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Cambridge
O Level

Example Candidate Responses (Standards Booklet)

Cambridge O Level
Literature in English
2010

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Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge O Level Literature in English (syllabus 2010) and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

In this booklet a range of candidate responses has been chosen and each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

Examples are given of work achieving Bands 1–6 of the general marking criteria.

There is no straightforward band-grade equivalence for this subject: Grades are awarded for overall performance in the examination, not on individual questions within a component.

For purposes of general guidance, the answers which have been assigned marks in Bands 1–3 contain qualities that if repeated on other answers across the examination as a whole would lead to Grade A*/A; those assigned marks in Band 5 contain qualities that if repeated on other answers across the examination as a whole would lead to Grade C; those assigned marks in Band 7 contain qualities that if repeated on other answers across the examination as a whole would lead to Grade E.

More information about grade thresholds for a particular session is published with mark schemes for that session.

Past papers, examiner reports and other teacher support materials are available on Teacher Support at <http://teachers.cie.org.uk>

Assessment at a glance

Cambridge O Level Literature in English (syllabus code 2010)

Syllabus for examination in 2013 and 2014

Component	Duration	Weighting
Paper 1: Set Texts Answer four questions from at least two of the sections Drama, Poetry, Prose	2 hours 40 minutes	Each question 25% 4 × 25% = 100%

Syllabus for examination from 2015

Component	Duration	Weighting
Paper 1: Poetry and Prose Answer two questions.	1 hour 30 minutes	50% (each question = 25%)
Paper 2: Drama Answer two questions, covering either one or two plays.	1 hour 30 minutes	50% (each question = 25%)

Teachers are reminded that a full syllabus is available at www.cie.org.uk

Set Texts

The candidate work in this section gives examples of responses to drama, poetry and prose set texts.

Part 1 of this section includes examples of critical writing in response to both passage-based and general essay questions.

Part 2 includes examples of empathic responses to questions set on both drama and prose texts. [Note that empathic questions are not set on poetry texts.]

Empathic questions will not be set in the examination after 2014.

The generic mark scheme opposite is used to mark all Set Texts questions.

Generic mark scheme

Band 1	23 24 25	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show sustained engagement with both text and task.
Band 2	20 21 22	Sustains a perceptive and convincing relevant personal response <ul style="list-style-type: none"> • shows a clear critical understanding of the text • responds sensitively and in detail to the way the writer achieves her/his effects (sustaining a convincing voice in an empathic task) • integrates much well-selected reference to the text
Band 3	17 18 19	Makes a well-developed and detailed relevant personal response <ul style="list-style-type: none"> • shows a clear understanding of the text and some of its deeper implications • makes a developed response to the way the writer achieves her/his effects (sustaining an appropriate voice in an empathic task) • supports with careful and relevant reference to the text
Band 4	14 15 16	Makes a reasonably developed relevant personal response <ul style="list-style-type: none"> • shows understanding of the text and some of its deeper implications • makes some response to the way the writer uses language (using suitable features of expression in an empathic task) • shows some thoroughness in the use of supporting evidence from the text
Band 5	11 12 13	Begins to develop a relevant personal response <ul style="list-style-type: none"> • shows some understanding of meaning • makes a little reference to the language of the text (beginning to assume a voice in an empathic task) • uses some supporting textual detail
Band 6	8 9 10	Attempts to communicate a basic personal response <ul style="list-style-type: none"> • makes some relevant comments • shows a basic understanding of surface meaning of the text • makes a little supporting reference to the text
Band 7	5 6 7	Some evidence of simple personal response <ul style="list-style-type: none"> • makes a few straightforward comments • shows a few signs of understanding the surface meaning of the text • makes a little reference to the text
Band 8	2 3 4	Limited attempt to respond <ul style="list-style-type: none"> • shows some limited understanding of simple/literal meaning
	0/0–1	No answer / Insufficient to meet the criteria for Band 8.

Part 1: Critical responses (passage-based and essay questions)

Question

SONGS OF OURSELVES

Explore how the words of one of the following poems vividly convey the character of the speaker.

Example candidate response – Top Band 1

SECTION B : POETRY : SONGS OF OURSELVES
MONOLOGUE (Hone Tuwhare)

Hone Tuwhare has created a character who we see is desperate for any kind of security. The first thing the character tells us is that he likes 'working near a door'. The character feels the need to place himself as close as he can to an escape route, as he needs to ~~ensure~~ ~~assure~~ assure himself he will be safe, despite 'the cold (creeping) in' under these doors, and 'the hot in the summer' ~~the~~ 'hot dust swirls'. The persona ~~is~~ a poor holds himself amongst a group of people that are 'looking for something more real, more lasting, more permanent maybe, than dying...'. The reader feels that this man's quest is towards something that is totally inflexible and secure, as ~~it~~ unobtainable as this might be, because nothing is 'more permanent than dying'. The character wants to have 'a locker handy' and his 'workbench' nearby. The locker is symbolic of a kind of stronghold, ~~the~~ the epitome of ~~security~~ security, and his workbench is a familiar piece of furniture which he wants near him for reassurance.

~~The character~~ Hone Tuwhare presents us with a character who craves security.

The reader is also shown that the persona sees himself as long-suffering. The trials he must endure are ~~the~~ ~~the~~ coldness ~~in~~ ~~in~~ in the winter, and dust clouds in the summer. Hone Tuwhare's description of

the cold that 'creeps in under the big doors' is effective, ~~as~~ because of the alliteration ('Cold creeps'), which makes the cold sound ~~like~~ all the more bitter, and also ~~the~~ the personification of the cold, that it can 'creep' makes the man seem all the more at the mercy of it. ~~The text~~ ~~that~~ ~~describes~~ He describes how 'in the summer hot dust swirls', and the syllabance ~~was~~ here is almost onomatopoeic, and the ~~word~~ word 'clogging', with the ~~glottal stop~~ glottal-stop definitely is. This particularly vivid picture helps ~~show us the miserable condition~~ emphasise to us the miserable condition the man has to put up with in his job: he says himself that even though 'when the big doors open to admit a long-load of steel, conditions do not ~~improve~~ improve', 'I put up with it'. ~~Plus~~ This shows us that the character might ever consider himself stoical. Despite all this, he seems to be a fairly unconstructive worker, as around him 'people' are 'kneading, shaping, and putting things together'. He does not seem to include himself as one of these people, therefore he is probably not 'kneading' or 'shaping'. The people around him seem to be getting on ~~rather~~ with their job, instead of contemplating their undesirable conditions.

We see that the character is resentful of authority. ~~We can tell this~~ ~~Turnham~~ ~~communicates~~ communicates this by the character sacrificing a few comforts ~~in~~ in order to ~~stay~~ stay away

from 'those who have to come down to shout instructions in my ear'. The position of authority and superiority is suggested by 'come down'. This verb of descent shows that these people are venturing down from a higher level of position, and the character greatly resents this. He gives these figures an unpleasant nature, as they 'shout instructions in (his) ear'. Thus the character, in his contempt portrays these ~~etc~~ people as aggressive and ~~scatological~~ patronising.

The character we are shown is the ultimate pessimist. He considers it 'too good to last', that he has ~~lost~~ ^{held} a job 'for fifteen months'. He says with a chilling certainty that 'orders will fall off' and there will be a reduction in staff. He ~~uses~~ ~~Turner~~ uses the ~~of~~ definite future: 'will', to show the conviction behind his negativity. For the character, ~~the~~ the pinnacle ~~of~~ of stability is 'dying'. This is quite sad, that the sweetest thing in the world he ~~he~~ can think of is death. It is also ~~quite~~ very sinister. The second and third stanzas are effectively a rant about ~~his~~ his miserable conditions. ~~As~~ As the poem is structured like a natural train of thought, we are shown that this pessimism is not artificial or imposed, it is all part of his ~~unpleasant~~ ~~character~~ nature.

He also ~~too~~ assumes everyone else is in the same neurotic mindset as he is. ~~He~~ The character

explains to us that the reason he ~~looks~~ looks 'for a workbench hard by' is because he wants to be prepared against 'an earthquake or a fire break. in case a 'fire breaks out', he finishes this explanation with 'you know?' This little question suggests he thinks everyone else has these thoughts of earthquakes and fires, too.

Examiner comment – Top Band 1

This assured response begins with a clear overview of the poem, addressing the question directly from the start: 'Hone Tuwhare has created a character who we see is desperate for any kind of security.' The candidate shows a sustained engagement with both text and task, exploring the words of the poem and their effects with considerable insight and flair: e.g. 'The locker is symbolic of a kind of stronghold, the epitome of security, and his workbench is a familiar piece of furniture which he wants near him for reassurance. Here Tuwhare presents us with a character who craves security'. With many observations of this kind, the candidate offers a convincing personal response to the poem and task supported by many pertinent references. Indeed apt quotation and clear critical comment are skilfully interwoven throughout. All Band 1 qualities feature in this persuasive and confident response.

Question

ARTHUR MILLER: *The Crucible*

How does Miller make this extract so powerful and horrifying? [Extract from Act 1, beginning 'Hale: Tituba. You must have no fear to tell us who they are...' to the end of the Act.]

