



BOARD OF STUDIES
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1998 HSC

EXAMINATION REPORT

English 3 Unit

Including:

- Marking criteria
- Sample responses
- Examiners' comments

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1998 Higher School Certificate Enhanced Examination Report

3 Unit English

Candidature

In 1998 1552 students sat for the 3 Unit English Examination. They attempted two questions, one for each elective. The examination was two hours in length.

Breakdown of Electives

Q1	Shakespearean Comedy	890
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Syllabus Objectives and Assessable Outcomes

Objective 1

To improve the ability to understand and appreciate spoken and written English, and to speak and write English well;

Outcomes

- a high standard of written English
- clarity and sophistication of writing style
- ability to make close reference to text and language to support argument.

Objective 2

To develop and refine an individual response to literature in English, both past and present;

Outcomes

- ability to develop a coherent and logical argument
- evidence of original and individual response to text.

Objective 3

To provide for deeper and more extensive study of particular authors and topics;

Outcomes

- high level of understanding of text
- relevance of answer to question
- detailed knowledge of content.

Marking Guidelines

Grade A (25-22)

- constructs coherent and logical argument
- addresses the question
- individual interpretation and analysis

- close reference to text to support argument
- clear and/or sophisticated writing style
- detailed knowledge of text.

Grade B (21-18)

- constructs argument
- answer is relevant to the question
- attempts an individual response
- some reference to text and/or language to support argument
- clear writing style
- good knowledge of text.

Grade C (17-13)

- some cohesion in the argument
- answer not always relevant to question
- simplistic and/or standardised interpretation, tendency towards repetition
- reliance on quotations with limited analysis of text and/or language
- simple but basically clear writing style, some non-standard forms
- reasonable knowledge of text.

Grade D (12-7)

- augmentation of argument scanty and unsustainable
- answer not obviously relevant to question
- inadequate interpretation
- use of quotations or references to text with no analysis or explanation
- simple writing style, use of non-standard forms
- limited knowledge of text.

Grade E (6-0)

SOMETHING HAS GONE WRONG!, e.g.

- candidate has run out of time, writes only a few words or lines
- candidate has become ill (May be indicated by Examination Supervisor)

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- non-native speaker of English with extremely poor literacy skills
- stress leads to 'non-serious' answer - refer to Senior Marker or Supervisor of
- Marking
- no attempt to answer the question relevantly.

Not Attempted

Completely blank booklet, or words equivalent to 'Not attempted'

NA entered on the mark sheet - **this is different from a mark of 0.**

General comments

For many options, the question types differed from past years. Students need to be aware that recent formats are not guarantees of the structure of the actual paper. Students need to be prepared to write solely on any set text, or any combination. In fact, students were, on the whole, well prepared and appeared to appreciate the opportunity to respond in depth on a single text.

It should also be noted that while there may have been perceptions of different degrees of difficulty among the many questions, students were required to study a number of texts and consequently had quite a wide choice. Making sensible and appropriate choices in examinations is a skill students need to practise.

Most students had a sound knowledge of textual detail. Better candidates were able to engage with authorial purpose and move discussion beyond narrative recount. The best answers were, in addition, able to make specific supporting references and include apposite quotations. The best responses demonstrated a coherent argument which was consistently advanced throughout the essay. Many essays began with a reasonable argument but failed to develop and sustain it. The best responses demonstrated a fluent and confident writing style and sophisticated vocabulary. Weaker responses were marked by a failure to identify key terms in the questions. They tended to be inadequately argued and also were characterised by too much discussion of narrative or general statements unsubstantiated by detailed references. Weaker responses did not always show a command of language and style expected at this level of English. Simplistic or inadequate expression hindered some essays from answering the question fully. For a small minority of students there was some concern as to their suitability for the course.

Questions need to be addressed on their merits. There is a danger in recycling prepared essays or twisting the terms of the question to fit a prepared essay. Students need to read the terms of the question carefully. Where a question calls for one text to be discussed, it is appropriate for other texts to be referred to briefly, to illustrate some point of discussion. It is not appropriate for a student to spend substantial or equal time discussing more than one text.

In options which require students to consider texts within a genre, an awareness of that genre is needed even when the focus of the question is on an individual text. On the other hand, students need to be wary of automatically listing the features of a particular genre, regardless of the question.

Question 1 Shakespearean Comedy

Answer ONE of the following questions.

- (a) ‘*Troilus and Cressida* appears to present sexual desire and politics as comic — but the play isn’t really comic.’

Discuss.

OR

- (b) ‘In *The Tempest*, Shakespeare makes happy endings depend on political strategies.’
What do you see as the relationship between politics and happiness in *The Tempest*?

