarity and cohesion in the treatment of 'The Door.'

To gain higher marks the material needed to be shaped more carefully to the task. It is a pity that the way 'As I walked out...' challenges romantic notions about love is overlooked .Candidates understandably try to make use of material they know well, but an attempt to makeover pre-prepared ideas can often be a distraction, as it is here.

Total mark awarded = 8 out of 25

Question 1b

June 2015 Question Paper 61 is available on Teacher Support Site at https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744

Example candidate response - high

Exampl	e candi	date response – high
l	Ь	Anden's poems usually present the
-		Social and, at times, political concerns of
Some		the time this style is characterised by a
		variety of forms, voices and lopies. As
	ens.	The he himself stated, " the purpose of
		poetary is to disendent and disintoxi-
	8	cate". In this poem, the main idea
		presented is that of old age, as
*************************		Anden uncovers the sad reality of the
		'Old People's Home'.
		Through out the poem, Anden
		describes the limitations of old age.
	K	Each vas her our mance of damage.
Edi	ours.	Nuance of damage indicates that
***************************************		now disintegrated to different degrees.
	1,	Auden also provides a range of their
	l u	delicates; may stop a delicate
		activities; they "may "hoad a book", listen to and dance to "easy sonatos", "endure T.V" I do "community singry":
	D	Quite paradoximilion theorems Trible
1		and polices (sound)
how	~ -> (state Dinactions and their machility
		state of in action and their inability
		occupations do not involve much
		novement. The ones that do, such as
More	Que >	we dancing, are clearly "slow" and
	3.	perhaps even poinfil. The word "endure"
Bettes?	Pho	indicates that they are almost forced
Jones	. ~	to participate, and that they derive
Some	<u>. </u>	no particular enjoyment from this
		existence.
		A lypical feature of many of Auden's

	1	
	1 t ₉ · · · !	poems is the use of a liquidicaled
Pho	tone/	façade, one even isioner and sancasmi
710	1	to deate human. The elbert lour ourse
FET		This is most seen in the poems where
15	COM	he discusses presents The most grave
Q	*?	and philosophical matters. In this prem
	0,	he divides the group of old people
ntell	nest	with classes, inspirally using social
4		class labels to group them. For occumpte
		The "elite" are the ones in the best
		condition, we "average majority" are
3	1.11/2	the most in the months of then
11 75	W.	the ones in the middle state, and then
		" last the texasimally in the to
	1.2.5%	"last the terminally incompetent"
	P	who are in the worst state. The use
	1	of these class labels adds an edge
3.5	1	of dark human to me poem.
2.74	903) c	
V	(6/	sadress of the old people's condition,
All	ex/	however. The "elite" are "intelligent of
	K	ulat has happened and uliy,
		they are donoxious to a fum
50 k 12	. /	beyond tears". It is heavily implied that
·	100000	their avaieness of their our deterioration
con	rent.	is a cause for depression. This elicits a
	.2.12	great amount of sympathy from the seader as well. Another example of
1.51		reader as well. Another example of
	Pu	the way the of human only highlights
	pas.	the hopelessness of their state is
	4000	found in the lines, "Plants may
	100	
Pta 1	040	themselves." While the idea of plants sweating "profusely" is adjusted amusing,
1	mag.	Sugaline " planted in whate
ide	an a cl	cel some property of congressing,
© UCLES	Though	he pastral discussion ?

and the second s	- Surface
	Anden has shown here that we
	state of here people to is even
How?	morse than that of plants. Plants
"sully?	have no intellect, no auxieness, and
ا المرازية	this comparison increases our sympathy
Sound	towards the old people, and also
MIP	creatis a sense of horror and
	despair.
	This increasing effect of horror is
	consolidated further by the gaterence.
Pholana	consolidated further by the exeterence that hie "lovers" are "muttering in
)	limbo": "Mutterine" to may might a
	limbo". "Muttering" is may nighty a degree of insanity. "Limbo" refers to an
	State of in-between state, and it
0	is clear that these people are only
	waiting for death, and have no purpose
	Tell in the Treis living is almost futile.
1 24 5	The & concluding cines Of this soen.
A (33 - 23 - 23 - 23 - 23 - 23 - 23 - 23	make this ideas clear, as the
	persona contemplatés unellier tre old
W	person he to is visiting will simply
	he notter off in deaths.
11	be botter off in deathed. Towards the middle of his poem,
	Ander moune the lose of a collectionic
	exists with large family with the
	Anden mours the loss of a collectivatic society with large family units. The generation he is grefering to in the
	poem "all appeared were we world
	was more spacious, more comely
	to rook at". "Spacious" and "comely"
Plan	Seen to indicate that we ad people
(1)	taken away from their family and
	put into old homes are trapped in
	a way. An image of a confined and
The state of the s	1

Example darial	acto responde Tilgri, continued
4137	bland living space is created. He
Pho	also makes ah almost affectionate
	gelerence to "a child, in dismay with
CI CI CI AN	regues Manna, could refuge with
	Gran to be nevalued and told a
j. e. (-5	Jone"- A family dynamic is created,
Personal .	tony"- A family dynamic is created, accompanied by a feeting of company
insphi.	and security. By contrasting truse
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	bosulue aspects of the pear, totales
meltrel	point to the wood loss of such
100000	Values in the present. By mother The
shiyen	inclusion of "though much was
11/19	away there" acknowledges that the
0.0	values in the present. By the the inclusion of "though much was away there" acknowledges that the world of the past was not perfect;
124/14/14	and yet, despue this, the world
7 15	was perhaps a better place because of the lowing family dynamic. This letter of loss is followed
	of the lowing family dynamic.
1	(his letter of coss is followed
	up in hie hext this will some
2 65 0 6 W.	simile of the old people being "stowed
MP	out of conscience as as compoular lugace. An impersonal feeling & is created with this companion. The word The statement that this "generation
effect	luggage. An impersonal feeling & is
Marg.	created with this comparison. The word
1570 (1.77	The statement that this ageneration
14.7	15 hre fourt to fade use mis words
50 5 5 20 5	to this feeling - "fade" almost
	seems to imply I that they are eventually
- Lange	foraptien, and pass away as almost
1 A	strangers -
A Maria	seems to imply I that they are eventually forgotten, and pass away as almost strangers. The last stanza, Anden
. A 1 2 2 5 18	dinches the sadness of old age by
	providing a contrast to the o youth
	of the person he is visiting. "The was in
1	

Example candidate response – high, continued

Example dana	date response – nign, continued
Pho	the pomp and sumpture of her vey-day
lang ~	Porup" indicales an almost laustiness.
	The contrast between their Julation
	Elip & then and their gelationship
	now is also clear: in the past,
Sees	visiting her was a "pore sumptime joy",
contrast.	now "It is "a good work". This also
	reinforces the inpersonal effect that
<i>y</i>	was created in one first stanza. This
melterd	juxtapositioning of the days of her
meltand	prime with the her disintegrated
	bely now is effective in eliciting pity
	and in showing the extent of inte
1	change that accompanies agains.
	change that accompanies againg. The tree lines of the
	poem, Anden voices a thought that
Mp	is confused and almost poolst paradoxi-
	cal: "Am I cold to wish for a
/	speedy painless domition, pray, as I
	know the prays that God or Nature
person appropriate the constitution of a transfer the constitution of a decision of the constitution of th	mill abough her earthly function?"
	This paradoxical wigh encompasses
samplecal	the complexity of the human
TAPOPOGS.	condition. The persona only desires
	ondition. The persona only desires for the old person's condition to
	improve, and yet monically that
	improvement can only be gained
	in death, a condition that humans
P	Pretinctively deny and try to avoid & confronting. The confusion that is
***************************************	confronting. The confusion that is
	storious di the tone of the persona
	hear reflects the and reader's our
	confusion. This of schelosical question
	E .

WA CHANGE	1001 A 1 10 0 - 0 10 10 10 10 10 10 10 10 10 10 10 10 1
	porouides much food for thought for the
) cesses.
	typical of Anden's Style. Although he foursed on personal themes and
	Typical of Academs Duyle Annough
	he foursed on personal themes and
D A	concerns in his early poetry, by the
Stoadlering the	middle of his careel, he had
0.00	works one work personal and
(13.4)	appreciated more universelly. This
	appreciated more unwersely.
1000	poem is an example of a social
	concern that Anaen wighted to
	explose Additionally, Anden often mourned the loss of volues of the past, as he mourns the loss of
7	mourned the coss of voices of the
29:	past, as he mourns the des of
	collectivist feelings hi this poem.
Q.	Anderesque in this poem is the
1 2 2	use 8) dark humour and irong to
	engage The greader and to better
	express the new concern of the
	polem. The light-hearted tone
ALL (ALEXANDER) THOSE STATE SERVE A SERVE ALARM AND AND AND A SERVER ASSESSMENT ASSESSME	maintained turough much of the
	description only intensifies the sorry
	tate of the Old Reople's Home. One last thing that is typical of mounts style is the thought-
O	ast thing that is typical of
	the start of the
3, 7, 7	provous effect us poems ofen vene.
	provoking effect his poems offen have. He does not simply describe he effects of old are, but at he end he cause he reader in a thoughtful and state.
	affects of state of the state of the
	ne jeaves me reader un a fuonquepa
	and state.

Paper 6 – 20th Century Writing

Examiner comment - high

In an effort to structure a response to (b) questions, candidates often resort to a running commentary approach and although there are elements of this here, this candidate moves confidently around the poem with perceptive understanding of the ideas, well-integrated quotations, and an ability to develop ideas and link them into an effectively structured essay. Though knowledge of Auden's concerns and characteristic methods is presented in a general way, because of the intelligent personal response to the language and some sustained analysis of how Auden generates meaning and tone, this essay has been awarded 22 marks.

The candidate consistently considers the implications of language, sometimes to explain the meaning but often to support insightful interpretations such as the observation that the activities described 'actually point to [the old people's] inability to be active or energetic'. There is sustained discussion of the ironic effects of the use of social class labels: how together with the reference to plants the humour only highlights the hopelessness of their state. There is a literary appreciation of the structure of the poem, with some sustained analysis of the use of contrasts within it, leading to a perceptive discussion on some of the ways Auden generates a sense of loss and sadness.