Example candidate response – Top Band 1

SECTION A: <i>The Crucible</i>	
10*	How does Miller make this extract so powerful and horrifying?
	One of the first facts shocking people in this extract
	One of the first shocking statements in this extract comes from Hale, who declares that 'The Devil can never overcome a minister'. Automatically,

Religious figures have totally immunity from any accusations of contact with the devil. This puts them in a very strong position ~~to~~ ~~for~~ throughout the witchcraft trials, around them, nobody is safe from the malicious accusations, ~~but from~~ but they are. This is ironic as later in the play it is claimed that ~~the~~ the devil is more likely to possess upright morally sound people. Ministers ~~having~~ being invincible to the ~~mis~~ ^{chaotic} accusations think at the ~~injustice~~ ^{injustice} that is to come later in court. The ~~the~~ Church is an extension of God, and the court is theocratic, ~~so~~ they ~~have all become all effect~~ so in the play they have effectively all become or and the same. To oppose ~~the ministers and~~ the court, is to oppose the church, which is to oppose God and thus be in league with the devil. ~~The~~ Certain people being supposedly unsusceptible to it all is a foreshadowing of the injustice later to come in court.

Abigail's enthusiasm to ~~to return~~ start naming names through enlightenment is alarming. It is clear that, sensing Tituba's growing power in the situation, she wants a share of it for herself (through greed or fear). After hearing Hale immediately after hearing Hale tell Tituba that 'God will bless you for your help', she 'cries out': 'I want to open myself!', despite that before hand she wanted nothing to do

with ~~the~~ it. Abigail's self-serving nature is ~~never~~ revealed ~~here~~. ~~It is shocking~~ Her readiness to jump on a bandwagon though is ~~quite~~ is shocking, and it shows clearly her mercenary ~~not~~ instincts.

Tituba's rant against the Devil is very powerful. She says that 'he bid me kill you, Mr. Parris!'; She then says how the Devil told her ~~how~~ Parris is a "no goodly man", a "mean man", "no goodly man", "no gentle man", and tempts her to kill him with promises of a 'pretty dress to wear', and ~~with~~ her being able to 'fly ~~a~~ back to Barbados'. It is unlikely that Tituba has, in fact spoken with the Devil, ~~and~~ it is more probable that this interchange was actually her ~~own~~ wrestling with her own ~~own~~ 'bad thoughts', as Miller has told us already how stingy a man Parris is, and ~~how~~ we know, as a slave, how low Tituba's status is. Perhaps she sometimes fantasised, that with ~~her~~ her master dead she might return back to ~~her~~ her home country. It is moving hearing that the objects of temptation for Tituba were a 'pretty dress' and passage back to Barbados. We see here what a sad character Tituba is.

The system by which ~~the~~ ~~the~~ people may exonerate themselves from their previous accusations are is horrifying. ~~the~~ By simply saying 'Who came to [them] with the Devil', they can

become 'God's instrument'. An accusation of witchcraft is simply a means of deflecting the blame from oneself and onto another, but by doing this they are ~~you~~ ~~you~~ obtaining 'the light of God', and 'the sweet love of Jesus'. By naming names they are prodding themselves so high up that people will listen to them as God's mouthpiece. That these people, formerly accused ~~for~~ of 'travelling with the Devil' can manoeuvre themselves into such a powerful position is very worrying for the audience.

The Court in Salem is one that deals with vengeful accusations. We see this by how much joy ~~the~~ the inhabitants get from seeing harm come to their enemies. At the end of Act One, Miller writes for the curtain to fall 'on their ecstatic cries' of which of their neighbours they saw with the Devil. The last seven lines are mainly spoken by Abigail and Betty, ~~and~~ and they alternate their accusations between them: Abigail: 'I saw Goody Hawkins with the Devil!' Betty: 'I saw Goody Bibber with the Devil!'. ~~They~~ ~~rookie~~ Abigail cries 'to a great rising glee', and Betty is 'calling out hysterically and with a great relief'. That they are both effectively both giving these people death sentences, does not seem to disturb them in the least.

Examiner comment – Top Band 1

This candidate does not waste time on a general introduction but instead plunges straight into the task, focusing on one specific relevant quotation from the extract: 'The devil can never overcome a minister.' This is immediately placed into the context of the wider play leading to the observation: 'This is ironic as later in the play it is claimed that the devil is more likely to possess morally sound people'. The candidate demonstrates a sound understanding of the key requirement of a passage-based question, namely, an ability to probe in detail the language and effects of the passage itself. Attention to relevant detail helps to build a persuasive response to the question, focusing with assurance on the powerful and horrifying nature of what is happening throughout the extract. There is considerable insight into the characters and their motivations: 'It is unlikely that Tituba has in fact spoken with the Devil, it is more probable that this interchange was actually her wrestling with her own "bad thoughts"...' The approach is exploratory, and the argument well developed and controlled.

Question

SEAMUS HEANEY: *Death of a Naturalist*

Explore some of the ways in which Heaney uses imagery to powerful effect in **two** of the poems from *Death of a Naturalist* that you have studied.

Example candidate response – Top Band 2

Q: Explore to some of the ways which Heaney uses imagery to powerful effect in two of the poems from *Death of a Naturalist* that you have studied

Seamus Heaney in the two poems "Digging", and "Follower" uses imagery to a great extent to show us how he can pursue the ancestral traditions of his father while at the same time diverging himself from this ancestral tradition. Heaney tries to tell us in these two poems that there is a gulf in difference.

In "Digging" Heaney is seated beside his window looking down at his father who dug potatoes. He describes to us that out of him, his father and his grandfather, he is the odd man out: "but I've no spade to follow that like them." Therefore he will continue his ancestral tradition of digging potatoes with a difference, and he shows us this through his vivid imagery. Firstly he describes the imagery of his father going deep into the earth to provide food for the family and then he compares this with his own vocation of digging deeper into his own philosophical mind to reveal hidden meanings. Here Heaney compares his own pen to his father's spade. We are given pictures of his father handling his spade with craftlike perfection: "resting and sitting readily." Since Heaney cannot be as perfect as his father is at digging potatoes, he hopes that he can transfer that craftlike perfection to his poetry: "between my finger and my thumb, a squat pen rests; snug as a gun, I'll dig with it." The phrase "snug as a gun" gives us a mental picture of how Heaney's philosophical ideas shoot out of his mind and how powerful it is. Towards the end of the poem, even though Heaney does not say it, suggests that the pen is mightier than the spade because we see a picture of him on a high plane looking down at his father.

who is working on the "flower bed."

In "Follower" Heaney uses imagery to powerfully convey the message to us that writing poetry can be a kind of labour. Heaney uses imagery in this poem so that he can follow his ancestral traditions with a difference and even be followed. He describes his father as an object of perfection and he hopes that one day he can be as perfect as his father when writing poetry. Heaney in this poem compares his poem to agriculture and ancestral traditions by comparing it with his father who is a ploughman. Heaney compares the end of the poetic line to the end of the plough furrow and how one line goes onto the next: "the steady team turned around and back into the land." Heaney in this poem also uses imagery powerfully to describe himself at a young age and of him at later life: "I was a nuisance, tripping, falling, yapping away", "but today it is my father who drags behind me." This imagery shows us powerfully of how Heaney is trying to find independence in his life but we can see that ancestral traditions and his family who steps him as they are metaphorically dragging in behind him, weighing him down. ✓

In both the "Digging" and "Follower" we can see that Heaney uses imagery to good effect. ~~He does~~ By using vivid images he shows us of his early childhood experiences as a little boy. He also powerfully uses imagery to convey the message that poetry can be a type of labour undertaken by him just as his ancestors have undertaken the labour of digging potatoes and ploughing. Heaney uses these images to tell us that he is pursuing the same career with difference.

The two poems "Digging" and "Follower" written by

Seamus Heaney in *Death of a Naturalist* centres within it powerful imagery used to ~~give~~ deliver messages to us the reader so that we can understand the deeper meanings to his poems and what his thoughts and feelings ~~are~~ ^{were} about his own poetic career compared to ~~what~~ his ~~represented~~ father and ancestors did careers as agriculturalists

Examiner comment – Top Band 2

Whilst this essay begins and ends with general points of comparison, this is not a requirement of poetry essays dealing with two poems. This perceptive and convincing response attends closely and with some sensitivity to the language: e.g. 'he is the odd man out - "but I've no spade to follow men like them"'. There is clear evidence of the candidate exploring the poems' details and effects: e.g. 'picture of his father handling his spade with craftlike perfection - "nicking and slicing neatly"'. In this way, well-selected reference is used to support a clear critical understanding of the poems. Further insight and a more sustained engagement with specific words and effects would be necessary for Band 1.

Question

SONGS OF OURSELVES

Read this poem, and then answer the question that follows it:

Explore the ways in which Arnold vividly conveys his state of mind in this poem. [Poem: 'Dover Beach']

Example candidate response – Band 2

In the poem 'Dover beach' his mind is in turmoil. Although he has just got married, he is apprehensive of what is coming in the future that lies in wait. He is concerned like many people then, what industrialisation and Darwin's evolutionary theory will mean for humanity as a shadow has been cast on previous securities and beliefs.

