

Sample answers

Literature in English

9695/51-53



UNIVERSITY *of* CAMBRIDGE
International Examinations

These three sample answers are for 9695 AS/AL Literature in English Paper 5. They are intended to give an idea of the range of response and the requirements at the top, middle and middle/bottom of the mark range. They are not necessarily ideal or model answers, but are chosen as being representative answers on model texts.

Section A William Shakespeare: The Tempest

2) Question B

Prospero is portrayed in the following passage by Shakespeare as commanding, controlling, compassionate and loving. We also see Prospero has a great dislike for Caliban.

The language that Prospero uses when talking of Caliban is hard and strong, such as "beast Caliban", "a devil, a born devil". Prospero's tone when reminded of Caliban is angry and spiteful as seen in the words, " foul conspiracy", and "I will plague them all." In these we see that Prospero absolutely despises Caliban with a passion and sees him as a nuisance as he says, "my old brain is troubled", when explaining to Ferdinand why he is upset.

Prospero is portrayed as a commanding and controlling person. This is seen in his firm tone of voice in the phrases, "well done, avoid, no more!" "Come, with a thought," "Ariel, ~~and~~ Ariel also calls Prospero, "my commander", to show how commanding Prospero is and what authority he has over him.

Prospero however is also presented as being loving and compassionate. This is seen in the

gentle voice he talks to in when speaking to Ferdinand, "you do look, my son, in a man's sort," in this we also see compassion for a person Prospero would and could have reason to despise due to the mistakes and actions of King Alonso.

We also see Prospero's compassion in the way he praises Ariel "well done, my bird" In Prospero's words, "bear with my weakness; my old brain is troubled", we see how Prospero is open about his feelings and what he is going through.

Through Ariel we see that Prospero is short-tempered as Ariel says, "I thought to have told thee of it; but I fear'd / best I might anger thee." This is how Prospero manages to keep command. We also see Prospero is a punisher and seeks justice, which could add on to why Ariel fears him so much. This is seen in the words, "I will plague them all, / Even to roaring."

Ariel tends to have a blunt voice with no passion or emotion in it. He is portrayed to have the typical master-servant relationship with Prospero as seen in the words, "what's thy pleasure."

Ariel is presented as Shakespeare as the obedient servant, who follows orders as seen in the words, "I go, I go". It is evident however that Ariel sees Prospero as a commander as seen in the

words, "my commander." Ariel is also afraid of Prospero which is why probably why he is obedient to him as seen in the phrase, "but I fear'd."

Ariel is also presented as a forced punisher, doing the work of Prospero. This is seen in how he torments Caliban for Prospero by leading them alone to his cell for him.

Ariel he does have good mastery of the language and speaks in smooth, poetic lines as he describes what he did to Caliban, Stephano and Trinculo.

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Section B Question 3 (b)

3b) The following passage consists mainly of dialogue, this technique helps bring out the theme of society and Fanny's obligance to the Bertram family. It also shows how Fanny has very little control of her life, and what she can and cannot do.

The narrative bits of the passage let us see people's reactions to the scene taking place. This helps show Fanny's place in the Bertram family and the theme of society that the play is based on.

Tom Bertram's unchanging position on Fanny's refusal to perform goes to show that Fanny can be bullied around as she is from a lower rank in society. Had it been Maria or Julia who did not want the part they would have been forced to take it.

Mrs Norris's attitude towards Fanny of harshness and comments such as, "I am quite ashamed of you, Fanny, to make such a difficulty of obliging your cousins," "I shall think her a very obstinate, ungrateful girl, if she does not do what her aunt and cousins wish her," "considering who and what she is," constantly remind us that Fanny is of lower rank to everyone else.

It also reminds us that Fanny is there out of charity and therefore has little control of her life as is expected to do whatever is required of her by anyone.

~~In the phrase, "Fanny was up in a movement" we see that Fanny was used as a servant in the Bertram household as she is~~

In the phrase, "Fanny was up in a movement, expecting some errand, for the habit of employing her in that way was not yet overcome", we see that Fanny is used as a servant in the Bertram household and is used to it as she expects to be sent

The exclusion of Fanny from the conference, shows that Fanny's presence and opinion is not counted worthy or worth bearing, therefore putting a class barrier by excluding her.

In Fanny's reaction in her being asked to participate in the play, "Me!" cried Fanny, sitting down again with a most frightened look", shows that Fanny is timid and shy as the news of her acting frightens her.