To be awarded more marks there needed to be some specific references to the wider text or some attention paid to Auden's idiosyncratic usage of language such as 'glum' as a noun or 'abrupt' as a verb, the effects of which are overlooked in the otherwise pertinent selection of quotations.

Total mark awarded = 22 out of 25

Example candidate response – middle

	Anden, the speaker The speaker in the following poem had recently
	The speaker in the policing form had received
	visited an old folks' home which gave rise to
KŦJ	The subject of senesence and mental as well
900	as the physical decay which is inevitable,
	moreover to establishing a sense of social
a nous	hierarchy or a kind of sub-culture within that
A poem.	
,	stage of age, sardonically and humorously mocking the way Auden news the social
	starte a faith it is to Audar to the
	structures built within it. His to Auden's tone
	is contradictory but perceptive and aware of
	current structions regarding ageing and death-
	the person or Doon.
	Auden comically however potentially seriously
	refers to those individuals who are con st
K+V	Still have the mental stability to "dress and
lang. +	decent themselves" the "elite", or the upper-
	hand within amongst the individuals
Mecaning.	In the 'old people's home'. As he suggest that
power")	Hans and Constructed the and with a "citable
	they are "ambulant" and with a "single
	stick" it gives a rather concerning descriptive
	imagery that the old individuals are yet
	still physically incapable of moving freely
	or acquiring physical freedom. Speaks,
apst	or acquiring physical freedom. Speaks, one of the critics says "sympathetic
U VIPT	SUTINE" IS THORETORE CHARACTERS TO Prevalence
	in his work, which may be true to an
	in his work, which may be true to an extent as he this extent, as they are

special delication of the country of the country	the state of the s
	his method of cabelling them as "elite" could
	at theref morcover add a sense of pity and
7	sorrow. It may also suggest the fitility
Shiple Just	of options in with at that current stage of
ingfile	life due to the physical and mental decay
() "	tocing introding and disripting kidden
	passions that might still persist within those
	individuals. The reader may feel a sense
0 A	of uneage as the individuals subjected in
On I	his poem may have things unfor achievements
effect	infulfilled, adding that with the satirical
	mocking, it becomes extra surreal and
8 9 9 1	bicarre to them.
	Auden's style # of inevitability is
K+3	characteristic & in his previous poems and
Dow war	has somehow shown through in old reaples
links to	Home' & due to his previous poes poems,
Does,	regarding the personification of "time" and
	"clocks" being juxtaposed with the "cove"
	the fet he fet felle felt to be infinite.
OVIA	Fandom L-Hammer Jakes about Valked
1.	about framing tothis time with a larger
Makes	about "framing truth's time with a larger truth, which is the truth uttered by the clocks."
link beties	Knowing & this entire felt "time" and reality was a significant characteristic in
goes	reality was isignificant characteristic in
	NO POET POTING, PETVES THE TOUGH OF STINUTE
	In old People's Home to be the sad
	reality of truth.
	The sad reality of is presented therefore
K+J	presented in his wording of their urge
(cong +	for "freedom", "their very carnal freedom" is their spirit is bane: ". Their "freedom"
measure)	is their spirit is bane: ". Their "freedom"
1 /	<i>i</i> /

Livariple Carloic	nate response – middie, continued
VARA	is considered the "worst" to the old
J. 1,1	individuals which moreover reinforces the
P	physical decay and the idea of senescence
V	in the poem muden's characteristic of
2 8 4 6	objective realism is therefore enhanced
	objective realism is therefore enhanced through his catically descriptive
	Auden's characteristic of objective realism
K+ D	is moreover enhanced through his critically
Toogory,	descriptive images, along with a rense
8 tractime t	of harshness or jaming the in the with
Eur	of harshness or jaming the in the with unrhymed for scheme and irregular
The state of the s	patterning of the poem, "majority, who
-	endure TV and , Fed by Itnient therapies
UA tous	
	There is a reng dull yone in this
	stanza, as well as a sense offmundane
	and lethargic atmosphere perfisted.
	Auden moreover seems to be attemption
	attempt to create a sense of understanding
	In the way the p he wants the reader
, K+V	to perceive see and feel what he
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	perceives. This rather descriptive poem
1200	INTO DOSES WITH RIVEY PTOFILE Profile and
	the ambiguities of and metaphonical meaning behind it as old feeple's
+ Hometic	meaning behind it as 'Old Reople's
Correm	flonce, is direct and upfront about
	his converns with life and aging,
	Whilst the other seems to "gion the
	ageing " as which was something
	Menalisan claimed Auden to have done in
	that poem. However it is possible that
	Auden may have finally understood
1	V

T. M.	1. apposing
K+D	once again the countering side of the
viewerte)	beauty of age, bu to a rather objective
	and anti-romantic reality of senesence.
	There is a strong rense of domosticity in
K+J	There is the semantic field of domesticitys
maningt	"Tork confinement, "endure T.V,
luy a flets	Cerient therapists" which shows the
)),,,,	harsh reality of physical and mental
4	incapability. The effect of "lentent" also
	goes to show the relaxed like Auden
	gets in that settings which may be both
8.0	depressing and star soothing to him.
	Auden also writes the poem in a story-
	telling manner and finalises the poem
K+ J	with a thetorical guestion, which is also
kung, effect	1 - 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
3 1	poems as to somehow ques reflect over
	his views or possibly aid and induce
Presporse	the reader's reflection = regarding his
	own conce anti-romantic concerns of
	aging, "Am I cold to wish for a speedy
K+J	paintess dormition?" His contradicting
effect A	paintess dormition. ?" His contradicting view is apparent in the final question of
	one of his final poems, as he sometimes
lass).	expresses himself and thetorically asks
	the readers to the empateise with his
Psone	views on whether he is at wrong to
	think in such a perhaps settish and
instit	cynical way, after giving & full
	descriptions of the old individuals!
	predicaments and suppressed freedom in
	The old people's home. Auden stems to
Lorenza	

	e(1)-(could be viewed as desperate for clarification on the subject of ageing and the inevitability of time overpowering.
Capt	, concis	son the subject of ageing and the inentability
	exp	of time overpowering.
		, 0
Kt	J	Auden's concerne over reality and
Apth	1	the "truth of time" is presented here
Some	/	objectively and observantly, giving a
	۲	objectively and observantly, giving a sense of detachment and an anti-
		romantic view of how he view \$ the
Wide		senile. It constrasts with River Profile
Wee	text	but however similar as it concerns his
	***************************************	ageing body" but in a positive and naturally presented light. This poem
		naturally presented light. This poem
		morcover had served as his own and
		understanding and realisation of the
		end st ending stage of life, tot alongside to a sense of clanfication reeded to
		the a sense of clanfication reeded to
		satisfyingly accept that he is reluctant
		to face such inentable but exhausting
		chan challenges of old age till conclusion.

Examiner comment - middle

This is a competent response to the question in that the candidate selects some relevant ideas from critical reading and some knowledge of the wider text to inform a sound understanding of some aspects of the given poem, and for this reason it was awarded 16 marks.

Using the ideas of a 'sympathetic satire' and 'objective reality', the candidate offers straightforward insights into the way Auden creates meaning, for example, through the briefly supported discussion on 'descriptive imagery' which suggests the 'futility of options', and the 'semantic field of domesticity or confinement'. There is some sound understanding of the poet's 'anti-romantic' purpose with a relevant link to 'As I walked out...' and the treatment of Time and love to the 'sad reality' of 'their carnal freedom is their spirit's bane', but discussion of this quotation and observations on the use of specific words such as 'elite' is restricted and occasionally lacks precision. The essay is characterised by occasional insights such as the contrast between Auden's 'direct and upfront' treatment of his concerns about ageing in the given poem and the metaphorical treatment of it in 'River Profile', or valid assertions that the 'objective realism' is enhanced by the harsh effects of 'the unrhymed scheme and irregular patternin'. The candidate clearly appreciates the tone, but does not really explore how Auden achieves 'the interplay between sardonic humour and pity'.

To gain higher marks, there needed to be a fuller discussion of ideas within the poem and more precise analysis of the effects generated by Auden's choice and use of language.

Total mark awarded = 16 out of 25

Example candidate response – low

	idate response – low
1 6,	WH Anden acquirch fame and was in the
	of so of the poetry has common holds
	my. Moss of his poetry has commend holds
	common grounds in careate and accordance with
Englishes	answor grounds in careate and accordance with on another on the bosis of common thomes.
	His mork was ofden a lament for the order
woulket.	His mort was John a lament for the order
material production and constraints are constraints and constr	Another common home fores livering and
	Another common here loves livaring and
	the substitution of relaphysical love (Musi de
MALE AND	beaux Ant). Humanisation (in repuere to
MATERIAL PROPERTY OF THE PROPE	the platonic ladden) , is do so so a commen
	More in pary his point much of his
	preby. The family rentine is another. In this
0	mothin in the way In complex than that
	of T's blist. The morders, orange of whom
	commented on the society of thinking
	respective times called for ago humanisotha
General	and unity, a is and of briday is soll
who liken	marchen eligious intolerance in todays
Concerns.	morld, other party has become exercaringly
	ungestant.
	fordly, most of the farm of the poem is
U form	not commodent - turnstang luchen tung
	The markers, analy of show of them commented on the rought of themotions, respectively of themotions, respectively and for eyo humanisable and enough a first and the day's with and with the poetry has become enercasingly unit hand for the poem is not commodent theory the form of the poem is not commodent theory the form of the poem is not commodent theory the form of the poem is not commodent theory the form of the poem is not commodent theory the form of the poem is not commodent the theory thank in mile of the poems.
V	Anders poety with the imphi of office
W.	probable archair, song-like greatly in poems
	such in lighting Lyage 13 curs. It follows
MATERIAL STATE OF THE STATE OF	no omer con thyming whene, in the find
	but ("conndey " to be a blenny
MATERIAL MAT	one vigne mene ong flows ABCDEGATI.
- The state of the second seco	such as Represe Regage Blus. Il-follows no Shiet day Myming scheme, in the first Advance of him (comidery or to be a scange) the Myming scheme soughly Mans ABCDHLAL.