In the first verse is full of imagery of happiness and ~~very~~ positive images such as 'full and fair' and also 'calm' however from reading the end of the poem this could be a prediction of calm before a storm. We also see images of the 'Cliffs of England', 'glimmering' and 'vast'. It symbolises the safety and security of our home and France is also referenced which is a reference to the old worries of the enemy over the 'straits', yet the cliffs have kept us secure. So from the first verse he appears to be happy perhaps looking forward to the marriage that awaits.

However in the next verse we find again as there is a sharp contrast of many vivid negative images

such as 'grading rock' this is such contrast to
 the images of the first verse. This gives
 the impression of arguments perhaps meaning
 the previous line is a similar metaphor
 for indifference in views or perhaps the
 new knowledge of the world, 'sea' breaking
 the innocence of our home 'moon' blanching land
 blanching created an image of being intimidated.
 The image of the impenetrable cliffs that
 we have relied on so long for our
 safety and security is also changed with
 the description of the 'pebbles' being flung.
 This process is made even more vivid through
 the imagery of the repetitiveness of the
 attacks on the cliffs. For example, 'Begin
 and cease' and also, 'cadence' showing that
 the poet feels that this barrage of new
 ideas through Darwin, is too much and
 is bringing 'sadness'.

However in the third verse I feel that
 the poet is perhaps ~~struggling~~^{struggling}
 with himself. This is made vivid through
 'long ago'. Showing that this has happened
 before. It has also happened many times
 before, 'terrible ebb and flow of human misery'.
 This vividly shows how doubts have been
 cast before on human life yet ~~we~~ we
 make do.

In the fourth stanza the poet conveys his reasons for his gloom and pessimistic state of mind which we have seen as odd, considering he is on his honeymoon! 'Sea of Faith' talks of religion that he had relied on before and how it acted as a support & 'girdle' yet it has been taken away, 'dashed'. Religion has 'retracted' - leaving him to face the questions religion has always answered for him. He feels he is no longer protected. This is reflected in the word 'naked'.

In the final stanza he talks to his new wife and is apprehensive as to how they will fit in in the new world yet they will have each other, 'Ah love let us be true'. Also ~~we~~ he says, 'The new world is 'covarious, so beautiful, so new' perhaps relating to how other people view the new progress of understanding freedom and so on. Let her views it as 'neither joy, nor love' such pessimistic images, perhaps show without religion. The answer is question. The world is a horrible place, reflected in 'dazzling plain' this is odd as how can a plain be dark, yet he conveys to us vividly that it is humans who have cast the shadows on the world. The final line ~~is~~ is

A summary for the whole poem. In that new forces supposedly on the same side will clash the fight is now at home whereas before it was with the French, where the cliffs provided protection now they do not.

He is very apprehensive about where he and his wife will fit in, in the new world which is vividly conveyed to the reader through the imagery of apprehension.

Examiner comment – Band 2

This response offers a convincing personal response to the question, responding with some sensitivity and in some detail to the language used by Arnold. The essay begins with general background information about 'industrialisation' and 'Darwin's evolutionary theories' but sensibly avoids unloading too much extraneous information. Comments about context are best linked to observations about precise features of the text. This response is at its strongest when focusing on specific words and sounds, and their effects. The evaluation lacks the critical rigour that is expected for Band 1, but there is significant evidence of an exploratory approach which probes the detail of the poem: e.g. 'The image of the impenetrable cliffs that we have relied on for so long for our safety and security is also changed with the description of the "pebbles" being flung. This image is made even more vivid through the imagery of the repetitiveness of the attacks on the cliffs.' The response lacks the flair of a Band 1 answer, but nonetheless engages with the question directly, commenting on some of the precise ways in which Arnold vividly conveys his state of mind.

Question

F.SCOTT FITZGERALD: *The Great Gatsby*

Explore how Fitzgerald powerfully conveys the feelings of Tom and Gatsby at this point in the novel.

[Extract: from Chapter 7, from 'Suddenly she threw the cigarette and the burning match on the carpet' to 'Please, Tom! I can't stand this anymore.']

Example candidate response – Band 3

In *The Great Gatsby* by F. Scott Fitzgerald, Fitzgerald uses many techniques to powerfully convey the feelings of Tom and Gatsby. Personification, ^{and} powerful adjectives ^{and adverbs} ~~and~~ are used to show Gatsby and Tom's fierce argument and the confusion felt by both. Structures are varied to show the conversation, and the sentences spoken increase as the situation becomes heated. Symbols are mentioned and help the reader make connections and conclusions about the characters.

Personification is widely used by Fitzgerald to show the heated argument between Gatsby and Tom. "The words seemed to

bite physically into Gatsby." This shows how Gatsby has been confronted by Tom, and is hurt by what Tom has done with Daisy, "things that neither of us can ever forget." He loved Daisy from the moment he met her, many years ago, and it hurts him to think about what Daisy has done by marrying Tom, seemingly for his wealth. "Tom's words suddenly leaned down over Gatsby." This is another example of effective personification by Fitzgerald that shows how Gatsby is being attacked by Tom, and is almost physically being hurt by him. Powerful adjectives ^{and adverbs} also emphasize the heated and hateful conversation between the two. "Even that's a lie," said Tom savagely. This shows how Tom is protective of Daisy as if she is a ~~possession~~ possession of his, that he has gained. Fitzgerald uses this to effectively ^{and} convey the angry and hurt feelings of Tom ^{and} Gatsby at this point.

Varying structures are key in showing the characters' confusion at this point. When Gatsby and Tom are arguing, sentences vary from "She didn't know you were alive. Why - there's things between Daisy and me you'll never know, things that neither of us can forget" and abrupt sentences like "nonsense" and "Daisy's leaving you." This shows the hate Tom and Gatsby have for each other, but also the confusion they are feeling, ~~and~~ as they both confront ^{and demand} the truth ~~from~~ from Daisy. The

sentence lengths ~~lengthen~~ become longer towards the end of the scene, as Gatsby and Tom try to explain themselves, "You left him in the lurch, didn't you? You let him go to jail for a month over in New Jersey. God! ..."

This shows Tom's desperate attempt to show Daisy that Gatsby is a criminal, and hopefully draw her away from her previous statements that she ~~never~~ loved both men. Fitzgerald ~~eff~~ powerfully conveys these feelings through the sentences and structures the characters use.

Symbols in this scene also ~~per~~ convey the feelings of Tom and Gatsby. The cigarette is a symbol of Daisy's ~~attempts~~ to disregard for the burning flame on the carpet as she is so full of anger at what the two men have said, "suddenly she threw the cigarette and burning match on the carpet." She is caught up between the two men arguing over her, and just wants some way of stopping them. His Garden is also a symbol for Gatsby's distraught and confused state, as it is described by Nick as a the "babbling splendor of his garden." This shows Gatsby's astonishment and confusion at Tom's sudden outburst, and how his material possessions almost entirely represent him. He has ^{almost} become a material possession himself.

In *The Great Gatsby*, Fitzgerald uses many techniques to powerfully convey the feelings of Tom and Gatsby...

Personification and powerful adjectives
 are used to display each others feelings.
 Sentence structures are ~~used~~^{varied} to add
 confusion to the scene. Symbols are key
 in representing the state of the characters
 after they have confronted each other.
 Fitzgerald effectively uses these techniques
 to convey the feelings of Tom and Gatsby
 as they are arguing ~~at~~ over Daisy, the
 woman they both love.

Examiner comment – Band 3

Neither the opening nor the closing paragraphs of this response contributes meaningfully to the argument. Each of these paragraphs mentions in general terms 'personification and powerful adjectives and adverbs' and also symbols. The essay proper begins with the second paragraph and ends with the penultimate paragraph, and there is evidence of all Band 4 qualities being addressed. In fact, the clear understanding of the text and the clear focus on the extract helps to lift the response to the bottom of Band 3. References are sometimes used carefully in a developed response: e.g. " 'Even that's a lie,' said Tom savagely." This shows how Tom is protective of Daisy, as if she is a possession of his, that he has gained. Fitzgerald uses this to effectively convey the angry [sic] and hurt.' By contrast, the point about 'varying structures' is not as effectively explained or developed, and so the essay is a little uneven.

Question

SONGS OF OURSELVES

Explore the ways in which Arnold vividly conveys his state of mind in this poem. [Poem: 'Dover Beach']

Example candidate response – Band 3

'Dover Beach' is a poem written by Matthew Arnold where he conveys his state of mind through various, indirect images where the reader is then forced to consider these views and understand where they are coming from. The title suggests that Arnold will be describing this beach in England, but as the reader reads on we realize that it is much deeper than that and that we must have an open mind in reading his poem, or rather, in reading his thoughts.