We see that Fanny does not like attention and prefers to be left alone in the phrase, "said Fanny, shocked to find herself at that moment the only speaker in the room." However it could also go to show how Fanny never receives attention

and therefore it shocks her that she is receiving attention from people

In the words "Fanny, growing more and more red from excessive agitation and looking distressfully," we see how vulnerable Fanny is to the Bertrams. We also see that her role is to do as the Bertrams please cause of her place in society.

Though Fanny is said to be "ungrateful indeed, considering who and what she is," her treatment shows us how cruel society was in Victorian era.

Example 1

Paying close attention to language and tone, consider Shakespeare's presentation of Prospero and Ariel in the following passage.

(Act 4, Scene 1, 'Prospero: I had forgot that foul conspiracy...Prospero: ...Even to roaming.')

The first essay on *The Tempest* is in Band 4, work that is 'solid'. The candidate does address the task consistently, the presentation of Prospero and Ariel, maintaining focus throughout what is quite a short essay. There is some knowledge of the text applied to the task and there is a clear understanding of how the writer's choices shape meaning – for example in considering the language of Prospero as 'hard and strong'. However this is not developed into analysis nor does the essay move beyond the candidate's generalised opinions. The focus though is on the 'portrayal' and there is a partial awareness of the dramatic methods: Ariel's reaction influences the way the audience sees Prospero for example. The reference to King Alonso hints at a wider knowledge of the text, but crucially here the candidate does not give a context for the passage nor is there any placing of the passage in terms of characterisation and plot. This limits the development of the essay to a series of thoughts and opinions which are partly repetitive and though these are clearly expressed if simple, there is little sense of an argument or a view unfolding here and the essay remains assertive in tone. Opinions are offered on for example different views of Prospero but these are not rooted in the language or dialogue sufficiently to be evidence of discrimination. The literary features noticed such as Ariel's 'smooth, poetic lines' are not analysed and the effects are merely asserted.

Paying close attention to language and dialogue, write a critical appreciation of the following passage, showing what it contributes to your understanding of Fanny's role and characterisation.

(Chapter 15: '“Fanny,” cried Tom Bertram”...considering who and what she is.”')

The Austen essay, also on the passage, is somewhat weaker, mainly because there are fewer points relevantly made, though once again the essay is focused on the task. There is less evidence of the wider knowledge of the text and the simple ideas on Fanny's position in the Bertram household are neither developed nor fully supported. Again the absence of any contextualisation or placing of the passage hinders the development and the subtlety of Austen's dialogue and language is not considered. For example, Aunt Norris's comment is seen only in the way it shows Fanny's position and there is no comment on what it reveals about Mrs Norris and Fanny's role in the novel as the method through which Austen reveals the hypocrisy and wickedness perhaps of Mrs Norris. This essay therefore remains in Band 5 as a basic attempt, relevant and showing limited knowledge, but not having any depth to the argument nor able to offer analysis of the literary features noticed by the candidate which are in the first place basic points.

Section A

1b. Throughout the course of this extract ~~Shakespeare~~^{Shakespeare} clearly portrays the relationship between Hamlet and his mother, Gertrude through the play. This is the first time in the play that they are seen "alone" as Hamlet confronts his mother. "Mother you have my father much offended", by this Shakespeare suggests how he feels she has "offended" not only him self but also his father Ghost Hamlet due to her "hasty marriage". The tone, actions and language used by Shakespeare in this extract clearly depicts the distant, tense and cold relationship that Hamlet and his mother maintain.

Shakespeare portrays Hamlet as a very direct character in this extract. Throughout the whole play we see how Hamlet has "method in madness" ~~by~~^{this portrays} his intelligent use of puns through the play. In this case when talking to his mother he changes the focus of the conversation from him towards his mother. Gertrude creates distance by the language as she is talking formally, "thou" and Hamlet is informal "you". Shakespeare suggest by this how even though Hamlet feels betrayed by

his mother, he is still being direct to her. On the other hand Gertrude's formality adds tension and distance in their relationship. Hamlet's actions in this scene also portray his lack of trust in his mother as he "kills Polonius through the arras" thinking it was Claudius. This action and Gertrude being present in it later on in the play suggests how Gertrude wishes to protect her son.

~~Shakespeare makes it~~

~~Shakespeare suggests how throughout this~~
Gertrude and Hamlet's relationship is

"suggested by Shakespeare to be in a 'balance' in this extract. Therefore it

is a constant conversation at the beginning 'attacking' each other with their feelings.

Hamlet's "idle tongue" suggests how he tells his mother his direct feelings and is honest to her in that he feels of her rushed and 'incestuous' marriage. Hamlet says Gertrude's ~~face~~ has a "wicked tongue".