	auto response ilen, seriandes
	issence of her joen and can pethaps be
Rather	considered deliserade in many of his Mer
general.	pour have a rother elypted mushue which
	more world may could to the elyphical in
	reflect the olyps intentions Inden had song
	with find out his poetry (his not), the congruing
eg? P	medaghous may indeed regret the congrision that
	resided in Another commonality in Muden's
	packy would be be have the first the movement
	I the poem and the gradual advance. The
Some	this publicular joing it appears to be from
Serse of server	radvaining from a comment on the present
of ideas	provalant wa and society toward the vinett,
poen.	and with the on on on the will want and
	Morthy onto the substance of the poem Forly, thudent for Anden always sumed to have
	Ander alway sumed to have
P	a duy num my for and the numan cononi.
	This can be seen More nyter he has Started his
4	This can be seen More offer he has Stated his war of society in the first show stanges, the
K	last stoings appears was he appeared by him own
	emotion Things what he are friedicts the landy
Partieul ?	reflects ", deas of dentity insis, "I rentenge who
Wen Change	reflects "ideas of identity insis, I remande who
	hey day? This joint cular line could also
80 1	ney dry. This jobstillar leve cour dis
Ofers P -	symbolise the drawnic change soivety undermout
Sympares Sympa	that the people everyone has been
	relocated, ex a positions and long of
S11 16	necessarily mean anything any longer, the
Sylvala	of the elite and send send water
OHL	of The elite and souland stake &
Caluarat	and the and second
Coherent on	
OUCLES Person	Mr Fund

Example candidate response - low, continued

Example Carloi	date response – low, continued
	Distress would be line 2-20, of broadly looked
Broadly	of appear to comment on the dehumanisada
Sont)	of the general public a melevant
reads to	Johnen Porial Rahus.
policity to trackle	This leads the reader to another wayer
	grown of Anders major Jeoncerns, which
	is humanisaha. The patrictor time sowed of out
Pto	of conscience as unpopular lugginge, suggesto
lang	that there is no postalent they sense by
whiled.	ragret a or infraing felt by human beings
	rogret or suffering felt by human beings concerned unless they themselves are directly arrange,
chlat	this he considered on communee as as people
here	seems to not have one fumantalia calls upon
	the unity and individually for one another
	the unity and individually for one another turning the lave. The comment on Plato's Platonic
	Jadder, or & speaks about how the love for
	one juson leads to the love for all of
	hunganthe the The final so they is the los
Aneme	Love for God. The key words nevering in bribo,
Anserve	'ungentiable,' and 'never sully themselves, may
In shot	hours hint he & tadder as Plantonic Ladder
In shot way?	and he opene of hunamisable. This is because
	could pulsays be carridered on toutso;
	a which seem is used to desible then
Pashall	a purson is said to feel nothing. This idea of
sympaner	a punon is said to feel nothing. This idea of nothing is soits could be a commerce on how
	The swant of the Elbers (Jais in this care)
1970.	dun The Smith regime (Arich shen theles
	aling The Finist regime (Arichibuen toller was in power) and ch was prevalent of the
	oven the. Umpeakable, and Se a repum
Needingto	oven tohne. Umperhable, and be a repument to how all see wrong being done, but no one calls ont argino? It and lastly the comment
woll of	calls ont agind, It and lastly the comment
within hoer	
musery	•

Example candi	date response – low, continued
	on the plants that call by a represent to
Not costly.	on the plants that call be a represent to the Endigeness of ration, it is soon, direct
	humanish; may sweat prograty but never mely themselves: All of which of yourse add to the
Some	humanity may evert promity but never melly
green a	themselves: All of which ocourse add to the
	them of dehumanisotra.
	In add Dian to the above started one the
Ollers	under themall, " whork this is a projurer
Offers	under a winter course or policy of their winty and largedly to the Amer Mein leader, Afther.
non hayes.	under a winde same or pushages their unity
	and layedly to they their leader Atther.
	Regard less of the phumainty suhumain
Q/	Regard to goto, the summainty, mhumain
	intent and a goals, other were neverthelen
managama para managama ang managama ang ang ang ang ang ang ang ang ang an	loyal to each other good their leady, and this
	come. This is set in contrabt to those the general
	public etho sam prot be loyal to anything ens weighing has bost It's many. This can protup,
Endue,	weighing has book st's meaning. This can prohaps,
	be san when were a prominghow joy, and
Missonders	hot a good groth, everything sun to have
here. I	or Tris many and strangered. This adds
	aftain instendial element to the goem.
	\$150, ans 1720, commenty on too
	when the world was more spainers, more cornedy to took at, suggests the generally diggressing a arma that a prevailed in contrart to lind
	to lookar, inggits the generally diggressing
General	a ama mos & prevailed in contrato to lind
Uantent	Ander sum or reminisce over how the world
	& he knew and to be. He plants perhaps
	rum to blance this on the arting place of
	dehumani sattor. Then comes those on, going
Sine	dehimam saltor. Then come those on, going
Pho lang	Chorone sum to be a 1366the manner 5)

Example candidate response - low, continued

	ogs dattig in which human beigs some for
	to to regen to human beigo, fulther onghosting
*	The dupumantable as this souts do not had.
Bashal	huy do not have a 'considere?
	The dishumanisable as two souts do not ped. They do not have a tonssience? Mrs, trun is a reform to andlence;
1	sold the same set and I something to
Notrothe	much prolonger nets could possibly reports
	the mainer in shood human suprem to
	evulty and nying stood or out then
	and and any and all and
	Lux do nothing about It. Then a child in alming
	noth mama, and reguest with the
	to be revalued an and told a stay story children
	unsaid to be the most homest and emotional
	An they are innocency the so themen
Pursung	and she sum to be is so treatly pland with
Hosmis	how grand mother too some she's revalued
attenditure ho deschap	and told a stay, purhaps a firest regenerer
no develop	how grand mother the some shis revalued and told a stay, puthaps a direct requience to conformity and a muchanish system that sun to operate, completely divorted of amother. The more revalued, in pattenton could
	sun to operate, completely devord of anoma.
AttemptoP	The mord revalued, in partentar could
to long -	pulsage refor to she coras manner in which
Sympione	provins value have completely changed in
	Are faziros regime dece la she indiff man
	man -
	A fotos long & I Trand the continor
	The your, they ster key line, may as I know
	The your, they the key line, pray as know the prays show had or Warme will atmostly
	Moraph town her carthy function; death
	son to be God or called out to shen all
O	Thope is lot, and harm and God an said
لمعين	to be just him Thise gum to be an
	was about a der & others is the some time
	unahual or der of things in the green time
•	

Example candidate response - low, continued

Basic	Thougand so death suns to be the only
ч.	answer. Drawn a world mean the is end of
	Whenis and Andens in the first was now other
	Justone sum to indicate that death
Cleaner 4	would be to mained than the name coverenthy
19121	mould be less paigned than the pain curently undered by man haid. Then is not proved justed with contrasting warry justy the general mas sho does hot our to care,
here basic.	in the solution of the solutio
	The placed mile contrator and granz put y
Basic U	all your mas solo not not am to care,
	males the dehuman soli's for more prominate
	males she dehunan to ha for more prominate
	overall, Inden uses thigh nidaghas
	and The use of elyptical metas how, and
	shows and hutther of her poin
	displays his dup concer of for dishumanisable
	and his wagest call was for humands of the.
	It resemuts his den I have metas histored
	and the use of elystical metay how, and shows and hutther of he poem I displays his dup concern for dishumanisable and his wagest call ups for humanisable. It resembles his stem of har ruckaphysted line by has been bouted and a lament
	Com not Sim on huming mone In One man
	for por Line and huninty mones from evan
	And sum to have Lies, this his surranty.
	An andry this course and pais soup Atempt
Gerwal	the day of the same of the sam
gerwai	handly and more of punally and
U of As	amelty of the fast of hunarity and omety of the fast of those of the
concers.	the arrivery on other due
	otion or blind eye are equally of fact
	n Mose who pull she majer- His jocky's
	his am so, fearlight myens and noving bouchy,
	and brown out hythmic grace through
	and brown by hythmic grace Through
	or salts digite the Neurse of a pathalor
	or talks digite offer whense a patralox
	ohypieng schence:
	1 Mr. 1 Mr. L II

Paper 6 – 20th Century Writing

Examiner comment - low

This essay is typical in many ways of candidates choosing to do the (b) question on the basis of some study of the writer and knowledge of the wider text but perhaps not having a detailed understanding of the given poem and lacking the confidence to attempt a close reading of it. The approach to the question is partial: an attempt to discuss the extent to which the poem is characteristic of Auden's concerns.

The essay shows a limited ability to use knowledge to address the given poem and there is a tendency to drift into material of tangential significance. The candidate offers an overview of Auden's work as context, within which the idea of 'humanisation' had most potential for the given poem, but the undiscriminating reference to lines 2-20 shows a limited ability to explore the idea. The limited understanding of Auden's use of such words 'elite' and 'the majority' to present a hierarchy of disability is betrayed by the reference to 'their social status'. The poem is challenging in some of its expression, but it is clear enough in terms of its subject matter and the poetic point of view. There is some limited understanding of the structure in the observation that the poet moves from the general to consider his own feelings at the end; there is some personal response to language in the brief comments on 'conscience' for example, and the essay works through to a basic understanding of the view that death might be preferred. Unfortunately in the candidate's concern to display some knowledge of the wider concerns, the significance of the title and the detailed descriptions of the people within the old people's home are not considered. There are some valid points in the attempt to develop a coherent argument about changes in society but the candidate does not look closely enough at the language within the context of the poem, so 'One that unites them all' is seen as a reference to Hitler and the Nazis and the mention of 'plants' is seen as a reference to the 'indifference of Nature'. The general background knowledge about Auden's concerns and the Platonic Ladder in particular proves something of a distraction.

The essay is awarded only 7 marks because of its sketchy treatment of the given poem and the limited understanding of the way the language shapes meaning. There is a basic understanding of Auden's concern that people do not care for the suffering of others and some suggestion perhaps of knowledge of 'Musée des Beaux Arts' and the 'Unknown Citizen'. More specific references to those poems and a clearer understanding of poetic method and effects were needed for the essay to be awarded more marks.