The first stanza sets the mood. It informs the reading that it is quiet, 'calm'. It gives us the setting of the 'cliffs of England'. Here, the reader feels is the beginning of how Arnold is feeling, how he was at first state of mind; he says 'sweet is the night-air!' which shows positive enthusiasm and also suggests that at first, everything is good, it is steady. However we are not quite sure as to what he is talking about. As we read on to the second stanza, we notice that uncertainty and ~~eyes~~ doubt begin to lurk into his mind. He starts by saying 'Only,' and continues this later on by saying 'Listen! you hear the grating roar' where this shows the beginning of something happening, something, though silent, that is changing you're thoughts, making you doubtful. This can be undesirable as he says 'grating roar' and continues by saying 'return, up the high strand' and 'begin and cease' indicating that this doubt is there and whatever causes it ~~is~~ does not go away, but keeps coming. Arnold then says that it brings 'the eternal note of sadness'. This

then suggests that he has given into this doubt, making him sad, perhaps guilty.

The third and fourth stanzas then clear things up and the reader becomes aware of what Arnold is talking about. He says 'we find also in the sound a thought', suggesting to the reader that maybe new thoughts and ideas are being introduced, eroding what he once believed in. This is confirmed in the fourth stanza: 'The Sea of Faith was once...' where the reader is aware of the fact that Arnold is talking about Faith, religion that are being ~~er~~ corroded by new ideas. He says ~~it~~ it was 'once... like folds of bright girdle furled' which shows he is saying that faith was once so strong, unquestionable but now, he hears 'its melancholy, long, withdrawing roar, retreating'. This suggests that Arnold is sad at his faith withdrawing, retreating as he is filled up with doubt, ~~o~~ with new ideas. This might mean that his 'sadness is coming out of guilt.

The fifth and final stanza shows Arnold's final state of mind. Here he says that the world which once seemed so hopeful, so rich and beautiful is actually not as it 'hath really neither joy, nor peace nor light, nor certitude'. This shows us that Arnold might have given up, that he thinks that he cannot be certain of anything as he was once certain about his faith. Here we feel Arnold is at loss of hope where he says 'swept with confused alarms of struggle'. ~~He~~ He shows that confusion and uncertainty have taken over and the reader senses a sort of loss in Arnold's tone, a sort of pain.

~~In the end~~ Overall, we see that Arnold's 'Dover Beach' attacks the issues that have lead to a loss

of faith, and the reader feels Arnold himself is at loss, as he conveys his feelings through a series of different images.

Examiner comment – Band 3

Like the previous Band 3 response, this one takes a little time to get going. The second paragraph considers the opening stanza of Arnold's poem and engages with the question and its focus on Arnold's state of mind: 'he says "sweet is the night air!" which shows positive enthusiasm and also suggests that at first, everything is good'. The response shows a clear understanding though, at times, the comment is generalised and descriptive rather than rigorously analytical: e.g. ' "Listen! You hear the grating roar!" ...shows the beginning of something happening, something, though silent, that is changing you're [sic] thoughts, making you doubtful.' Relevant references are used to support the argument almost throughout what is for the most part a well-developed answer. A sharper and more sustained analysis of words and their precise effects would be required for a higher mark in the Band.

Question

ARTHUR MILLER: *Death of a Salesman*

How do you think Miller makes this moment in the play so distressing? [Extract: from Act 2, from 'Howard: 'Cause you gotta admit, business is business' to 'Howard: You'll have to excuse me, Willy, I've got to see some people.']

Example candidate response – Top Band 4

In the play "Death of a Salesman" by Arthur Miller, the author creates a distressing moment when Willy talks to Howard about his job and that he wants to work at a desk instead of the road. This scene is particularly distressing because Willy tells Howard the reasons he became a salesman and talks about his father and the possibility of going to Alaska instead of being a salesman. Willy also talks about Dave Singleman and how he wanted to become like him.

The scene is distressing because Willy is going on and on about his story and his hopes and Howard can only say "[boredly interested]: Don't say". This means that Willy is getting his hopes up trying to remember an idealistic past when Howard is thinking about something else. This makes the reader feel sorry for Willy because he thinks that everything is going great and that he will get a job with a desk, when he actually is annoying Howard and losing his actual job. We can see that Howard does not pay attention and does not care because he does not even look at him "[He stands up (Willy). Howard has not looked at him]". This suggests that he is not listening to Willy and does not care ^{about} what he has to say. Howard also finds him useless because he refers to Willy as a stone. "I can't take blood from a stone" meaning that he is not interested and can't do anything for him. Howard's lack of interest makes this scene very distressing.

Another reason why this scene is distressing is because Willy talks about how he wanted to be successful and wanted to be like "Dave Singleman", when not even "Dave Singleman" was successful. He was still working at the age of eighty-four, he was not retired, ~~he~~ had no money, which suggests he had no money and Willy probably exaggerated the amount of people that ~~went~~ went to his funeral. This scene is distressing because not only is Willy's life sad and depressing, but his hopes and dreams are not even good, he ~~wants~~ wants to be eighty-four and still be working as a salesman, "picking up the phone" and travelling into "twenty or thirty different cities". The depressing dreams make the scene distressing.

In conclusion, the scene is distressing, not only because Willy is telling his sad life to Howard, but Howard does not even bother to pay attention, making the scene even more distressing.

Examiner comment – Top Band 4

This is a reasonably developed response to the question showing a general awareness of the extract's context within the wider play. The first paragraph offers an effective overview of the content of extract and the remaining two paragraphs engage with some of the detail in the extract, linking it to how Miller makes the moment so distressing. There is an understanding of the moment and its deeper implications: 'This makes the reader feel sorry for Willy because he thinks everything is going great and that he will get a job with a desk, when he actually is annoying Howard and losing his actual job.' A more successful response to a passage-based question would probe more searchingly much more detail from the extract and would focus on the dramatist's methods (in response to the question 'How do you think Miller makes...?').

Question

ANITA DESAI: *Games at Twilight and Other Stories*

Explore the ways in which Desai in this passage memorably portrays Suno's state of mind and the expectations his family have of him. [Extract: opening of 'Studies in the Park', from '– Turn it off, turn it off!' to 'He skated off towards his meal, I turned and slouched back to my room.']

Example candidate response – Top Band 4

Desai shows that Suno clearly can't study in any environment, other than a dead silent one. Suno gets irritated by any sounds, even by the faintest of sounds. He can hear the TV in 10 different languages and his mom constantly frying in the kitchen. He can even hear his mom slicing food.

Suno's parents expect him to study every moment he gets, and say he won't get into a good job without amazing results. It seems like the parents (according to Suno) aren't respecting his right to some silence, and doesn't understand how his parents could expect so much of him, but don't put in any effort to be quiet.

The way ~~Suno~~ Suno thinks his mom is frying sales ^{of} shoes is quite ironic, as he thinks she has run out of things to fry, as he can hear her fry all day long.

Suno tends to over-exaggerate. He says it sounds like 100 thieves have come charging up the stairs and can hear clashing of tins, and suspects it to be the tin and bottle man or Help - The -

Blind man. This is a funny way Suno & describes the noise he is hearing.

Even his mother's voice irritates him and drops the milk, which clashes to the floor and adds to Suno's terrible mood. The way Suno's parents are convinced he will not do well if he fails to drink the milk, meanwhile the only thing he needs is quiet.

It seems Suno is very sensitive to sound and battles to focus even when not much noise is being made. He can hear the bucket being filled, and says it's like a bottomless bucket. It has no end. It seems he can't concentrate unless everyone is dead still or not in the house. He could even hear his father's white shirt crackling and it ~~se~~ sounded like the roof was falling.

To conclude, Suno clearly needs an environment where no noise is made. He clearly can't or battles to focus, and sounds made is like a loud shriek to Suno. He is the type of person who would get irritated by the faintest of sounds, like the pitter-patter of raindrops or a tiny cricket.

Examiner comment – Top Band 4

This candidate provides a reasonably developed response to the question, showing an understanding of the text and some of its deeper implications. The response is somewhat uneven in its focus, with more attention paid to Suno's state of mind than his family's expectations of him. In spite of an absence of direct quotation, references are made to the passage and to some of the effects: e.g. 'Suno tends to over-exaggerate. He says it sounds like 100 thieves have come charging up the stairs...'. A more confident response to this passage-based question would use many (concise) direct quotations from the passage as part of a sustained exploration of Desai's rich use of words and sounds. Such an approach would enable the candidate to meet more fully the demands of the question: 'Explore the ways in which Desai... memorably portrays...'.

Question

SHAKESPEARE: *Much Ado about Nothing*

How does Shakespeare make this moment so amusing and so deeply serious at the same time? [Extract: Act 3 Scene 5, from 'Leonato: What would you with me, honest neighbour?' to 'Dogberry: We will spare for no wit, I warrant you; here's that shall drive some of them to a non-come; only get the learned writer to set down our excommunication and meet me at the gaol.']

Example candidate response – Band 4

In the passage, when Shakespeare uses malapropisms this is used when Dogberry has something to say that he has something that concerns Leonato instead of concerns something that concerns Leonato. This makes it amusing because the audience would wonder why Dogberry is disturbing Leonato for something which does not concern him.