This clearly depicts how he feels betrayed and hurt by his mother as she has an 'evil' tongue, for taking Claudius as her husband. These 'insults' toward each other show the distance created and the tension between both characters as they both feel 'offended' by each other in different ways.

~~Epithet~~

As Polonius is spying on the conversation Hamlet and the Queen are having this suggests how Polonius does not trust anyone and he thinks the only way to find out the real truth is by spying. Gertrude allows Polonius to stay behind the "arras" this depicts how she is scared of her son as he is now 'mad'. "Have you forgotten me?" not only is she scared of her son as he is 'mad' but she is also scared of him forgetting her. This shows how she does truly care about her son and wishes to know if he still cares about her. Despite the distance created this portrays how she still wishes to have her son by her side, even though she is scared of him and the actions that he might make. Gertrude does not understand her son's attitude "In noise so rude against me" this suggests how she does not understand her son's actions of killing Polonius "what wilt thou murder me?" Shakespeare clearly portrays the lack of trust she has in her son as she is scared he will kill her, due to his 'madness'.

Throughout the play many critics suggest the oedipal complex in the relationship between Hamlet and Gertrude. Ernest

Jones suggests how he loves two women Ophelia and Gertrude yet dislikes them at the same time. "Come, come and sit you down" this suggests how Hamlet is trapped between the love he feels for his mother and at the same time the 'hated'. Critics suggest how this hatred and villainousness is also a sign of desire towards his mother as he is frustrated and jealous of Claudius as he secretly wishes to be the one in bed with his mother.

In conclusion through this extract Shakespeare portrays how the tone and atmosphere is tense between Hamlet and his mother, the tension rises as Gertrude does not know why Hamlet has done "this bloody deed" suggesting the distance between the two characters. The language between them emphasises the distance in their relationship as they speak to each other in different tones suggesting how they feel different connections between each other.

5d. Discuss Dickens presentation of schools and ideas about education in *Hard Times*.

In *Hard Times*' the role of school and the education the children receive plays a big role. Dickens portrays how in the nineteenth century industrialisation everything was being threatened to turn into 'machines' even the people, therefore Dickens satirises the system which was based on "facts and only facts" by Gradgrind exposing the outcome of this education and its failure. On the other hand Dickens shows how the excess of fancy is too much, thus the perfect education would be the balance between 'fancy' and 'facts'.

Gradgrind is the character responsible for the education system based on facts in Coketown. "This is the principle on which I bring up my own children" this portrays how not only Louisa and Tom are victims of this oppressive education but all the children involved in the system as well. The schools in *Hard Times* are portrayed as one mere factory in Coketown that produces "little vessels arranged in order". The 'production' of these children emphasise how this

educational system they follow leads them to being 'clowns' of each other. They all follow the same process through their educational system and they impart the same amount of facts into their brains. Gradgrind's ideal education is the one that brings both of his children to a downfall at the end of the novel.

~~The education~~

The ideal education in Coketown for the high society is based on facts. By this Dickens suggests how the children can not have a childhood as the facts make them think directly like adults. The perfect example of ideal man raised in this education is Bitzer who only thinks facts yet he does say "I wonder" therefore bringing into doubt the Gradgrind system and its effect as they are prohibited to "wonder". The education in Hard Times speeds up the ~~aging~~ ageing process therefore makes the children tired since a young age; "I have been tired for a long time now". The overload of facts in this educational system ~~brings~~ brings characters like Louisa and Tom to their downfall. Louisa wishes to wonder yet she is ~~not~~ prohibited, the only thing she can see slightly wondering is when she looks into the "fire". This fire is a contrast to the cold hard facts she

receives in her education. She wishes she could be taught how to wonder and feel emotions yet due to the education this is something impossible for her and even though she truly wishes she knew how she never can. "I have not read any amusing sight or ~~can~~ read any amusing books" this emphasises once more the lack of emotions and imagination that Gradgrind's education brings to his children. The ideal education for Gradgrind is based on "facts and only facts" therefore he does not understand at the end of the novel how his 'perfect' educational system brings the downfall of his children.

On the other hand Dickens presents the overload of just fancy in the circus. Through the character of Sissy Dickens clearly portrays the balance between two completely different ideas of education. One based on cold facts and the other on fancy. Due to Gradgrind's facts Sissy feels "stupid" when joining the Gradgrind family as she can not 'impart' all the facts as "it is too late". Gradgrind is "disappointed" in this. Dickens suggests how his idea of facts does not work on Sissy. Therefore she is not like the rest

of the little vessels.