Total mark awarded = 7 out of 25

Question 6a

June 2015 Question Paper 61 is available on Teacher Support Site at https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744

Example candidate response - high

6	a	To Piron's plan the Birth day
***************************************	<u> </u>	In Pinter's play, The Birthday
		Party, Goldberg and McCann are the
13	~	two strangers who invade the safe
JAP -		haven' Stohley has established for himself. They are predented lass a
	D	brains - and -locally or leader - and -
	1/0	brains-and-braun' or 'leader-and- stronge' duo. Many a times bue two
BASE AND ADDRESS OF THE PARTY O	- 'Q	Cook to be Dali of the come out it
***************************************		Seem bito part of the same entity,
Addition 1 (1) 10 (1) 11 (1) 1	1 ,	and yet Pinter presents them as two, and not one character. Their presence
		in the plan is significant in the plant
u		not just because mey represent the
rol	. /	outside threat, but also because of
if		they are vikal in creating the comedy,
20/4		ex monace, that this play is remouned
Focus	loal	of merace' that this play is surrounced
wh		When Goldberg and McCounfirst
		enter, Goldberg seems firmly in
***************************************	4 \$	control ulule the Caun seems to be
December 1981	P	the follower. When they enter, the
	4	Interiore dialogue on ocies:
***************************************		McCarin: "Is trie to?"
	K	Goldberg: " This is it."
		McCann: "It true to?" Goldberg: "This is it." McCann: "Are you sure?" Goldberg: "Sure I'm sure."
	-	Goldberg: Sure I'm sure.
******************		7 m Then was me convergenced, actabely
******************		has to convince McCann to take a
	11/1	seat, by stating "We'll both take a
	Mp	seal", asse a taltie almost more
		appropriate for dealing with a child.
1 1		be we more dominant one, the
mail: 1 draws to the control of the control of	P	be lie more dominant one, the
		'leader', while McCourn shows a nerrous

	and almost dildlike dependence on
	andreig. This is further reinforced
	when McCann asks for information
	aland this "care" and Coldberg is the
u	about this "care", and Coldberg is the one with all the answers.
	one were an ine consumers
	This presentation of their
	relationship is continued until almost
	the very end of the play. Goldberg is
l Vy	the very end of the play. Goldberg is talkative and sutells many itories
P	nollier, fallier and nife. He is
N N	Krollier, fallier and wife. He is
	Was crouded and all a survival and all a
u.	diches that wake him seem almost
es!	like an automation at times. On
	the other hand, McCour is quiet
Sandly	
contract.	and not very suspensive. his is
	seen in the attempted conversation
	Stanley has with McCaun upon their
	first meeting. At the beginning of Act 2, we can also not help but question
P	we can also her help but question
P	McCarm's intelligence at times, was
3.0	ne sits The Act begins with the
I K	visual of Mc Cann String and tearing
	a new spaper into five equal strips.
	anouspaper into 'five equal strips'. When Stanley touches these storips, he
	says "Mind that", and shows and almost obsessive possessiveness of the
P	almost obsessive possessiveness of the
	strips of newspaper.
	The peresentation of address
	strips of newspaper. The presentation of Woldberg as we brains and McCanh as the
	brown is most clear when the two
I IX	try to force Stanley to sit. Goldberg
	tells McCann to "wake him sit", and
	Tens income to wave man su, and

Control of the Contro	3,1111111111111111111111111111111111111
Detailed	Mc Cann then proceeds to act as a
K/	Sort of go-between between Goldberg
accounty	and Stanley. When Stanley defuses
scene to	to sit, McChun turns to Goldberg
reinforce	and informs him," the mon't set".
horam	Here we also see that when McCoun
cheretes.	attempts to verbally out-maneuver
	Stanley, no sails. Stanley souls " you
8 7 9 6 8	Stanley, he fails. Stanley sours " you first"- McCoun hesitales and sits,
	but stanley does not tristend he
4.5	sours "toto Mc Coun is indignant and
Elect.	exclaims, "That's a disty trick". Yet
the state	Goldberg only has to quietly seen
00/	"Sit doud," for Stanley to take a ! ceat:
	ceat:
	Yet alldberg and McCann are
	both equally dangerous. The other
8	characters and leven the audience
	does not fully understand them.
14.5	Goldberg conceals his true self
2	believed fittile language, clickes
es!	and almost uningrobal membries
. 13 . 13 .	that had no head emotion. Depite
	his excessive narrations, we cannot
8>e	understand his character. Use Sd
4	canguage to conceal identity is an
	important theme of the play. McCount hides ming his silences. He sieveals
	hides mene his silences. He sieveals
A- 1.5	only the base minimum of his self
	as he never engages in excessive
11	of the big described District presentation
3,3	of these his disacters, Pinter also gives Goldberg the line which describes
	yours which describes
112-11-10-27-112-12-1	•

	McCann to be "cool as a whistle"
I U	while doing the job. The audience
	knows from lite very beginning not
1 1	to underestimate Mc Cann Because of
P	his initial nervousness or 'follower'
vien	Staling.
16.52	At times, the audience cannot
	help but wonder whether McCaun
P	and Coldberg even truly know each
Tex	ollier. McCand calls coldberg "Not",
	but in his stories, Goldberg Iwareals
1323	that his family referred to him as
333	"Simey". In Act 3, when Detry rells
Mo	"Siney". In Act 3, when Petry tells Goldberg, "Dermot told me", Goldberg
	is blank and cannot place "Dermot"
166	And yet we are told mail "Dermet"
	is McCaun's first name. As has been
1/310	grave aled early on in the play, names
	name "Coldberg" from Meg towards the end of Act I, he is completely
	have "Coldberg" from Meg towards
	the end of Act I, he is completely
dramatic	shocked and prozen and can only
effect.	give nonoxyllabic responses after he
	energes from his "Silence" to the end
	emerges from his "Silence". At the end of the play, In Act 3, when Goldberg sinks into his trance, McComn repeatedly yells "Nat" it's greceive no presponse, Only when he uses the
	sinks into his trance McComn
	repeatedly yells "Nat It's greceive no
method 9	presponse. I Only when he was the
Media of	name "Siney" I does he get a reaction- and a very violent one-from
Mea.	and a very vident one-from
	Goldberg. This ambiguity as to whether
	Goldberg. This ambignity as to whether McCannot and Goldberg truly know each other makes them even more
	each other makes their even more

Lample	Cariui	uate response – nign, continued
		dangerous to me oudience.
	-6, , ,	However, at hie end of the play.
Jan	1	the presentation of Goldberg and
(7		Mclann's relationship changes. De In
		Aut 3, 200 Mc Coun refuses to "go up
Patre	1	there again Boardy delaise Chaldren
here	n~	there again, openly defying Goldberg, Also, it is Goldberg who's experiences
	0	
	4	an almost breakdown as he
	K	getines his childhood as his last
		moments with his father the finishes
3 2 3 3 3		ins story with & "Because I believe
		that the word" Drepeated threie.
1	,	Stage directions indicate that he is
	/	'vacant', in' despoisi and 'lost' after
Down	ehe	each utterance of this line. McCann is
effe	etre ev. hed.	the one who pulls him out of this
h	hed.	State by yelling "Siney!". It is also Mclann who blows with Golberg's
Q.		Milann who blows this Golberg's
***************************************	1	mouth his breath of air sie wendles
120	K	Goldberg and he geturns to his
1.1.	1	former Gelf. This exchange changes
		the dynamic of their selationship
Q.	0	and shey no longer seem like the
	Y	Teader fottom duo's figust presented to
		w.
	-(In terms of dramatic significance,
, f		Goldsie and McCaun play an
	3	important and . The two often seem like
	0	two halves of hie same entity, with
	T T	We way they offer complete pad.
i i	U	other's lines and the similar
	21	Coldberg and McCaun play an important ude. The two offenseen like two offenseen like two halves of the same entity, with we may they offen complete each other's lines and the similar language they use for examples when
	A CONTRACTOR OF	and was

Example candidate response – high, continued	
Serves to heighten the manace. The	
P scenes which are the most comic one	
also the ones that are the most	******
menacing Pinler frostly presents these	
characters after a considerable wait.	
Sue Before their entrance, not much	
drawery action was occurred in the play. This	
method waiting and delay is one of the	
effect ways Printer builds up the tension	
before they even enter. When thereign	
do enter, they engage in an amusing	
do onter, they enjoye in an amusing grapastée union seues to ahour	
noir deceptive three tural can be-	
Mest of the humans that is	
P created in the menacing scenes of the	
" interregation and re-programming of	
Stanley is turoup infuitic techniques.	1
The arminostrout I thank cleaning teams	
inte dialogne et adds to the revace	
inte dialogue to adds to the menace	
as may torture yantey turning the	
sidiations. Their dialogues are also	
u full of contradictions. They accuse	
drametre Stanley of killing his wife - "Did you method kill your wife? - and also question	
of kill your rufe? - I and also question	
" him as to any he never married	
and very "he tell her in a hurch".	
Con the wedding day allotherg and	
Milann dearly derive pleasure from	
The Course on frue leaves stanles in	
U As he stutters " En - An-", Mclann almost	

0	prefully exclaims, " the doesn't know!"	tone.
	When Stanley can only grunt in	
	a solution of the solution of	u
	only push him further and seem	dramatie
	to touly enjoy his helders and	N -
	to thuly enjoy his helpless and Speechlese state.	
	The anusement that the gain	
0	from the torture increases the effect	
١ ،	I de manaca, de also allour Kinter to	
	male a se for transport of other transport	+ contine
	wature of totture and in unacceptable	1 Sampena
	This adds to the political theme of the	
U.	play and the comment on America's	7
conex.	infair foreign policy in Pinter's eyes.	
	Mus, Mie 10 Tolono - 40 dberg -	
	part in the development of the plays	
	part in the development of the play's	
	effects and themes by presenting	
	them as a duo, Pinter immediately	
	opens up opportunities for comedy.	
	and also increases the nevace. The	
	two become part of an organisation	И
	and treir similarity indicales conformity	Sympanie
	A single character instead of the two	
	would have been an individual, and	Ø _ (
	friend have put Olanley on an	what
	equal footing with the outside threat.	hose
	lurs against one puls the odds against	
•••••	Sanley and makes his disintegration	
	nentable from the very beginning - an	
	I inyportant aspect of the play's themes.	