Leonato's Leonato is busy and wants Dogberry to be quick. This is evident when he says 'Beg, I pray you'. This gives the audience a feeling of seriousness because we know that Leonato wants to ~~be very~~ the wedding is concentrating on the wedding and is begging in a sense for Dogberry to be quick!

Shakespeare makes it serious when he ~~make~~ gives Dogberry attempts to be formal which is rather unusual for him and Dogberry is humorous while trying to. This is so when he ~~see~~ uses malapropisms while trying to be normal when he says that 'our watch sir have indeed apprehended two suspicious persons instead of ~~two susp~~ apprehended two suspicious persons. This makes the audience wonder why he ~~should~~ could not be more understandable at a time where seriousness is required since it was the only way to stop the wedding before here got hurt.

A way in this passage is serious is when we realise that Leonato is very busy, this is so when he tells Dogberry and Verges that he 'must leave' them and that he is 'in great haste'. This makes us wonder why Leonato could not have listened to them as they were to consider some very important information.

Another reason as to why this passage is amusing is because of the way that it takes so long for Dogberry and Verges to tell him what is happening. This is evident when ~~he~~^{they} goes on to talk about random issues which have no importance to the matter at hand whatsoever such as talking about Verges' horse. This is amusing as the audience are being humored by the issue at hand.

Finally, this is deeply serious as it seems that the director/writer Dogberry and Verges are undeterred by the fact that Leonato did not listen to them (though they failed to understand them) and that they would press on to solve the case. This is so when Dogberry tells Verges to find searchers to interview the man. This gives the audience a sense of hope into solving the mystery.

Examiner comment – Band 4

This offers a reasonably developed response to the question, addressing the key words 'amusing' and 'serious'. There is an understanding of the scene and an awareness of the context: 'This gives the audience a feeling of seriousness because we know Leonato is concentrating on the wedding and is begging in a sense for Dogberry to be quick.' There is some response, albeit at a general and descriptive level, to the language and in particular the malapropisms Shakespeare gives Dogberry. There is an explanation of the malapropism in paragraph three rather than a thoroughgoing close analysis. For a higher mark, there needs to be a sharper focus on the detail of the language and its dramatic impact. This is not a sufficiently 'well-developed and detailed' response that would be required for Band 3.

Question

ARTHUR MILLER: *The Crucible*

How do you think Miller manages to make Danforth such a cold and terrifying character? Support your ideas with details from Miller's writing.

Example candidate response – Band 4

Section A. II

Arthur Miller is able to show the character of Deputy-Governor Danforth cold and terrifying through the way he speaks, his choice of words and his actions in the play "The Crucible".

Danforth is a character that talks to each person directly. He is not afraid to ~~confront~~ confront each individual in the play and this makes him terrifying. He looks "directly at Giles" when asking who he is, grabbing his full attention. This makes him a terrifying character as it shows him as a person who is not intimidated by anyone. When Hale interrupts him while he talks to Mary Warren, Danforth "raises a hand towards Hale". This not only shows his intimidating approach towards other people but further shows that he is able to make even the most confident character feel belittled by him.

The tone in which Danforth speaks is able to show his terrifying nature. He speaks with an "impeccable hardness in his voice". This shows him as a character that has a booming voice which causes everyone to listen. This tone further portrays him as an authoritative person who does not merely grab attention by what he says but also so in the way he sounds when he says it. Danforth's voice also sends chills to the people he talks to. When ~~the~~ Parris disrupts Danforth he speaks "sharply" to him. In this way, Miller brings him (Danforth) out as someone whose voice is able to keep everyone in order and therefore commanding which manages to terrify those near him.

The way in which Danforth reacts to different situations in the play ~~makes~~ ~~him~~ portrays him as a cold character. When Proctor tries to justify himself, Danforth cuts him off which shows to the reader how cold he is. This further shows that ~~he~~ his actions towards other people have got no emotion attached to them and his only will is to see things done. Furthermore, Danforth's coldness is captured, by Miller, in his reaction to the list of names given to him by Francis. He glances at the list, showing a non-committed attitude towards this new piece of evidence. He further decides that these people should be questioned and, although Francis is against this, Danforth does not care but insists that, if the people are not questioned then the evidence is irrelevant. This shows how cold he is as he ignores the people's wishes and the implications of his refusal to use the evidence but goes only according to what he thinks and says.

~~That~~ Danforth's choice of words further manages to show him as a cold man. He does not seem to care what his words mean to other people but cares more about getting them out. His words further belittle their recipients and, in that way, show him as a cold character. When the town people in the court rise in excitement, Danforth says "you will keep your seat!" The tone of his voice and how he says his words come out so terrifying and cold as he does not seem to care how the town folk feel about what has been said. This is further shown when he comments and ~~is~~ saying, "Plough on Sunday!" concerning Mr Proctor. The evident reproach in his words and inability to hide his emotions it shows that Danforth is a cold

individual.

In his play, "The Crucible", Arthur Miller is able to vividly capture the character of Danforth, showing him as a terrifying and cold character.

Examiner comment – Band 4

The response is uneven. It begins fairly strongly, making the point that Danforth is intimidating and fearless: 'He looks "directly at Giles" when asking who he is, grabbing his full attention. This makes him a terrifying character...' The candidate then goes on to demonstrate Danforth's coldness evident in the lack of emotion in his responses. Although there is some apt support, it is drawn from only one area of the play. It concentrates on Danforth as a personality but does not address key areas such as his power as a judge, his sense of his own authority or his inability to admit his mistakes. This is a 'reasonably developed' response - as far as it goes. There is no requirement for a candidate (in 45 minutes) to be exhaustive, but for a general essay of this kind it would be advisable to draw on more than one area of the play. This does not meet the Band 3 descriptor: 'well-developed and detailed personal response'.

Question

SONGS OF OURSELVES

How does the poet powerfully convey the sorrow of human life in **either** 'Dover Beach' (by Matthew Arnold) **or** 'Sonnet 29' (by Edna St Vincent Millay). Support your ideas with details of the poem you choose.

Example candidate response – Band 5

How does the poet powerfully convey the sorrow of human life in either 'Dover Beach' (by Matthew Arnold) or 'Sonnet 29' (by Edna St Vincent Millay)? Support your ideas with details of the poem.

In 'Dover Beach', the poet powerfully conveys the sorrow of human life by using nature connotations. "on the French coast the light gleams and is gone" this quote suggests that the light of faith in God was once strong but now flickers. "the cliffs of England stand, glimmering and vast" these cliffs are made of limestone that can easily erode. The fact that it easily erodes further proves that the light of faith in God is getting ~~dimmer~~ weaker and weaker.

"listen!" the poet ~~use~~ uses an exclamation mark to bring readers' attention, he wants the readers to pay attention to what he is going to say. "Of pebbles which the waves draw back, and

fling" this quote shows the conflict between sea and land which represents the conflict between religion and the challenges against them.

"The Sea of Faith earth's shore"

The poet suggest that the Sea of Faith was once strong and comforting, it wrapped itself around the islands of the earth. "But now I only hear withdrawing roar" the Sea of Faith is now the sea of doubt as science challenges the idea of religion and human misery makes people feel abandoned and lonely.

At the last stanza of the poem, "Oh, love let us be true which seems" the poet wants his wife to be true to him as the world is full of misery, lies and deceptions.

Examiner comment – Band 5

There is some understanding of some key ideas: e.g. '...represents the conflict between religion and the challenges against them', and 'the Sea of Faith was once strong and comforting'. The candidate begins to develop a response to some of the detail of the poem: 'this quote suggests that the light of faith in God was once strong but now flickers'. There are not, however, enough comments of this calibre to reach Band 4 ('reasonably developed'). This is a 'begins to develop' response.

Question

JANE AUSTEN: *Pride and Prejudice*

Explore the amusing picture which Austen creates here of the relationship and personalities of Mr and Mrs Bennet. [Extract: Chapter 20, from 'She would not give him time to reply, but hurrying instantly to her husband, called out as she entered the library' to 'Though her manner varied however, her determination never did.']

Example candidate response – Band 6

Austen creates a very dramatic and a funny comic picture. Mrs Bennet, who is a very talkative, selfish, hopeless and a very stupid lady. She wants her daughter, Miss Elizabeth, to get married to Mr Collins. And surprisingly, she wants her to get married as soon as possible. Since she is a very talkative person, she keeps rambling and never gives the second person a chance to talk when she talks. She runs to the library to get hold of her husband Mr Bennet. Mr Bennet is the opposite to her wife. He is a very intelligent and a respected person. He does not like her wife because of her habits. In this scene, she enters, rashly and tells him that he is needed as things are not working out. She tells him that Elizabeth does not want to get married to Mr Collins, well, nevertheless she thinks that her husband is going to be on her side. Mr Bennet was not concerned on what she said and he continued to do what he was doing. But he replied to her and said that he does not have the pleasure of understanding. This clearly shows how much he does not like her and doesn't care about what she said. She tells him to talk to the daughter herself and she forces him to tell her that he insists that she should get married to him. However, he calls her downstairs and Lizzy summons to the library. Mr Bennet re-assures about the proposal and Elizabeth replies yes. She also tells him that she has refused to get married to Collins. This shows the picture till now that the daughter and father are not bothered about the proposal while Mrs Bennet does not mind Lizzy getting married to Mr Collins at that time only. Mrs Bennet becomes cruel to her daughter and tells her that she will never see her again and rather the father as she would be a stranger to them. This is a kind of 'blackmailing' as she also tells her that if you don't marry Mr Collins, she would never see her again. Mrs Bennet is trying to persuade her to get married. Thus we can see one of her personalities of being very stupid as she ~~wants~~ is forcing the daughter to get married.