Dickens throughout *Hard Times* tries to make the reader find the perfect balance between two different educational systems, that contradict each other. Dickens portrays the schools as if they were one mere factory in Coketown, dull, cold and full of the same 'products'. Dickens ~~portrays~~ shows the perfect outcome of both educational systems through the character of Sissy. Due ~~to~~ to fancyful Sissy and factual Gradgrind the young ~~of~~ Gradgrinds are raised and educated in the perfect atmosphere as they have a balance between them both.

Dickens does show the reader how Mrs Gradgrind ~~now~~ ^{the 1st} "something your father has missed or forgotten ... I don't know what it is" this suggests how she does know something was ~~was~~ wrong with her husband's educational system but lacks the energy and ~~the~~ imagination to know what it is. In conclusion Dickens presents the educational system in Coketown as a 'disaster' as no ~~character~~ character except for Sissy has the balance between facts and fancy.

Example 2

HAMLET

LANG
TONE
ACTIONS

Plan

Lang tone actions

Intro

Lang throughout extract formal ~~not~~ Gertrude's side yet not formal Hamlet.

Distance created throughout the extract Gertrude thinks her son is even more ~~mad~~.

Begins Polonius distrust worthy of any one Gertrude follows his role so he can see and here why Hamlet is 'mad' as he believes it is only way to find out the truth.

Turn off focus of language. Hamlet's language

- "Idle tongue"
- "wicked tongue"

• Hamlet - attitude - not just feels betrayed tells mother his feelings after killing Polonius.

• Gertrude - attitude distant ^{think it} ^{yes} ^{Claudius}
Under extract turns Gertrude around.

(- First time we see both Hamlet and Gertrude completely, on love, mother has not betrayed to him since ^{beginning play} always some one in between _{top} _{stud} _{to}

• Oedipus complex - Ernest Jung feels love for both women Ophelia and Gertrude yet dislikes them both at the same time. wishes he would be Claudius.

Shakespeare

19th century industrialisation

HARD TIMES

Dickens portrays how even schools became machines satires character go - rd the

- Gradgrind education

"facts and only facts are wanted in life" system

"this is the principle on which I raise my own children"

- system based on facts they do not seem like a school yet like one more factory in Hard Times that creates "little vessels arranged in order"

- Mr Chokmohid

- feel like "juvenile jail"

- perfect outcome Bitzer "pale white" in

School facts brings their down fall

- Sissy

- Fanny does not feel like she fits in place

- the circus goes to far on facts sissy balance between both.

- Sissy end of the novel little CC raised by Bitzer Gradgrind Fanny Bull Sissy receive perfect balance.

"something your father has"

school factories doll

School participant Fanny

"I have not seen any artists. Sissy is called 'any artist's best'"
wishes to be able to "conquer"

"I have been tired for a long time"

time for's pictures among adults no child hood

Example 2

Paying close attention to the language, tone and action, write a critical appreciation of the following passage, showing what it contributes to your understanding of the relationship between Hamlet and his mother.

(Act 3, Scene 4, 'Polonius: A will come straight...Queen: ...thunders in the index?')

The first essay is also a passage-based answer, this time on Hamlet and Gertrude's relationship. Here there is a solid knowledge of the context 'first time they are seen 'alone' – with the candidate aware tacitly of the irony of that. This is characterised by the candidate as 'distant, tense and cold' because of the 'hasty marriage'. But there is no more detailed context offered, so that the Mousetrap is ignored and the refused chance to murder the praying Claudius. There is some sense of exploring the language – the references to 'you' and 'thou' and the effect of the repetitions by Hamlet – but these do not develop into analysis of the effects. The candidate does offer other opinions on the relationship – what Gertrude is 'scared of' for example but these are not structured into an argument. The oedipal interpretation is mentioned but not linked to this passage very effectively and though there is a sense of the wider text at times there is no clear explanation of why this passage is significant in terms of either the relationship or the characterisation or the development of the plot. Overall this is a strong Band 4 essay – quite detailed and aware of some of the literary features, but not able to develop a structured argument or showing much engagement with the subtlety of the language here or even with the dramatic nature of the events unfolding.

Discuss Dickens's presentation of schools and ideas about education in *Hard Times*.