Examiner comment - high

This essay is distinguished by a very good ability to select detailed textual knowledge, a sustained focus on the question and some perceptive personal insights into the dramatic effect of Pinter's use of a pair of antagonists to maximise the potential for comedy and menace. The candidate confidently ranges around the text to cover aspects of the relationship: the power dynamics and co-dependency from the initial discussions on the nature of 'the job' through to the change in the dynamic when McCann refuses to 'go up there again' and has to blow into Goldberg's mouth to bring him back from his breakdown. Throughout there is intelligent understanding of a range of dramatic methods used to present the characters, such as the effect of their delayed entrance, the deceptive nature of their repartee, Goldberg's expansiveness, use of cliché and 'universal memories' in comparison to McCann's silences and the visual impact of his tearing the newspaper into strips. There is at various points in the essay some sustained, intelligent analysis of the dialogue: the way the two characters pick up on each other's cues so that they often 'seem like two halves of the same entity', which with the 'linguistic absurdity' increases the opportunities for comedy while at the same time increasing the menace. A real appreciation of the text as a dramatic experience is evident in the personal response to the interrogation scenes and for all the above reasons this essay was awarded 23 marks in the lower half of Band 1.

The essay could have been improved by using some knowledge of the literary context, some application of the ideas about the Theatre of the Absurd to sharpen and extend the discussion on dramatic effect, particularly on the idea of menace, or some further discussion about the significance of the dramatic characters in terms of Pinter's social and political concerns.

Total mark awarded = 23 out of 25

Example candidate response – middle

06	a	Goldberg and McCann are two of the main characters
		in the play The Birthday Party written by Harold
	sar	Parter . The enter the play as lodgers but there is
fore		suspición from the start regarding their intentione
	2	They are shown to be agents of the organisation
		sent on a mission to get ctanley.
	10	McCann and Goldberg both are very ambiguous
	/	about their past and mission and the organishtion
******************************		night from the beginning of their introduction.
0		Goldberg for example keeps on changing names
		when hel recoults his part and altering this dony. In
	13343	He and Mc Cann also never really clarify what
	15.50	their exact jobs are what the function of the
	C	organisation they work foris. They keep the other characters and the audience in the dark about their intentions till the very resolution of the play. This ambiguity complements the aboundist
2	0	charactes and the audience in the dark about
11	le d	their intentions till the very resolution of the play. This ambiguity complements the absurdist
20		play. This ambiguity complements the aboundest
reg	<u> </u>	element in the poly and sets up the balls for
**************************************		doubts and suspicion to arise in the play.
•	1	Goldberg and McCann have a very interesting
B-10-11-11-11-11-11-11-11-11-11-11-11-11-		nelationship as they are shown to be very
		detached and unaware of eachother is past,
***************************************		they work together well as a learn to complete
,		Their mission. When Goldberg heeps changing his name when recounting his past from sliney" to
K		mame uneu recouling his pass from since w
		Nat and changes the name of his son tot,
1151 (1975) 111 (1975) 111 (1975) 111 (1975) 111 (1975) 111 (1975) 111 (1975) 111 (1975) 111 (1975) 111 (1975)		hui showing us that he is as much as unaware &
		hun showing as wat the west of the
		about holdberg's past as the rest of the characters although he is his partner. Despite this
		they seem to work together well as we see that they
		Succeed in completing their mission which is
		problematie as for someone to work well with
.,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	1	I promotinate as Joy donate to today to the

	e response – middie, continued
	comeone, they need to know them to avoid
Sorrent al	conflict which is not the care here showing the
ment 01	general detachment of the people in the cociety at that time.
189	at that time.
arubi !	Furthermone, Goldberg is represented as the
0,1	One calling the shots in their relationship with
	with McCann subservious to him. This can be seen
ly	as when they first enter, Mclann is mown to
had of	be carrying two brief cases and while Goldbeg
Presid	is only carrying one clearly showing
Oveel	Goldbing as the dominating one in their
Y V	duo. Also further on in the play, McCann
	heeps repeating what Goldberg just aid
	and follows his orders on when Goldberg tells
	Mclan to take starley's glasses, he obliguisty
	follows his commands Moveover, Goldberfis
	shown to be the Calm and collected one of
	the two, the one who doesn't have a breakdown
(0)	while McCann gives in In violence easily
- lents	the two, the one who doesn't have a breakdown while McCann gives in to violence easily and has a breakdown while talking to stanley,
Ku /	but then is controlled by Goldberg showaing
-	his power of McCann. We never see Goldberg
2	and Mclann engaged in a power singgle.
	and Melann engaged in a power singgle, Coldberg's power's predefined and
, , , , , , , , , , , , , , , , , , ,	unchalleligeable by Mclaim at we are told
	that Goldberg was approached with the
	musion and and he was the one who chare
	Mc Cann as his partner as he says, " So naturally
	they approached me with the nussion and can
18/	you tell who I arrived for? This en avoids
	conflict between Goldberg and Mclann
	and helps their team dynamics. We are also
	Shown that they when they first amore, Goldberg
2	

has all the information while McCaimin	
relatively still is the dash as he neeps	
asking " Is this the right house," while	
Gold being seems to have all the answers and	
Goldberg and Mclam also seem to be the	
only character was comese without having	
those ellipsis and pauses between them and	
constant repetition as in the cases of Meg and	
Deter and Meg and Stanley when Meg asky Petery	>
appear preaklast and constantly repeats it Thy show	Le.
that their nelationship has more substance was	
the relationship between the other characters	
and is more cignificant. It also signifies that	
they don't have illusions or pretures between	
they . They are focused on the mission assigned	
to Them which is to bring back Starrey and that	
ix their modition They are very dedicate of fait audare	
Tivery purposeful in their octions. In their relationship	
Collabera seems to be the one with the means for	
naturally raises his position over McCam!	5-2
Carlobergand McCann have avery interesting	
moving the clony forward. Gioldberg and McCann first	
and foremost dominate the other characters in	
to be calling the grow in the house, especially	
Reddhers borning evenyone about as he says, "Evenyone	
more Stop!" and " Knewyone quiet! Help hui	
find the forch " during the pirtuday party when in	
agaze, ablachout occers and the torch is knowled	
	has all the information while McCamin relatively etill in the dash as he keeps alwing "Is this the right hause," while adolps a shiring "Is this the right hause," while adolps geems to have all the answers and knowledge further ellashishing his power. Goldberg and McCam also ceem to be the only characters was comese without having thooke ellipsis and pauses between them and constant repetitionas in the cases of Neg and Petey and Meg and Itality when Meg astic Petey about breakfast and constantly repeals it Thy shows that their relationship has more substance than the relationship between the other characters and is more eignificant. It also eignifies that they don't have illustrony or pretured between them. They are feeled on the mission assigned to them, which is to bring back staney and that it liver reality. They are very dedicated fort and are very purposeful in their octions. In their relationship Coldberg seems to be the one with the means for example he is has the car and knowledge and so naturally rawes his position over McCam. Capidalog and McCann have a very interesting relationably which plays a green photol role in moving the story forward Goldberg and McCann frist and foremest dominate the other Characters in the play Allweigh they are just lodges, they seem to be calling the shorts in the house, especially holdberg borning everyone about as hi says, "Everyone holdberg borning everyone about as hi says," Everyone holdberg borning everyone about as hi says, "Everyone find the borch." during the birthday party when in a gave, a blackwort occurs and the torch is knowled out of McCam's hand. Goldberg also clems to be in

		control of Meg and the events that take place in her
		house Goldberg and McCann bully Stanley and
		take him away from the house, manipulate
3		Meg uito hosting a bistuday party for Stanley and
	· V	etarting the games. They also act against Petey's
		wishes while taking away Stanley even though
1/	- /	Peter tries & stop them, which is isonic as
K		Petery is the owner of the house and
		ellould be the one in control of what happens
\$10.00 \$1		in the house They dominate all the characters
3		from the moment they amve even though they
******************		fare da new lodges. Their relationship is also the
	/	during force behind the progression the play.
	V	Its dramatic importance can be seen as they
		entered from the back door right after Meg's
		conversation with Peter and Stanley which was
		filled with repetition and pauses therefore halting
		the play in one scene but there annual directly
		afterward eignified the progression of the
	1	play The significance of the back door what
U		Tit womesents an escape route of the characters
		but their coming in Amonga the backdoor
		signifies that men have brocked the escape of
		the other characters a fact which is further
		Ilrenghered later on in the play when sett helan
	K	prevents starley from leaving the ketchen by
		standing in his path. They Their amval Valso
		cet off other events such as the birthday party
		and the games which are unportaint to the
***************************************		nesolution of the play. They are also the reason
		for the breakdown of Stanley by Mc Cann Taling
	K	
		also represent the fears of the order characters
		1

Paper 6 – 20th Century Writing

Example candidate response - middle, continued

wheel barrow justich Meg is very for conclusion, Goldlerg and Me a very different kind of relational to the other characters but which is the progression and revolution	such as
to the other characters but which is	asful.
to the other characters but which is	Cann enjoy
to the other characters but which is	up as opposed
the magnession and verolution	eny vilal to
0000 110130011 001	of the play
Band 3	′ ′ ′ ′ ′ ′ ′ ′ ′ ′ ′ ′ ′ ′ ′ ′ ′ ′ ′ ′

Examiner comment - middle

This essay focuses on the question of Goldberg and McCann's relationship with some clear understanding of their roles and some competence in selecting direct references and quotations to support some straightforward ideas about their characters and relationship. The introduction is purposeful with some appreciation of the ways Pinter uses ambiguity to shape an audience's response and there is some supported discussion on the power dynamics between the two characters and the way they dominate the other characters to show 'their relationship is the driving force behind the progression of the play'. The approach is explanatory and fairly typical of answers on the borderline between Bands 4 and 3 because it covers obvious aspects of the action in a factual but generalised way. However, there is evidence of personal response to language in the use of repetition to show McCann's subservience to Goldberg, and in the use of the quotation to show how Goldberg avoids conflict with McCann. There is the beginning of some insight into the effects of the writing in the observation about the difference in the way Goldberg and McCann converse 'without ellipses and pauses', in comparison to the other characters is used to support the personal view that there is more substance to their relationship because they are focused on their mission.

Throughout the discussion, there is appreciation of some aspects of dramatic method for example, the significance of their arrival by the back door, though discussion of their symbolic significance is restricted. For these reasons the essay was awarded 15 marks, just into Band 3.