Elizabeth just gave her a smile and went away. Mrs Bennet got disappointed as her husband was not on her side or rather didn't do what she told him to. However, she asked him that why did he do that and he promised to make her to get married to Mr Collins.

The reply was very strong commented as he said, 'I have two small favours to request - First, that you will allow me the free use of my understanding in the present occasion; and secondly, of my rooms I shall be glad to have the library to myself as soon as may be.'

These strong comments shocked Mrs Bennet and she got very disappointed in her husband and went away. This however shows the character of Mr Bennet.

Mrs Bennet never gave up but still kept persuading Elizabeth and threatened her which shows that she is a very cunning person.

This was however the amusing picture which Austen created.

Examiner comment – Band 6

The candidate shows a general knowledge and understanding of the characters of Mrs Bennet ('a very talkative, selfish, hopeless and very stupid lady') and Mr Bennet ('the opposite of his wife...a very intelligent and respected person'). However, these comments do not go beyond assertion and parts of them are debatable. The reference to Mr Bennet's lack of concern about his wife's anxiety for Elizabeth is oversimplified: 'This clearly shows how much he doesn't like her...' The answer then slips into narrative and paraphrase. There is very little engagement with the key words of the question: 'amusing', 'which Austen creates'. There are some relevant (though under-developed) comments, showing an understanding of surface meaning.

Question

SHAKESPEARE: *Much Ado about Nothing*

How does Shakespeare make the relationship between Beatrice and Hero so memorable a part of the play? Support your answer with details from the play.

Example candidate response – Band 6

Section A - Drama.

William Shakespeare

- *Much Ado About Nothing*.

All throughout the book Shakespeare has built a very strong relationship between Beatrice and Hero.

Through the course of the book Hero and Beatrice have always taken up for one and other. They understood each other very well and they never argued. If anyone one did wrong to either of them they taught them a lesson. In spite of both being different, and having very different personalities they got along really well. As Hero was on the quite side, being polite and nice to others, ^{she believed in love.} Beatrice was cruel and never believed in love. She was very talkative and often argued with people around her.

They were so ~~roughly~~ attached to ^{one and other} each other that at any time they would readily want to do things

for each other this making their relationship a memorable one. At the end of the book on Hero's wedding day when she pretended to be dead and Claudio was the reason of her death. Beatrice told Benedick that if he actually loved Beatrice he would have to kill his dear friend Claudio ^{if} to prove his love for her. Beatrice telling her to be husband to kill his dear friend only because he was the cause of Hero's death also tells us how close she and Hero actually were. And till what extent they could do for each other and how strong their relationship really was ^{and how they felt for each other.}

Caring so much for someone you got no blood relation with and for making you to be husband ^a murderer. Tells us how much they loved and supported each other. Such things make their relationship a memorable one ^{all through} in the ^{of} the play.

Examiner comment – Band 6

The response provides some relevant, though generalised, comments about the relationship between Beatrice and Hero: 'They understood each other very well and they never argued.' There is, however, very little specific reference to the text to support the general points made. It is difficult, therefore, for the candidate to address the ways in which Shakespeare makes this relationship 'so memorable'. There is evidence of an understanding of surface meaning rather than a developing response to the question. Tellingly, the play is referred to as a 'book' and, as a consequence perhaps, there is no consideration of this relationship's contribution to the play's dramatic impact or effectiveness.

Question

SONGS OF OURSELVES

In **either** *So, We'll Go No More A-Roving* (by Lord Byron) **or** *The Voice* (by Thomas Hardy) explore the ways in which the poet vividly conveys how short-lived love is.

Example candidate response – Band 6

In the poem "So, We'll Go No More A-Roving" by Lord Byron, the poet tried to vividly tell us how short-lived love is. This is done by using language to make the reader understand his concept.

In the first stanza the poet simply tells us that he won't go out loving anymore even if his heart still is wanting to. "So, we'll go no more a-roving... Though the heart be still as loving." This is done without the use of difficult language and without metaphores or similies. In the second stanza the poet uses examples such as "For the sword outwears its sheath, And the soul wears out the breast,..." to tell the reader

that he is tired from all the loving. He also uses "And the heart must pause to breath, And love itself have rest." to tell us that he wants to rest from all the loving. In this stanza the poet uses this examples to send his message to the readers.

In the final stanza he says that although the night was made for loving and that the night ends too quickly, he will no longer go out and love during the night. "Though the night was made for loving, And the day returns to soon, Yet we'll go no more a-roving By the light of the moon." Once again Lord Byron uses simple language to explain this stanza.

In the end, he uses simple language and a few examples to tell the readers that love is short-lived and that he has had enough of all the loving.

Examiner comment – Band 6

The response provides very little exploration of the ways in which Byron ‘vividly conveys’ how short-lived love is. The introduction offers only a very general comment about ‘using language to make the reader understand his concept’. The poem’s surface meaning is grasped: ‘he is tired from all the loving’ and ‘he wants to rest from all the loving’. But comments on language are no more than straightforward: ‘Byron uses simple language to explain his stanza’. There is no meaningful and probing analysis and understanding of surface meanings.

many, victims to my subtle dagger. First was Clarence, simple plain Clarence, my ~~the~~ naive brother, then ~~then~~ I used Anne, whose husband I murdered. Ha! What of that? Then it was Rivers, Vaughn, and Grey, those scheming Woodvilles. Then Hastings, ~~then~~ ~~children~~, was dealt with, Clarence's children were put to other uses, and now, I am here. This has been the hardest task so far, convincing the people of my, shall I say, ~~my~~ appeal. Who needs birth and right of passage if you have the will of the mob?

They were tough to convince, but my superb acting and the rhetoric of Buckingham soon saw to that. He has been a good use, ~~has~~ Buckingham, but he may become dangerous. I shall have him seen too. Anyway, ~~as~~ I put on a shawl, prayer book in hand, priest at my side, and pious look on my face, enough to sway those simple-minded fellows. Buckingham twisted it well, entreating that I save the throne and my family from those who wish to corrupt it. How ironic! ~~Whether or not they~~ ~~believed~~ whether or not they believed what they heard about ~~the~~ ~~of~~ ~~Edward~~, Edward and his issue, they asked me, begged me to take the throne, and that is all that matters. England will be mine, and only mine, no man ~~shall~~ ~~get~~ or woman shall get in my way!!! ~~But~~ ~~to~~

But what of God, that high All-seeer, shall he be the one to end my reign of terror? Do I fear a judgement for my actions, a consequence for what I have done? I see no judge, no thunderbolt come to strike me. And besides, I am in so far in blood

that sin will pluck on sin. There is no turning back now. A

And so, with the ~~now~~ mayor and his nob dealt with, believing I am a moral and godly fellow, there is ^{but} one task left to be done. Before I can sit safely and comfortably on the throne, these vile little youngsters of Edward's must be removed. Right now, they are the rightful heirs, and although I will be king, I will feel better if they ~~had~~ ~~no~~ ~~heads~~ larger had their heads. I shall get Buckingham to see to that. ~~to~~ ~~to~~

When I am king, it will not matter what people see me as, for I shall rule with an iron fist, and stamp out any rebellion. I am a villain, I will admit that, for I myself find in myself no pity to myself. There is no changing what I was born to be. Therefore, with the crown seen to be on my head, nothing shall stand in my way, England shall be mine, and no one else's!!!

Examiner comment – Top Band 1

From the start, the response captures the characteristically gloating and mocking tones of Richard: e.g. 'What could Richard do, the third son who has always been so kind and faithful, to be a threat?' This is immediately followed by the theatricality of Richard's self-regard in 'And therein my genius lies'. The response is rooted fully in the details of the play, helping the candidate to convey successfully the moment prescribed in the question (the night before your coronation'). A thorough knowledge is thus shown of the wider context of the play. The language used to communicate Richard's voice is very assured, showing considerable insight into his character and a sustained engagement with the task: 'I am a villain, I will admit that, for I myself find in myself no pity to myself. There is no changing what I was born to be.' This is a response showing insight, sensitivity, individuality and flair.

Question

LORRAINE HANSBERRY: *A Raisin in the Sun*

You are Ruth. You are about to depart for the new family home in Clybourne Park.

Write your thoughts.