The Dickens essay is an option (a) essay and presents a competently organised response to the task. Relevant knowledge has been selected and shaped to the task with a sound overview offered in the opening paragraph on which the candidate builds with close reference to the text, focusing on Gradgrind himself with an apposite quotation and a neat link to the 'factories of Coketown'. To develop the views offered the candidate discusses Bitzer in contrast to Louisa and sees the effect of the use of the 'fire' and the concept of 'wonder', thus showing sound understanding of Dickens's methods and how meaning is created for the reader. The second part of the essay in focusing on 'fancy' and Sleary's circus is a less obvious choice of material for this task but is successfully adapted to the task by concentrating on Sissy and her inability to adapt to the Gradgrind system. The concluding paragraph, in touching on the role of Mrs Gradgrind, shows a sound knowledge of the whole text and effectively if somewhat repetitively sums up the essay, emphasising its relevance to the task set by the question. Overall this is a Band 3 essay, with intelligent if straightforward ideas, brought together in a simple but relevant argument, which is coherently expressed and offers at times personal relevant opinions.

Example 3

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a)	<p>In ^{the} play of <u>Hamlet</u> it is extremely difficult to determine what is justice is. The question of the relative morality of both Claudius and Hamlet is one of the deepest problems of the play, and the question of whether Hamlet is justified in avenging his father by killing Claudius is one which has been much debated among the critics, and one which has left no definite answer. Shakespeare himself disapproved of revenge, and much of <u>Hamlet</u> may be seen Shakespeare's attempt to make the audience feel ashamed of wanting any man, particularly Claudius, to be killed. Therefore it is to say, therefore, that all the characters are dealt out justice as a result of the revenge plot is perhaps a little misguided; however, it is certainly conceivable that some of the characters receive justice at the end, particularly those who have betrayed such as Rosencrantz and Guildenstern, and those who have notoriously abused others, such as Polonius.</p> <p>The concept of revenge is an extremely complex concept is one of extreme complexity, and one which is tremendously difficult to understand. Revenge lies in excess of justice, in the margin between the law and criminality. Revenge requires an act of violence to be both a punishment and a liberation and the death of Hamlet seems to be particularly.</p>

eloquent of this ambiguity: he dies a revengeer and a murderer, but primarily a soldier and a ~~the~~ prince. Therefore, the very concept The concept that there can be an act of violence which is clearing and acceptable, and one which is abhorrent and unlawful is an extremely terrifying one; as Saul Bellow said in his essay on capital punishment: 'Nobody's ~~eyes~~ hands are clean enough to throw the switch.' Therefore, the very concept that revenge can deal out justice is a questionable one and one which is particularly pertinent to the play of Hamlet.

It is, perhaps, appropriate to begin with the character at whose death the justice of the play is denied: Claudius. Claudius is throughout described as an 'incessant murderer,' one ~~whose~~ whose is a 'carter of evil,' ~~the~~ poisoning the veins of the community. At first glance, therefore, it seems right that Claudius should be killed by Hamlet, in punishment for his murder. One way it is perhaps easiest to justify ~~the~~ Claudius' murder is by examining the Biblical story of Abraham and his son Isaac. In believing that God instructed him to do so, Abraham is willing to kill his own son in the name of the heavenly voice of God. If we accept the Ghost, similarly, as a heavenly appearance, Hamlet may, therefore, be justified in killing his uncle, and in such a way, his revenge deals out justice. However, the question of whether Abraham is a murderer ~~or~~ or an obedient son of God still remains. The question of whether God can justify an act of violence is one which

is perhaps disturbing. Moreover, it is highly unlikely that the Ghost is heavenly, but rather a more evil ~~and~~ appearance. After all, the Ghost is not in heaven, but rather in purgatory for committing acts which the ghost himself can only describe as 'Horrible! Horrible! Horrible!' His decision to murder, therefore, is more evil ~~and~~ than it is correct and ~~more~~ heavenly. In such a way the killing of Claudius cannot be justified through religion, a question which is further compounded for Hamlet ~~first~~ by attempting to know what God exactly desires, and whether he ever exists. ~~In~~ In Nietzschean terms, ~~Christianist~~ the killing of Claudius is not more justified; Nietzsche would define such an action as disrupting the seemingly well ordered and administered society of Denmark. Denmark seems to be smoothly run, and Claudius a good king; Hamlet's action, therefore, are unjustified if that he is disrupting the social order of Denmark. This is keeps with utilitarianism in a similar way: Hamlet's actions would not ~~not~~ represent the greatest good for the greatest number but would rather only truly benefit himself, and that in itself is questionable. ~~The~~ Justice for Claudius, therefore, is perhaps not to be called, but ~~to be made to see no as~~ perhaps to be

made to see the error of his ways, which, in part, is achieved: 'How sweet a last that speech doth give my conscience.' However, this is negated by his death. In such a way it is hard to determine that the revenge plot deals out ~~vengeance~~ justice to ~~the~~ Claudius, at whom it is chiefly aimed.