More detailed knowledge of some of the scenes would have helped to support and develop ideas about the characters' significance and some sense of the literary context might have informed discussion about dramatic methods and effects.

Total mark awarded = 15 out of 25

Example candidate response - low

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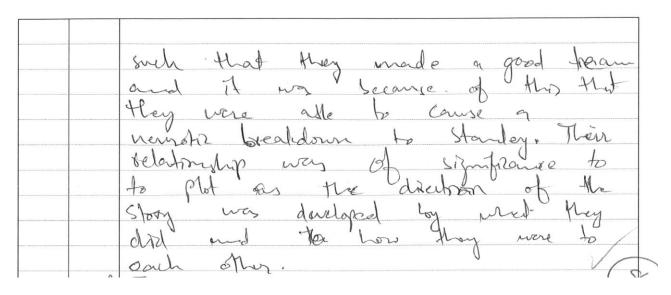
 $\label{eq:example_candidate} \textbf{Example candidate response} - \textbf{low}, \textbf{continued}$

Example candidate response – low, continued
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Example candidate response – low, continued
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Paper 6 – 20th Century Writing

Example candidate response - low, continued



Examiner comment – low

The candidate attempts to focus on the question and offers a brief description of the individual characters, their relationship and roles in the play, but discussion is characterised by a tendency to simplify and generalise and is limited by a lack of specific references to the text. For example, in the brief description of Goldberg there is some understanding of how Pinter shapes an audience's response to him 'by the way he talks': that his changing of topic when questioned reveals some 'cunning' and references to walks in the park or a perfect wife give 'no insight to anyone about his background or anything'. However, understanding of the dramatic significance of this is limited to the assertion of the need to protect his identity. Textual knowledge is sometimes insecure - as in the issue of names for McCann - or very generalised. The characters' relationship is restricted to the idea of co-workers who 'blame each other for any mistakes' and talk in a very strange way...of things that are completely out of context'. This assertion implies some basic understanding of method but needs supporting evidence and comment. For these reasons the essay was awarded 8 marks in Band 5. The response is clear in outline with some evidence of personal response, but to lift this answer into a higher band there needed to be some clearer reference to their actions in relation to Stanley beyond causing 'a neurotic breakdown' with some fuller discussion of their dramatic significance and the ways Pinter creates dramatic effect. For example, the observation that the audience is 'surprised' at a change in the characters' relationship needed support and development to demonstrate some clear understanding both of Pinter's dramatic methods and of characteristics of the Theatre of the Absurd.

Total mark awarded = 8 out of 25

Question 6b

June 2015 Question Paper 61 is available on Teacher Support Site at https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744

Example candidate response – high

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	new identity by telling trum his prospects.
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	tales on a deeply significant note.
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	y have often implied characters
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as they order Wanley and Weg about. Goldberg distile the game, about. Goldberg distile the game, and when to more and when to start when to more and when to start when the power dynamics between characters, Goldberg's control of the inhabition is dainting and revedure. The drain as an involvent symbol of Wanley's steady discent symbol of Wanley's steady discent the form independent realished to prinal subordination. Walso reinforced the trendom inalernal hole which was a gift to Wanley form they have to repare his praise and attended the start here, representing his submission to here. Stanley them played the drain, which illustrated a regression to boyload and well as submission to here. Stanley them played the drain, which illustrated a regression to boyload and well as submission of the drain in Stanley's palter lengtheres the educate and insideries included a regression to boyload and well and insideries included a regression to boyload and the drain in Stanley a willing. The breaking of the drain in Stanley a willing. The breaking of the drain in Stanley a willing of the drain in Stanley a willing. The breaking of the drain in Stanley a willing.		Goldberg and McCaurin are shown
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about? Goldberg distels the gathe, telling everyone when to made and when to made and when to made in mind the combodic significance. Provenent on chare bears are the power dynamics between characters, Goldberg's control of the intration is dainting and revealing. The drive as an important symbol of Vanley's steady discent symbol of Vanley's steady discent the from independent nearling to primal more which was reinforced the trendom making hole which was a gift to stake on the drum was a gift to symbol from they was a gift to spreasenting his transfer the liter and them they representing his submission to their Stanley them played the drum, which ithey aled a regression to boursed and instruction in Stanley's palter lengtheres the oldularate and instructions violence. Stanley is a whim of the breaking of the drum in Stanley is a whim of the breaking of the drum in Stanley is a whim of the breaking of the drum in Stanley is a whim of the breaking of the drum in Stanley is a whim of the breaking of the drum in Stanley is a whim of the breaking of the drum in the drum is a whim of the breaking of the drum is drugged in a whim of the breaking of the drum is drugged.		as they order stanley and thea
telling averyone to hear to mode and when to stand still. Heeping in mind the application significance or movement on stage bears over the power dynamics between characters, boddocy's control of the interation is damling and revedence. The drain as an important symbol of Stanley's steady descent symbol of Stanley's steady descent the freedom independent realisting to primal subordination. It also reinforced the the Freedom malarnal note which was a gift to Stanley from they, to replace his praise and afterday was a gift to stanley to files and tradic her, representing his submission to her. Stanley then played the abrum, which illustrated a regreeroon to bourned and instructed and strangery. Mic (ann's placing of the drain in Stanley's path leinforces the oldiocate and inside its riolance strains of the breaking as the drains.		along to toldless die de the agune
and when to stand still. Keeping in mind the ambalic significance P movement on stage bears over the rewest dynamics believed characters, boldocia's could of the intralien is damling and reveding. The drain as an important semilar from independent realistic to primal subordination. Walso reinforced the the Frendom maternal note which was red to take on the drain was a gift to grantey from they, to repaire his premo and afterday the subsurvain to their stand thatic her, representing his subsurvain to their shallen them played the abrum, which illustrated a regression to bourned and is subsurval and instructions in Stanley's path lenforces the olduberate and inside its rolance strailing as the drains.	Q.	tolling area and before to work
m mind the symbolic engintagince of movement on stage bears over the power dynamics between characters, brothologis control of the intration is damling and revealing. The drain as an important symbol of Stanley's steady descent in moordination. It also reinforced the the Frendam maternal note which was a gift to stanley from they, to replace the prano and attended the submission to her. Stanley them played the drain, which ithis and its submission to her. Stanley them played the drain, which ithis aled a regression to bourseed and insularity and its stanley's patter lemforces the oldulocate and insularity indexed of the drain of the drains of the drain of the drains of the drain		and when the skill known
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coldociers control of the intration is daunting and revealing. The drain as an important symbol of Stanley's Steady descent from independent realistif to primal subordination. It also reinforced the tree Frendence malernal gole which was a gift to stanley from they to replace his pains and atendent them that to like on the drain was a gift to stanley from they have the drained the submission to her. Stanley them changed the drain, representing his submission to her. Stanley them changed the drain which illustrated a regression to boursed and instance of the drain in Stanley's path lengterces the oldularate and insidenis violence. Stanley is a volum of the breaking of the drained of the drainer of the breaking.	0	in much me symbolic significance
Coldocas's control of the sheation is daunting and revealing. The drain as an important symbol of Stanley's Steady descent from independent realistic to primal superdundson. It also retiforced the the rendroun malarnal nole which was a got to stanley from they have a got to stanley from they have a got to stanley from they have the breaking the submission to her. Stanley them played the drain, which illustrated a regression to bourard and interest and insideris violence stranley is path temperces the dauberate and insideris violence stranley is a whim of the breaking of the drain and they day in a volum of the breaking of the drain and they day in the day somilies.	4	
is dambing and revealing. The drain as an important symbol of Stanley's steady descent from independent realisty to primal supplication. It also reinforced the the Frendence makernal note which was a got to Evanley from they, to replace his premo and afternary they to replace his premo and afternary they have a feld stanley to his and transcript to here. Stanley them placed the drain, which ithey aled a regreeron to bourned and in surfaces the olduserate and insideries violence. Stanley is a volum of the breating of the drain and they drained as a regree of the drain.	30 A 7	
symbol of Stanley's Steady descent symbol of Stanley's Steady descent symbol of Stanley's Steady descent from independent realization to primal symbol of the trendran malernal mole which was high to Stanley from they, to replace his praw and attended that they represent ing his submission to her. Stanley their played the Isrum, which illustrated a regreeroon to sourced and instrumed and strangery. Mr Carn's placing of the drum in Stanley's path temperces the oldulocate and instrum is rolence. Stanley is a relim of the breaking of the drum of the breaking.		
symbol of Stanley's Steady descent from independent realisty to prinial similariae to bordination. It also reinforced the the Frenden malernal gole which was a get to stanley from they to replace his premo and atendard Mea at fold stanley to his and Photogen the drum, shich illustrated a regression to boursed and she sewagery. Mr carrie placing of the drum in Stanley's path leinforces the addocate and insideries violence Stanley is a relim of the breaking	Lx.774	is dannling and revealing.
similaria suborduration. It also reinforced the the Frendrau malarnal nole which was had to vake on the drum was a gift to Examely from they to replace his preus and afterward them them they have a fill them to his and them them played the drum, which ithey aled a regression to bourned and inschaled a regression to bourned and inschaled and inside it is preused in the drum in Examely's path lemforces the oldberete and inside in the breaking of the breaking of the drum of the breaking of the breaking of the drum of the breaking of the br	Mark Company	The draw as an important
the rendrou malernal nole which was has ried to Valle on. The drum was a gift to Evanley from they to replace his prawo and afterward Mea It lold Evanley to lies and Photogent Strake her, representing his submission to her. Stanley then played the drum, which illustrated a regression to bourhored and in Evanley's path lemforces the olduserate and insidious violence Stanley is a wilm of The breaking		symbol of Slanley's skeady descent
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Lo replace his prano and atendard View at lold Wantey to his and Philippent Strank her, representing his played the obrum, which illustrated a regression to boursed and "Me sewagery." Mr Carn's placing of the drum in Wantey's path lemforces the oldiberate and insidious violence Stanley is a rolling of the breaking	Barry Land	the wendow malarnal note which
Problem was a golf to Evanley from they, to replace his preuso and afterward they see I take the transfer to her. Stanley then played the drum, which illustrated a regression to bourned and in Evanley's path reinforces the dauberate and insiderious violence Stanley is a relim of the breaking	Wash K	weg has fred to take on. The drum
Phillips to lie premo and aftered when they to lies and transcript their submission to her. Stanley their played the drum which they have a regression to boursed and when severes to boursed and which the drum in Stanley's path lenforces the adulated and insideries violence strangery. Stanley is a vidin of the breaking of the drum of the breaking of the breaking.	cada red	was a golf to Evanley from theg,
Pluster Stank her, representing his submission to her. Stanley then played the Irum, which illustrated a regression to bourned and "Shen sewagery." Mr Carris placing of the drum in Stanley's path lenforces the oldulerate and insidious violence. Stanley is a relim of The breaking of the drum of the breaking.	Shoul V	to resolate live prayor and attentional
played the drum, which thurkaled a regression to bourned and we sewagery. Mr Carris placing of the drum in Stanley's path lemforces the oldularate and insiderins violence. Starley is a vicin of the breaking of the breaking.	DEPTH STATE OF LIST A	Mea & lold hanley to lies and
played the drum, which thurkaled a regression to bourned and we sewagery. Mr Carris placing of the drum in Stanley's path lemforces the oldularate and insiderins violence. Starley is a vicin of the breaking of the breaking.	Mutelligent	Strank her representing his
played the drum, which thurkaled a regression to bourned and we sewagery. Mr Carris placing of the drum in Stanley's path lemforces the oldularate and insiderins violence. Starley is a vicin of the breaking of the breaking.	neight.	submission to her. Stanley tren
in Stanley's parts lenforces the oldulocate and insidering violence. Stanley is a violence of the breaking.		sound the obsume which illustrated
in Stanley's parts lenforces the oldulocate and insidering violence Stanley is a vilin of The breaking	14	a repression to bouland duel
in Stanley's parts lenforces the oldulocate and insidering violence Stanley is a vilin of The breaking	1 Ly	Stages Selly agests
Starley e a volum of The breaking	ч	MACCOMICE SERCIMO - OP HAR DELLAR
Branley et a vilin of the breaking		The Mandan's south and acceptage
Branley et a vilin of the breaking		ald loss at a grad was draine so classe
Road of the demine, housefeer also samuel		Star Park of the start of the s
releviship, of a severence of cotté.	0	At a 1-10 miles of the sales of
relationship, as a severence of cotté.	teronel	of the draw, much , des somples
- Melen wiship, our severence of costs.	weletata	a change in med and samely s
		recent washing, on severence of world.