Example candidate response – Top Band 1

Me and Walter have had our ups and downs in the past from him us dancing to the radio smooth music on records and to him screaming at me that I ~~am~~ kill his ~~the~~ so called dreams. But now, as I hold the last box of our things to move out to our brand new home in Clybourne park, I couldn't have more respect for him. A home is what I've always wanted; a little place to call my own to clean and to take care of. I condemn him for his ~~care~~ carelessness and naivete for trusting that ^{good for nothing} ~~man~~ Willy Harris, but now as I watch him ~~smile~~ finally smile and joke with Travis I see a man in my presence. A man I can finally rely on. VG

When Lena first told me about the house in Clybourne Park, my heart skipped a beat. I'm no young girl, with dreams filled up inside my head, I know what ^{the} consequences might be if a black family moves into a white neighborhood. Mrs Johnson didn't help much either, yabbing on about the so-called "headlines" that might follow. ~~Such a brave action.~~ But I knew, even though my mind told me otherwise, that we youngers needed to move. And it don't matter whether this be Clybourne Park or any other park in Chicago. We need change and we need hope, just like any other white family does. That Mr. Lindner fellow, oh the name of that man. I know Walter Lee, I know his materialistic nature, I know him! That monetary offer was like dangling a carrot in front of a donkey. ~~for Walter.~~ He felt guilty, I know that, and he wanted to prove himself ~~he gave up~~ But he gave up his dream, his ~~favorite~~ dream Cadillac, his office downtown, to make us happy.

I remember ~~that day~~ the day Walter told me about his liquor store plans like it was yesterday. The gleam in his eyes as he rambled about his plans, his hands shaking with anticipation. Now, I know that I might have been a bit harsh on dear old Walter Lee, telling him to eat his eggs when he was feverish with excitement. But I'm a practical woman, I know when ~~someones~~ someone's got a plan or when they got their head in the clouds. It was Lena's money, and he had absolutely no right to take it from her. She's a tender soul, she lives for her children, but I had to stand up for what I thought was right. Of course, when I heard of Willy Harris running away with our money and ^{that} that stupid Bobo standing there like a fool telling Walter about it, that really got to me. The look on Walter's face... I'll never forget it, no sir. That was a ~~man~~ shattered man that stood there on his knees before us.

Now that I think about it, Lena's been through some tough times too. She is a woman I respect more than any other. I envy her devotion and faith, I envy her calm, collected power. That woman ~~has to~~ lived through the death of her beloved husband and still she slaps Beneatha like a small child! Now that girl, she's a piece of work. She got hopes, she got dreams, she got brains. I'm so happy that she's finally found someone like Asagai to help and to guide her. And, to be honest, in the back of my mind I praise the Lord that she didn't end up with George Murchinson, rich he may be.

I know moving to Clybourne Park may mean unfriendly neighbors, but we deserve this. Every last one of us. I don't give a damn whether they think we're filthy making their neighborhood filthy; the color of our skin shouldn't be the judge of our character. Every single ~~one~~^{member} of the Younger family deserves a new home; even Travis, ^{especially} who hasn't known a proper bed in his young life. Now, as I finally leave the room that we have lived and aged and grown in, I notice Lena's little old plant there on the window sill. That plant's going to grow like it's never grown before, the greenest, biggest, healthiest little plant in all of Chicago. Because it got sun, and we got hope.

Examiner comment – Top Band 1

This shows a sustained engagement with the task and considerable insight into the character. The voice is entirely convincing for Ruth at this key moment in the play. The writing captures what are very likely to be Ruth's thoughts as she reflects on the past and future. Detail from the text helps to anchor the response: e.g. 'I'm no young girl, with dreams filled up inside my head. I know what the consequences might be if a black family moves into a white neighborhood. Mrs Johnson didn't help much, yabbing on about the so-called "headlines" that might follow.' Characters and key moments in the play are reviewed convincingly from Ruth's viewpoint at the particular moment prescribed in the question. The response shows great control of tone, and in its conclusion makes a dramatically effective use of one of the play's motifs: 'Now, as I finally leave the room that we have lived and aged and grown in, I notice Lena's little old plant there on the window sill. That plant's going to grow like it's never grown before, the greenest, biggest, healthiest little plant in all Chicago. Because it got sun, and we got hope'.

Question

WILLIAM GOLDING: *Lord of the Flies*

You are Ralph on the morning after Simon's death. You have lied to Samneric about leaving the feast early.

Write your thoughts.

Example candidate response – Band 1

I stare out at the sea, and it glares back at me, like a beast, threatening to come on shore and tear you apart, ~~like~~ like if I had, last night, in that storm, and torn up Simon, and washed him away.

~~But~~ But no, it wasn't the ~~storm~~ ^{beast} or ~~water~~, or the storm that had killed Simon, it was us... Great open

~~Don't know~~ Don't know how things could have gotten to this stage. Still remember when we got to this island, ~~but~~ don't know how long ago that was though, a few weeks? A few months? Or even years? ~~My life before~~ Maybe I should've listened to Piggy and made a sundial, keep track of stuff. But my past life seems so far away, I can't even barely remember my house, where I lived, ~~the garden~~ the field, with my pony... they are just scattered memories now. How am I to get back with only these memories? Oh well, it's not like we'll ~~be~~ be likely to get off this island.

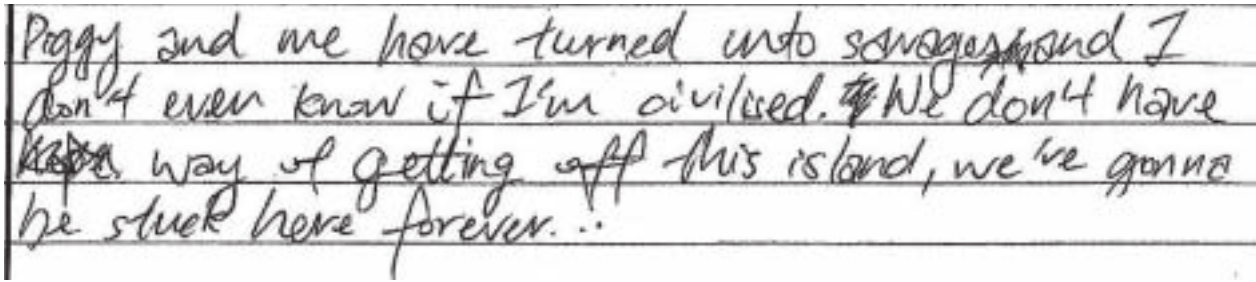
At first I thought we'd only be stuck here a while, that's not a place in the world my dad doesn't go, and he'd look for ~~us~~ us, and find us, and then we'd be able to go home. And I thought it was a good island, lots of trees, lots of fruit, enough for us to live here for a long time. ~~I was~~ I was chief, and I thought everything would work out fine, like the story in *Coral Island*, But then all the talk about the beast started. I didn't believe it at first, but ~~now~~ now I don't know, it does seem very real, but then last night, we were supposed to kill the beast, but it turned

out to be ... Simon.

I ~~do~~ dunno what got into me, I really don't. I think it was that chant, that ever-repeating chant 'Kill the beast, ~~kill~~ spill his blood, cut his throat, kill the beast, spill his blood, cut his throat, kill the beast...' It was like a spell, dancing around the fire, feeling the blood drum against your ears, feel that urge, to hurt, to kill. And the beast came, and we all went for it, it was so confusing, and I don't know what happened, just a muddle of firelight and arms and legs and spears and blood. But at the end of it, I saw the beast. It was so small for a beast, I don't know how we could have mistaken it. And then I saw it being washed away, by those huge ~~big~~ waves slapping at the shore, ~~even~~ even now, still slapping, and leaving nothing behind.

It was murder, I know it was murder, no matter what I say, no matter how I think of it, it was murder, and I was part of it. What has happened to this place? I had tried to keep order, tried to make ~~things better~~ us be able to live here, and tried to get ~~us~~ rescued. But Jack has gone and let the fire out, and got everyone to go hunt pigs and live like savages. The meat was great, I know ~~that~~ but getting rescued is so much more important, why don't they understand?

~~But~~ Looking now, at where the ship has passed before, I know we ~~are~~ don't have a hope. ~~There~~ The beast's on the mountain, we can't light a fire for help, and all the others except for Samneric, and



Peggy and me have turned into savages and I don't even know if I'm civilised. We don't have ~~the~~ way of getting off this island, we've gonna be stuck here forever. . .

Examiner comment – Band 1

In seeking to capture the particular moment given in the question, the candidate makes skilful use of material from different parts of the novel: the references to home, the ship passing them by and the allusion to Coral Island. The fifth paragraph captures the horror of the previous night's events and the incredulity in Ralph's voice: 'And then I saw it being washed away by those huge waves slapping at the shore, even now, still slapping, and leaving nothing behind.' There is evidence of a sustained insight into the character and an implicit appreciation of the text's key themes. The voice is overwhelmingly authentic for the character and moment in spite of a couple of faltering notes: 'could have gotten', 'I dunno what got into me'. But these do not seriously detract from the overall qualities of this response.

Question

MILLER: *Death of a Salesman*

You are Linda at the beginning of the play. You are lying in bed and you hear Willy's car outside.

Write your thoughts.