The revenge plot, although aimed at Claudius, also results in the death of ~~several~~ the majority of the main characters. Polonius' death demonstrates Hamlet carry out an impulsive action of stabbing him behind the ' arras' yet is this, again, justice.

Polonius ~~is~~ is arguably a particularly disreputable character in the play of Hamlet.

He instructs Reynaldo to spy on ~~his~~ Laertes, telling him to soil Laertes in name in Paris by telling others of Laertes' 'fencing,' 'squabbling,' ~~to~~ and 'gambling.' Not only does he ~~not~~ treat his son but his daughter too. ~~He~~ ~~partly~~ ~~to~~ ~~justify~~ he 'looses' Ophelia out in order to understand the source of Hamlet's madness, and he attacks her for what he perceives as her promiscuity, telling her that she has been most 'free' and 'bawdrous' and egotistically declares that if the countries with such 'tenders' (he'll) tender him a 'fool.' Finally, he ~~does~~ demonstrates himself to be a hypocrite, not following the advice he gives to Laertes, giving many people his 'tongue' and keeping not being particularly 'true' to himself. Polonius therefore demonstrates a man who should receive justice, yet, once more is killing appropriate. The answer in the 20th century is of course no, yet someone whom has acted like a 'fly in the ointment'

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deserves to be reprimanded in some manner or another. The case is similar with Rosencrantz and Guildenstern, both have betrayed Hamlet, acted like 'sponges[s]' with the King, and yet instructing them to their deaths does not seem to be justice, nor appropriate.

~~That~~ That the revenge plot deals out justice to Ophelia ~~is not~~ is in some ways plausible. Ophelia who has been abused, pained and used by various characters throughout the play is denied of self-expression, and moreover, of self. The revenge plot results in her madness and subsequent suicide, perhaps allowing her to fully express her pent up emotional frustrations. ~~That~~ For the victim Ophelia was certainly by death justices, personifying the Gothic heroine, allowing her ~~emotions~~ sexual emotions to run wild, and her self-expression to finally break through and yet her speech is 'nothing.' Unlike Hamlet, there is no 'method' in Ophelia's madness. Shakespeare comes extremely close to offering Ophelia a form of self-expression but denies her of it. It seems more that Ophelia is a paler shadow of Hamlet, ~~not~~ embracing the true madness that Hamlet forgives, and acting out

The suicide that haunts Hamlets. In such a way, it does not seem the revenge plot deals justice to Ophelia, unless ~~we~~ ^{we} see her madness as ~~a~~ her finally gaining a form of self-expression.

Perhaps the only character who the revenge plot deals justice to is Hamlet. Hamlet is faced ultimately with the complex problem of revenge. 'The fierce despite behind damnation and unpassioned clay' is how Keats once described King Lear but it is perhaps more appropriate for Hamlet. One question of whether his mother is the wind to suffer the ships and arrows of outrageous fortune, or to take arms against a sea of troubles and by opposing end them, is not resolved in the play. Damnation awaits Hamlet if he is to take his own life, it similarly awaits him if he is to commit murder, yet he cannot continue to live if he 'carries of evil,' the cancerous growth in society continues to exist as well. If there is a nobleness in living, it is a nobleness in suffering - a reflection which is made in Schopenhauer's essay 'On Suicide'. Therefore, the only way Hamlet can truly be revenged of his burden, and thereby delivered justice, is by being killed by someone else. ~~Unfortunately, therefore,~~ I would contend, therefore, that revenge cannot deliver justice. Although many of the characters in the play deserve to be dealt with, and their ~~parts~~ ^{parts} should be revealed and understood; such as the characters of ~~the~~ Rosencrantz, Guildenstern, Polonius, & Gertrude

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and Claudius, it is not ~~the~~ through the revenge plot that this can be achieved. In fact a number of men see the error of their ways, Gertrude has 'black spots' and Claudius' conscience is given a 'smart lash,' yet these confessions are regarded as a result of their deaths at the end of the play. The revenge plot does not act as a sufficient vehicle to deliver justice other than to the revenger himself, who is placed in such an impossible position that he cannot act. Muchy ~~rather~~ justice is delivered to Hamlet, and even perhaps Laertes who similarly seeks revenge. Yet to say that the plot deals revenge to all the characters is a statement which is extremely hard to determine as revenge acts in excess of justice, such is one of the main messages of many revenge tragedies.