	Stanley's volence altempl to strangle Weg is made all the more diguals
	Weg is made all the more dramatic
	lay Manley's slow movements lefore
	he turns on Meg. Meg has been
K	borlaned as an innocently and
	paradoutally dild-like and material
97	Ciones (Dag Wall Hand Wardard
W/O	installessy attaches her, then ithertrales uni total descent to a feral and can vestial state.
18	mi total descent to a feral and
	can vestial state.
	This event triggers a refreshingly
P	pandied greation from Ucann
ű	and Coldberg. This fair, they have
dramatic	teen almost wholly cool, and
effect O	imposed and left-armied. voldling
	earlier told Miclaun that this
u	Careenmaldy Stanley would be a job
1.8279	like any other. Goldleig and
	like any other. Goldberg and Mcarrie pairic and fumbling show
2.832	the audience the last exacts in
	their control over the silvation,
Monethad	Then repealed questions create
elles	a seuse of chaos, as the while
	evoluing their faulic delire to
	Their repealed questions create a sense of chaos, as well as while evoluing their faultic debase to reserve would : " where is he?" "totals happened?" "where is che?" tord?" "where is she?" "whole is that?"
	to all ?" " " " " " " " " " " " " " " " " "
	(-) of location is the ? - when it should
1,0	been depidled de possessing a wealth
Solel	of unousledge and memories unfamilien
test.	and the state of t
	The state of the state of the last
u	lum. His usual exedice are long and chequent, calluly evoluing warm
	white week work of the work of

Example candidate response – high, continued
memories of an idealised part and
memories of an idealised past and idealised past and confusion,
up and exces lach of nords (in short lines) are hence fright enring and
short lines) are hence frightering and
unusual. The audience sees both
Goldberg and McCannail a
previously untrinhable level
of rulner plality. Their previously
I forcefully and renegalialled, as
forcefully and renegatiated, as
on her meer; he taken there to
regain his venally effortless
1000 CC CARR " COMME TO THE COMME TO
ne casy. Over there."
Bel there sounds organ and and
All these sounds, was actions and dialogues are made all the
ne more dramalically intense in
more dramalically intense in the unexpected dachont. The darliners
reales a serve of moreuse, but
sympage also would an existential ista-
'ral-a-tal' of the drum
ral-a-tal' of the drum
Pand dulu's volumpers are sicheminal for boding, adding to the dearnalic interesty of this scene.
produce, adding to the dealhalic
interesty of this scene.
and Meg are almost
leadiground noise in much of the
portrayed as children and helpless,
expendity Meg. Their 'cohe' and
crief of fear wal only intensify
the scene lend remove them

	prevouely enjoyed some cont sever over Stanley, having réjected lum and belifted hum, calling
Kales Q	previously enjoyed some cont
Feet.	power over 8 touley, howing rejected
V	hum and belitted hum, calling
1 7.7.7	IXILIA O WALVOILL. AND GAR A VIOLO
K	been objectified by Coldburg which
dramate	to reinforced by his lelling wer
effect.	to get on her chees they was a
	Sexual Connocation). Scauley's.
Klu	graphic and sichening implied rape
	of their companiels her able of
/	sexual exploitation. Lulus disappearance
0,	adds to the chaos in the scenes
Plu	while ranley's age giggling distribe
	the andrence and emphasises his descent juto madners.
	This fras been the most grobent
	scene and completely dranges the
	prevously lenous power dynamics
	bet ween I characters as well as
/	the andrinces view of Stranger
	each dienercler.

Examiner comment - high

This essay is highly rewarded because it is successful in sustaining the focus on the question. Using a detailed running commentary approach, it combines a moment by moment discussion of the dramatic effects within the scene with confident, well-integrated references to the wider text to show how the presentation of the characters elsewhere contributes to the impact of the dramatic effects on the audience in this extract. A good example of this is the intelligent personal response to the characters' reactions after the lights go out.

Less assured candidates attempt to use the sequence of short questions and repetition to support a critical view that Pinter wishes to suggest the inadequacies of language for communication and the meaningless nature of human relationships and experience. This candidate considers the language in the context of the dramatic situation and makes intelligent links to the authoritative presence of Goldberg and McCann elsewhere. Reference to Goldberg's eloquent speeches and memories of an idealised past and identity are contrasted with the short nature of the questions to support the personal insight that the audience see Goldberg and McCann at a 'previously unthinkable level of vulnerability' here, desperately attempting to regain control.

The essay is well structured: the opening signposts the areas of discussion and the final paragraphs, in focusing on the women, tie the essay back to the introduction and question. The conclusion about the shift in power dynamics has been illustrated in the discussion of all the characters – including the significance of the breaking of the drum for Meg and Stanley's relationship and seeing Stanley's attack on Lulu in relation to her earlier rejection of him. Within this there is very good, comprehensive discussion of the dramatic effects produced by a range of methods: the use of language, different sound effects, action and the effect of the blackout which shows the candidate's analytical skills and personal appreciation of the text as a theatrical experience. For this reason the essay was awarded a Band 1 with 23 marks, needing just a little more complexity a brief discussion of the wider significance of the play to gain it full marks.

Total mark awarded = 23 out of 25

Example candidate response - middle

		Havold Punter; A Bunthday Panty
6	(5)	. Throughout the passage Pinter not only utilises
		the dialogues and actions of each character to neveal
		Something about themselves but also the convolution
	Q	between each character. They play of each other, like
		paerous cohere words and authoris are there aresend, Muting
		certain responses from the audience.
		"Give me the scarg. The his scarg Mrs. Boles. That's what
************		I'm dang. Can you see my nose? He can't".
	K	The beginning dialogue between Meg and Goldberg
Sam	4 7	proves to the audience how he is a man with a mussion. This can be seen as Magandally ashs Crediber
m	weeding:	If he can see her nose but his nesponse is only in
		mussion. This can be seen as Meg andrally ashs and about of he can see her nose but his nesponse is only in industron to his target, Stanley's point of views.
	Y	Goldberg is shown to be a man with a dear path and a
	***	clear idea of how to follow it. Furthermore, the fact that
	121	Meg is asking for instructions in her own
	P	home shows two theorys. How avolabery is a man of words,
cha	reter	a master sophist coho can take control of any survounde
		or Meg's cocatness as a character. Just the greenously
		in the play, the bogunning of Act I to be precise she was
الم	r des	Solely depondant on Petry to give her suple answers
te	1.	approvals, to be her only link with the ordered would.
		Meg is dudies and here it becomes easy for Crodoberg
********************		to manipulate her with a bourrage of words.
		Turice Meg asks " Why has the light gone out? " Proving
		that she is voother lost.
		The passage also neveals be deanly defined volus between
	PI.	the partnership of Goldberg and Mccan.
	1 U	"Where 's your torch Not on me! Where's your
ano	-	tower? Puch up your touch". A prime escape which deputs
Jahn	عاساها	how anoldberg to the man who promotes a pathway for
W-4-1	Long	M(can to follow and easily conduct his actions.

		idato response i middie, continued
× , ,		"[McCann sheres the torch in Choldberg's face]"
y	P	This Stage direction showing that widthout Choldberg's
	,	guidanne, McCann's actions are in disanien. Despite
		have cleanly defined votes for the completion of the job
		it must be noted that two are still indevelopendent as
	P	they count fundion without one's woods or actions.
	Į.	The epitone of this statement can be seen when M(com
wide	stext.	"bloos life" into holdberg later on in the glay.
		However, considering it is a "BLACKOUT", the audence
	P	would states les perceire modern as a guiding force
mle	sprets.	through dark times as he knows which actions to take.
***************************************		How hitchforthis An interesting dynamic to note would
		be that of hule and Goldberg. Comparetirely to Meg,
	6	hulu is for more self-aware of her surroundings.
		While Meg repetitively asks why the light has gove,
		hul before is already aware even before anoldberg.
		"The lights! What's happoned ? The lights!"
0	1	Then again, the audience has already personed Goldsong
1-41	slang/	as a master manipulator and that goes to show later
A1	U	on in the passage as. "Hold me. Hold me. Cuet down on
اع	feel	your knees". This symbolises the power dynamic that at first
	PV	it was halu who made Goldberg aware cet the surroundings
		but it was Choldberg who had the last laugh as then he
		is the one dominating the autrons of hube. The audience would
		see Goldseg as an over-indung authority figure. Moreover
	Q	they would see the two female charactes as valler
	4	feable and dependent as they both need guidance from
		men and give in just as hule premously sort on Goldbeg's
		lap readily only to later regret it. " I hulu and
		anoldberg upstage autre, chose together. I suple stage action
		proving Choldberg's assertion over hule.
		Throughout un oarly few dialognes cef the passage,
		McCount of is seen as the character who takes the