Example candidate response – Band 4

Arthur Miller: *Death of a Salesman* Question 13 ~~empathic~~ empathic
 Oh Willy dear, such relief that sound of exhaust gives me, to know that you're safe. I was beginning to have second thoughts of your return. Since the incident I am constantly worried for you but I am too afraid to mention that you may be the reason. My excuses are endless but they will not hide the truth forever. For now they will suffice to hide my tears. You are no mad man Willy, only a man, mad for belonging. Every thing will change soon, the family will again be one, and this illness which has been taking control of you will soon be rid of. I just wish the world was like what it was ten years ago before they constructed those prison bars around us which I feel just adds to your isolation. I'm just glad you're safe for now but I fear this will continue. For now my solutions and excuses will hush your questions. I just hope there is an answer soon. For I feel I cannot talk to you, that is why before you came home I put the little rubber pipe back down on the gas heater. I just wish you would realise what your doing to yourself... what your doing to me. I would die if you left me but I feel already dead from you trying. My help will not mend you, nor will it save you from yourself. I know you dream of a better life but it doesn't have to be through this way. Why must you climb a tower with no Rappunzell to claim. It is all just your fantasy of a salesman. Don't get lost in your dreams Willy. I know reality is tough but life has no easy pathways. Just, please, for me Willy don't end your journey short. Yesterday is history, Tomorrow is a Mystery and Today is a gift that is why we call it the present. Stay strong Dear, help is coming. Biff and Happy will help you recover but for now aspirin will do.

Examiner comment – Band 4

This is a reasonably developed rather than detailed response to the question. There is an understanding of the text and some of its deeper implications. The candidate conveys an appropriate sense of the moment and offers some expressions that are suitable for Linda: 'Since the incident I am constantly worried for you but I am afraid to mention that you may be the reason.' Some effective use is made of the text's detail: 'For I feel that I cannot talk to you, that is why before you come home I put the little rubber pipe back on the gas heater.' The voice is, however, inconsistent - some expression that sits uneasily with Linda: 'Yesterday is History, Tomorrow is a Mystery and Today is a gift...'. For a mark in a higher band, the response would need to sustain a more appropriate voice and make greater use of textual reference for support.

Question

JANE AUSTEN: *Pride and Prejudice*

You are Lady Catherine. You have just received the letter from Darcy telling you of his intention to marry Elizabeth Bennet.

Write your thoughts.

Example candidate response – Band 4

What! Darcy and that ordinary low class girl never! how could he pick her over my daughter. That Bennet girl who does she think she is! marrying Darcy. He already belongs to this family. there is no way im going to let her ruin this families good fortune and happiness.

Darcy of all people could not realise how devastating this decision is. That girl was a bad idea from the start! She is calling niece! oh yes! he should be very ashamed indeed. Who will my daughter marry? I would have expected darcy to be far more mature in his decision as to what he was doing.

Marrying such a low class girl with such a high status. That pair just isnt meant to be had!

Does Darcy realise how much he is loosing by marrying that low class girl that good for nothing girl. If he married my daughter imagine how much higher his status would be. Never I cannot let this happen. look at those girls parents does Darcy really want to live the rest of his life knowing that those are his inlaws Mrs Bennet his mother in law just the thought of it makes me dizzy. Truly Darcy was not thinking when he made this abrupt decision. The plans that had been made. everything is ruined.

No I cannot let it happen not upon my dead body. There is no way I am going to let my daughter lose an opportunity like Darcy. after all I am his aunt and he will have to listen to me. How can he expect that girl and their family to take care of ~~the~~ Rosings park it just cant happen

If it was somebody like me who already knows how to manage such property it would be alright but that ~~the~~ low class girl.

Imagine poor Georgiana. She has to live with these low class people all that time until she gets married. Oh its horrible! They may even get her married to some low class boy like themselves. No, I cannot let all of this happen its far too much to loose. I will just have to put an end to this. its my responsibility. I will have to make a trip to Hertfordshire and visit the Bennets. Waste of time to me but I have to meet face to face with that girl and ~~then~~ tell her everything there is no other choice.

I'm sure Darcy's just being a fool he will come to his senses but first I'll have a chat with this Elizabeth girl. Its simply too much to let go.

Examiner comment – Band 4

Knowledge of the text (of the 'arranged' marriage of Darcy and his cousin) is clear from the first sentence of the answer, and there is a sound understanding of Lady Catherine's social attitudes: 'Does Darcy realise how much he is losing by marrying that low-class girl...'. The response captures something of her arrogance and sense of position as head of the family. Though the voice has flashes of Lady Catherine's indignation, it is not quite convincing. There are some slightly anachronistic figures of speech: 'First I'll have a chat with this Elizabeth girl...'. Greater use of specific details (for example, her knowledge of the Bennets) would lift the response. The reference to Rosings Park seems to be a confusion with Pemberly. This answer has some suitable features of expression and a general knowledge and understanding of character.

Question

F. SCOTT FITZGERALD: *The Great Gatsby*

You are Jay Gatsby after the car crash.

Write your thoughts.

Example candidate response – Band 5

Oh no... oh no, oh no, oh no.

Daisy, my love Daisy has just crashed the car into Myrtle, killing her and ~~striking~~ ^{giving} off one of her breasts. It's my car too but oh what does it matter... Myrtle's dead and Daisy, my beautiful, charming little Daisy is in trouble.

I can't let anything happen to her. She can't be blamed for this. ^{(okay new line here, sorry I) - (new paragraph?)} Oh why is this all happening now. I know, Daisy has just rejected me, ~~putting Tom over me~~ in front of Tom too. I'm sad, I'm very deeply sad. I did so much to gain her love. I even did criminal work for her, for the money I needed to impress her. Yet, it's Tom she chooses.

And now this. I had confidence Daisy would pick me... this is all so sad and ~~upsetting~~ ^{upsetting} at the moment but what can I do. I must protect Daisy for now. ~~still~~ ~~love her~~, I still love her to bits. ~~she's~~ ~~still~~ ~~my~~ ~~life~~ ~~and~~ ~~then~~ ~~after~~ what had just happened. I just can't see

I still love her, I still love her to bits. She's my life. ~~her~~ love is what I've worked for all these years and even after what had just happened, I can't see Daisy go to ~~be~~ ~~responsible~~ ~~for~~ ~~the~~ ~~death~~ ~~of~~ Myrtle. I ~~can't~~ won't let it happen.

It's my car. People will suspect it was me driving, not Daisy and I will keep it that way. If it means Daisy will change her mind, if it means I can have her as mine, ~~if~~ if it means ^{nothing will happen to Daisy} ~~nothing will happen to Daisy~~ ~~nothing will happen to Daisy~~, I will take full blame and keep my mouth shut until my days on earth come to an end.

Examiner comment – Band 5

The opening shows some knowledge and understanding of events, though the expression does not convincingly capture the moment. There is some sense of Gatsby's wanting to protect Daisy and his sense of rejection: 'I know Daisy has just rejected me, in front of Tom too'. In places the voice is not recognisably Tom's: 'I still love her, I still love her to bits.' However, the answer overall begins to assume a voice, and there is some understanding of character.

Question

BESSIE HEAD: *When Rain Clouds Gather*

You are George Appleby-Smith. You have just told Makhaya that you will support him over his residence in Botswana.

Write your thoughts.

Example candidate response – Band 6

BESSIE HEAD: when rain clouds gather.

Mr Makhaya looks like a well sophisticated young man with alot of intelligence and his plans for this village dilemma mid and that alot can change in this land.

I trust this man because of his impression the first time i saw him, he is ~~me~~ a very humble person ~~at~~ and well behaved in a way.

Makhaya looked like a type of person who is truthful negotiable and he also had a good charisma his attitude could actually make him go far in his business, he was the type that you could open up to and he would not let you down, he knew when to laugh and when to be serious and lastly he was a very social person no matter what race he did not choose.

Makhaya was a type of man with pity and love written all over him this made me see how he could not destroy the village he cared alot about people he was quite sarcastic though especially when i asked him straight questions. And for the first time i realised that makhaya to his responsibilities when he needed to, the time when paulina's son was found dead at the cattle post makhaya was in a serious lament he kept his emotions inside but by the look of his face it touched him badly and i thought that this is the man i allowed a security risk and it was worth the risk. He had an element of friendship in him and a little friendship wouldn't be a bad idea at all with makhaya.

when chief matenga wanted makhaya removed from the village i lied with a serious expression that it was supposed to be done by the high authorities because i knew that makhaya was not the type of person you would want removed from the village and friendship began between makhaya and i and trust was definitely present.

Examiner comment – Band 6

This response attempts to communicate a basic personal response to the task, providing a little supporting reference. General comments are not developed satisfactorily: e.g. 'Makhaya looked like a type of person who is truthful, negotiable and he also had a good charisma...'. Perhaps each of these points could have been developed in greater detail using specific references to the text. There is little sense really of Gilbert's distinctive and forthright voice, and the specific moment in the question is not clearly defined. A clearer sense of the moment, greater use of specific textual detail and a more authentic voice for the character are required for higher reward.

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