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a)

Much of the Nun's Priest's tale offers a commentary on the follies of mankind. Both characters of Chaucer's *Parson* and *Priest* satirise the pretentious, and indulgent nature of the nobility, particularly in comparison to the widow. ~~The~~ A great deal of the Nun's Priest's tale seems to be Chaucer's commentary on how ~~the~~ it was not simply the aristocracy who could possess 'gentil' qualities, in fact, as a result of wealth, ~~the~~ it was much harder for the ~~poor~~ nobility to act morally, and in a noble manner.

Particularly in the prologue, ~~the~~ Chaucer seems to be justifying, and similarly questioning the purpose of story telling. The Monk's statement of 'tell us swich thing a may our hertes glade' is as a result of the monk's tale which was evidently universally ~~popular~~ boring is perhaps Chaucer commenting on how humans do not desire to hear stories ~~with~~ with 'sentence', 'exemplum' and moral meaning. Chaucer may be commenting on ~~that~~ man's desire to never hear the ~~truth~~ ~~truth~~ ~~but~~ ~~and~~ true, never hear the genuine but rather tales of good fortune. In many ways,

Therefore, The Nun's Priest manages to subvert, and slightly, criticise this notion by telling a story which is extremely humorous, prompting the Host to bless the Nun's Priest's 'breeches and every story' but also one which contains a great deal of 'satire' and 'narrative.' In such a way, the ~~story~~ tale successfully deals with the concept of man never desiring to hear the truth, the unhappy or the genuine.

This theme can be further transferred to the character of Chanticleer. Chanticleer, instead of taking notice of ~~depress~~ his dream which demonstrated his unhappy end he decides to 'defy' (defy) it. Furthermore, he allows himself to be 'vanished' by 'flattery.' The fox's speech, if examined carefully, is certainly one of menace and treachery, particularly with the connotation of words such as 'bless' and 'gentleise' and similarly the continuous repetition of 'you,' 'ye' and 'yow' and yet Chanticleer, a 'lady's pride' fails to recognise this, succumbs to the flattery and is successfully beguiled. This therefore demonstrates how the Nun's Priest's Tale not only comments on man's desire to never hear or acknowledge the truth, but also his ability to be utterly blinded by flattery.

The theme of flattery further relates to the theme of pride, another theme which is salient in the Nun's Priest's Tale. Perchance describes Chanticleer as 'a coward' and demands that he takes a 'taxation,' as his dreams are nothing but 'vanities.' Although

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Question number

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Chambrlecere offers an unreservedly academic and intellectual response, citing Cicero, Macrobius and The Bible, his all seems to stem from his desire not to take a 'laxahty'. The Nun's Priest therefore demonstrates how ~~pride can be~~ human can be so proud that ~~it~~ it can even drive him to ignore his own advice. As well as ~~pride's~~ flattery ~~is~~, therefore, it is also 'pride' that causes Chambrlecere to ignore his own dream and not take his fate into his own hands.

Furthermore, it is through Chaucer's references to such authorities as Cicero, Macrobius, ~~and~~ Caro and the Bible that assists in placing both Chambrlecere's and Pertelote's failings in a more human context; the 'anchoret's' help to make the 'serberce' of the story more relevant to humans, and therefore more reflective upon human nature.

'The Nun's Priest's Tale' also demonstrates how ~~was~~ more of noble birth and wealth do not ~~not~~ necessarily possess 'gentil' qualities. Although Pertelote is described as 'curteys, discreet, and debonaire' ~~so~~ her speech seems to indicate quite the opposite, reproaching Chambrlecere as a 'coward' declaring that she cannot love such a man. Similarly,

both Chanticleer and Pertelote's over indulgence and excessiveness are also very much apparent throughout The Nun's Priest's Tale, particularly as they 'ferried' each other 'twenty times' before dawn. All this is made much more vivid and abhorrent in comparison to the 'poore widow' who is 'nawte' and 'stere', and whose 'temperce diete was at her phisike'.

The widow represents a poor humble woman who finds it much easier to live a balanced life as a result of her humble background.

Chaucer, therefore, shows a subtle criticism of the aristocracy through the presentation of Chanticleer and Pertelote in comparison to the widow, whose life seems to be much more balanced and indeed 'gentil' than that of the cockerel and his hen. It is also perhaps a subtle criticism of the Prioress, who herself is a Nun and yet seemingly finds it extremely difficult to lead a humble and balanced lifestyle. Indeed wealth is shown to be a curse in the tale, particularly with the pilgrim in one of Chanticleer's 'exemplum's' whose 'gold' caused his 'murder'.