M	rother symbolic action. "I'll take your glasses". Tust
mittal	like previously with the reaspaper strips, this tene
°U	McRann is responsible for taking one the vision of Stanley
Partiel	He is a deducated follower caro at times gets follow
disamon.	Greggled whe he did in the begginning before they
	took the job and even during the passage when he
	lost the torch or shared that the wong plume. However,
	this passage creates an earie aura around hum when
04	he is in his comfort zone. A vother trusted side comes
P-some	and where astonishingly without Goldberg's instruction
whole	he " [pichs up the drum and places it sideways in
dramatre Met 1	Stanley's path I This creates an arma of menare
aehn	around the character compled with his symbolic gestures
	whinh the audience surely perceires.
	Stanley * Stoff and his character is verrealed
	through only action. His conflicts, his resistance,
	his joy is all shown through stage directions.
	" [McCann takes Stanley & glasses]" The main purpose
Pulley	of Goldberg and Mann was to give a ve buth to
Enduce!	Stanley, change his autsy and liberal perception to
	the would at one with black and white. Perhaps here
	the audience zympothnes, with a cheeral sense being
174	Shadahad away.
	" [Stanley walks into the dream and falls over with
	his foot caught in I I He begans to move tockeds
	Meg He beguns to strangle her I". These key stage
	directions depict the assert power dynamic. Meg
I K	was premously stanley's confort you as he could
male)	establish some authority as he did premously when
tet	he questioned 'Mrs. Boles' about her tone with hem.
	But now, she has "allied" with holdbeg, following
	his austrations while shows the vosendment of stanley
P	and his usecurity. Moreover it is also a symbolic of the
•	2

HIRKOWAY CONTRACTOR	
	breaking of thes between Stanley and Meg as it
deunght	Shows the Lestmetron as a present stanley never
111	really counted.
	Considering it is a total blackout, it can be assumed
Some /	that the point of new techen is that of Stanley's
neight v	since he is blunded by his loss of jakets glasses.
here.	Just like later on when him attached avolutions for
	using he, ere is the passage she refuted anotherg's
P	custinations. "I can't". Hence, this is what Stockey puts
	on as he suplants the two things anoldsery could not
some U	cardiol. One coould be hiding huly as the "rest-a-tax"
bonate	of the dreunsteel would signed is victory as he took
eller.	apparent contines one hulu. Moveover, anoldberg is now
	lost and that sublistically Deasures Stanley on in
Partly.	search for July " [Choldberg and McCount turn and strumble
	against each other]". SWX/W/
	Just We Mccann, Stanley also possessed a
	menacing awa as "I as soon as the touchlight hits him,
	beguns to giggle I". This goes to show how stanly rends
	is resisting against his captors, he wants undependence
	and to doing enoughing it his power to achieve it . They took
Aguez.	his signed, he took away their conduct. This provides
when the	not only a sense cy sympathy but stropped evolves a
	Souse of prinde within Sterley which is passed on to
	the audonie
	Through power stugglis, enact stage devections
	and a powerful use of language Purter manages to
	evolve an among of responses from the audence.
I	

Paper 6 – 20th Century Writing

Examiner comment - middle

The virtue of this essay is that it is a balanced answer, focusing on the characters as they are presented in the extract while supporting the discussion with some aptly chosen, specific references to the wider text. After a misreading at the start, the essay improves and makes straightforward intelligent points clearly. For example, an accumulation of details from the extract is used to support the sound observation that an audience would perceive Goldberg as 'an over-riding authority figure' in his interactions with Meg, McCann and Lulu, but the references to the wider text are also used to support comments on the other characters and to develop the discussion. The idea of Goldberg and McCann's interdependence is extended by reference to the scene when McCann 'blows life' into Goldberg. Although the candidate passes over the opportunity to discuss the comic dramatic effect of McCann's misdirection of the torchlight onto Goldberg's face, there is some insight shown into the way Pinter increases the menace surrounding McCann's actions when 'astonishingly without Goldberg's instructions', he places the drum in Stanley's path. There is sound understanding of the symbolic nature of the action, including of the significance of the breaking of the drum for Stanley and Meg's relationship, which is discussed and used to support a personal view of Stanley's motivation in attacking Meg. Throughout the essay there is some attention paid to audience response including the way an audience's sympathy for Stanley changes in the scene.

The essay would have gained more marks if some points such as the symbolic significance of Stanley's loss of vision and the brief reference to the critical notion of Stanley's 'rebirth' were more strongly connected and discussed. This essay was awarded 16 marks in Band 3 because it offered a coherent, clearly structured response to the question and showed some appreciation of the text as a theatrical experience.

Total mark awarded = 16 out of 25

Example candidate response - low

(6)	(6)	In the play the Birthday Party, Pinter porrays unrealistic
Same	2, ,	characters in a realistic situation. These characters have
gere	Mu.	obsidure motivations that presents a subtleand overt
	Let T	violence or human relationships to produce on
	11	atmosphere of psychological uneare. This play is
		a satirical play that satiricalines beuvaciatic inctitutions
	P	and the difficulties of communication, as well as
		apathy a recurring theme in the play. Pinters
		methods of creating a response from the audience
	Q	includes the Pinter pause, the stage directions and the
	- K	sudden change of characters.
		The stage directions in Pinters play are very important
Ba	M.C.	because most of the oction is seen in those parts of the
met	tod	play which then forerhadows the characters future.
		"Stanley stands blindfold his foot caught in It?"
	****	this shows now account is trying to norm stanley
	P	and it is very clear that the chrongheaded stanley
	*	we saw in the beginning is now clearly being threatened the blindfold represents stanleys inability to look at
Inte	prets	the outside world - the people from the outside
		world, and this can be seen by the stage directions
		which shaper the reaction of the audience who
	******	at this point might be increasingly involved in the
Luni	Red	characters situations. The stogedirections may possible
u.	-	be foreshadowing stanleys future in the play; thus the
		audience might be intrigued and in suspense of
		the end.
		As all the characters are present in this scene
		it increases the intensity of the play as each
		character is worried about something eite and
		that interferes with the other character; srues,
		such as Luluis concerned with the lights?
		and Mccann is worried about his ctorch?

Example candidate response - low, continued

Action to the second	melanglagein the play is very simple, in this parrage
es	and drewhere in the play, however the dialogues are
Basic	short and direct . The short dialogues increase the
asserted.	dramatic tencion and the audience are taccinoted
	by the characters.
	In this scene, we see alot of chaos which is ironic
- feet	because Meg and Pelous everyday lives were repetitive
and	wring, and Allofa sudden, there seems to be chaos
	while the characters rearch for a toron, while tonce
	walk around ex. This rectic behaviour displays the
P vems.	lives of the outside world which Mog and stanley try to
effect	avoid, this testaviour action in the play makes the audien
asserted.	tel homous yet laugh and wait while the play.
	trusted blodieses. Myle they mail for the blod to blodiese
	Many of the questions the audience want answered
Such	, are ambigious , which is common throughout Pinters
007	play and this creates suspense for the readers.
	At the end of this scene, we are able the audienceir
P	inpuriated by stantays barbaric ara-acom animalistic
Some	to nature in the pay. We saw stanley behave rudely in called 'succulo
Kurdel	the beginning of Act 1 when he spoke bed the meg but
test.	the audience nevel saw the loarbaric side of stanky
المال	up until now. Whan leaves the audience to assume
	that maybe stanleys past is also fuller inhumane. Hing
100.00.00.00.00.00.00.00.00.00.00.00.00.	scenarios. The stage directons especially allow the
*******************************	audience to create their own ideas of the characteriand
	their intentions.
	In other parts of the play the characters are judged
AHempts	differently by the audience . Pinters presentation of the
h address	characters in different situations at different times
٧.	allows the audience to respond differently. For
	example, Petey throughout the seene play was seen as
	a calm, tarned character but at the end of Act

13 2		3 when he says cetanley don't let them tell your
	К	what to do' we see a different side of Petery, a more
5.11		dominant one. The action and aggressive tone create
400		averpoist by the audience who is shocked to see that
		even the simplest characters have so many dimensions.

Examiner comment – low

This essay shows limited ability to focus on the question and extract, with occasional references to the wider text to support a few simple observations on Pinter's dramatic methods and an audience's response to characters. The introduction is generalised with some valid assertions about the 'atmosphere of unease' that stems from characters having 'obscure motivations' but discussion of the 'overt violence' is limited to the simple observation that McCann is 'trying to harm' Stanley. There is some basic understanding of character and dramatic effect in the contrast between the chaos of the action in the scene and the repetitive, boring lives of Meg and Petey, but to bring out the impact of the scene there needed to be some sense of how the 'perceived threat of the outside world' is generated by Goldberg and McCann.

Some sense of the context and the roles of the characters together with more detailed references to the extract would have enabled the candidate to develop many of the points into more substantial discussion. For example, though there is the apt reference to Stanley calling Meg 'succulent' in Act 1, this is not linked to his attack on Meg in the extract, and the valid assertion that an audience would be shocked at Stanley's 'barbaric and animalistic nature' could have been supported by focusing on the dramatic methods used to reveal Stanley's attack on Lulu. There is some basic understanding that the 'short dialogues' and the characters' concerns about 'the lights' or the 'torch' increase the dramatic tension but discussion of both the language and the action needed more precise, detailed consideration. The essay attempts to cover a range of ideas but treatment of the extract is sketchy and attempts to broaden the discussion by touching on wider textual issues are either restricted or tangential to the question – such as the final point on the change in Petey. For these reasons the essay was awarded nine marks.

Total mark awarded for = 9 out of 25