Chaucer also demonstrates how frequently man has the opportunity to take control of his own fate and yet refuses to. Chanticleer gives us many examples of ~~road~~ ^{road} ~~was~~ supported ~~house~~ by 'auctoriteis' of those who foolishly ignored the ~~fores~~ ^{fores} importance of dreams yet in the story of the two pilgrims the fate of one is always in the hand of another,

Example 3

number

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and in the case of Kenelm, he is too young to understand the importance of fate, and Greaves too proud. Chanticleer is the only character who has the opportunity to take control of his own fate and yet chooses not to as a result of his pride and flattery. Although this could be seen as a comment on ~~the~~ predestination, and how circumstances are as a result of God's will, it is perhaps more likely that ~~the~~ it is a comment upon the passivity of human nature, who when faced with the option of taking action or remaining passive frequently choose the latter often for a foolish and naive.

The portrayal of the fox also illustrates the foolishness of pride. The fox learns to 'hold his feet' and understand what he has got, rather than always desiring more. This is a clear comment on the way in which humans so frequently are never satisfied, as a result of which we frequently lose what we have already got.

The elevated, mock-heroic quality of the Nun's Priest's Tale allows these serious concerns and messages to be

converged in ludicrous circumstances, namely the ~~fox~~ ^{cocker} and the hen discussing high brow philosophy in a farmyard. This prohibits this ~~text~~ ^{text} elevated name of the text could arguably detract from the success at which the fables of human nature are conveyed as it creates a humorous tone, which arguably draws away from the 'moralistic' causing its reader to leave with only the 'chaff', ignoring the 'fruit.'

In such a way The Nun's Priest's Tale offers an extremely serious comment on the fables of human nature. This may mean succumb to flattery and pride, and how the nobility, although he may possess wealth, are not necessarily 'gentil.' ~~and yet~~ However, some of this is lost in the humour of the tale, and furthermore the ~~characterisation~~ ^{characterisation} of the animals may draw away from the themes. Oscar Wilde in particular did not characterise the character in his plays to need to add more satirical to his themes and concerns of the play. This aside however, The Nun's Priest's Tale conveys a number of serious messages and concerns, ~~not~~ ^{not} through the ~~beast~~ ^{beast} animal characters in relation to the unions and with reference to agriculture, and is it slightly diluted by the mock heroic, ~~and~~ ^{and} elevated quality of the ~~text~~ ^{text}, and comedy of the tale.

Example 3

'In the end the revenge plot deals out justice to all the characters.'
How far does your reading of the script support this view?

This is a very good script throughout. The first essay, option (a) on *Hamlet*, begins with a consideration of the morality of revenge, showing an understanding of different views and how these lead to the essential problem of the play and ultimately its enduring tragic qualities. Linking justice to the idea of revenge enables the candidate to explore the text in detail, moving from the general point and the moral ambiguity highlighted by the quote from Saul Bellow to a detailed examination of Claudius, which cleverly is linked to the story of Abraham and Moses, via the ghost of old Hamlet. The analysis here is sustained and shows a sensitive grasp of how meaning and ambiguity is created by the writer. The development of an alternative 'Nietzschean' view of the murder of Claudius enables the candidate to show a perceptive and balanced grasp of the text – Claudius as the 'good king' – and to link back to the task: what is justice. There is further perceptive analysis of Polonius's role in the play but even here the candidate does not opt for the simple notion of a just death but questions the morality in terms of the 20th century audience – a persuasive statement of differing opinions. There is a sensitive grasp of the role and characterisation of Ophelia, showing personal engagement, which is fully supported and in a way original – Ophelia as a 'paler shadow of Hamlet'. This leads neatly to the perceptive consideration of Hamlet himself which in turn leads to the concluding paragraphs where the candidate summarises the evidence presented and offers a final view on the task set. Overall this is an accomplished and very detailed essay, fully meeting the requirements of Band 1 in all respects.

In what ways and how successfully does Chaucer use the beast fable to present human nature in *The Nun's Priest's Prologue* and *Tale*?

The Chaucer essay, also option (a), is equally successful. The opening of the essay deconstructs the task through the exploration of 'story telling' and leads the candidate into a detailed and well supported argument on the role and characterisation of Chauntecleer, which fully and directly addresses the task set. Chaucer's methods and concerns are well identified here – flattery, nobility and pride, for example and the candidate successfully shows how these human concerns are not only presented through the beast fable but also explored and developed. As well as dealing with such weighty issues the candidate also sees the humour in the mock heroic style and the effect of the 'ludicrous circumstances' in creating the humorous tale, without undervaluing Chaucer's seriousness in exposing human folly. Overall this is a very good essay, clearly within Band 1, offering balanced and well supported views, weighing different opinions and finding detailed relevant material to support the perceptive and persuasive arguments.