OR

- (c) ‘*Twelfth Night* relentlessly associates comedy with brutality; even the brutal is funny.’

What is your view of the comedy in *Twelfth Night*?

General comments

Generally students had difficulties coming to terms with the precision of the questions for all the texts. Students knew a lot about the elements of Shakespearean comedies, but seemed put off when confronted with an aspect they might not have explicitly considered. In order to grapple with the questions they needed a detailed knowledge of individual texts as well as a broad and sophisticated understanding of Shakespearean comedy and how it functions in the set texts. A sophisticated understanding requires more than a listing of comic conventions and examples.

The structure of the questions posed some problems for students as each question required a slightly different approach.

A number of responses seemed to have an over-reliance on critics. Opinions can and should be informed by critics, but ultimately they should be integrated into the student's own response to the text and the question.

Question 1a *Troilus and Cressida*

The direction for this question required students to address the quotation very directly, but allowed them a lot of scope for structuring their response. There were very few responses on this text, but those few were generally of a high standard. The nature of the question focused them on the actual terms of the quotation and they developed quite sound arguments supported by good textual references. They often focused on the term 'really' and discussed it well. The question appeared to fit the play so well prepared students were able to adapt their knowledge of the text to the question in a relevant way. They discussed in some detail what the play presented in terms of sexual desire and politics and were sensitive to the undercutting of the comic presentation of these issues.

Question 1b *The Tempest*

This question entailed a quotation followed by a question. In this case, the question took the key terms of the quotation, forcing good responses to consider the whole quotation.

Above average responses were able to discuss 'politics' or 'political strategies' in a thoughtful and broad way, going beyond mere 'governing' to issues of control and power. They were able to select relevant scenes and quotations from the play and engage in a developed argument on the topic. Better answers tended not to see the play in the straightforward way which the quotation implies but, rather, saw ambiguities in the relationship between politics and happiness, particularly in the conclusion to the play. In considering Prospero as politician, they saw his changing views and self-realisation as leading to a change in his political strategies.

Average responses attempted to address the question but tended to have a superficial view of politics, limiting their discussion to issues of ruling and usurping. Most candidates made connections between political strategies and Prospero's manipulation of events through magic as an exercise in power, but in the average range this tended to be asserted without development or qualification.

Weaker answers were able to define in a limited way and identify examples of political strategies (mainly Prospero's) and happiness (equated with a happy ending) but were not really able to discuss the relationship between the two, as required by the question.

Question 1c *Twelfth Night*

This was the most open of the Shakespearean Comedy questions, in that the actual question asked was not as explicitly linked to the quotation preceding it. This posed problems for many students. Some ignored the quotation altogether and answered the question directly. In many cases, these tended to be the weaker responses, as they did not formulate an argument but merely listed all the known features of Shakespearean comedy (mostly with relevant examples from *Twelfth Night*).

Above average responses answered the question while acknowledging the terms of the quotation. Some quite good responses were prepared to take issue with the quotation and argue against it, particularly against the term 'relentlessly'. They then argued that there were brutal elements in the comedy but there were other elements which made the play funny. Another approach taken by some good responses was to agree with the first part of the quotation and focus on the ways in which apparently brutal events could amuse an audience. These answers then discussed the ways in which the dramatic irony allowed this to happen. Good responses also distinguished between the high and low comedy and the plots and sub-plots. In doing this they tended to define brutal in broad ways to include not just the obvious physical and psychological torment of Malvolio, but also the brutal effects of illusion and disguise.

Average responses displayed a very good knowledge of the text, but tended to focus on the question, demonstrating a good knowledge of the conventions of Shakespearean comedy without really tying it together with an overall argument, either by using the quotation or in any other way. They could give examples of the use of illusion and disguise, but not show how this led to brutal effects. These answers did not show a real awareness of what was actually funny in the play.

Weak answers tended to find instances of brutality in the play and write a detailed plot account of those instances.

A Range Response

Troilus and Cressida

To term *Troilus and Cressida* a comedy is to stretch the definition of Shakespearean comedy to breaking point. Although in his treatment of human excesses and foibles which are exemplified in the characters of the play, Shakespeare sometimes evokes laughter, it is a troubled and harsh laughter that is essentially more bitter and cynical than in other Shakespearean comedies such as *The Tempest*. He uses hyperbole and the dramatic characters of Thersites and Pandarus (with their coarse invective and caustic commentary on the play's events) to deplore the failure of the heroic vision of romantic love, and the ideals of order and hierarchy. Although Shakespeare's treatment of the themes of sexual desire and politics is often comic (in a satirical, ironic way), the play itself cannot be classified as comic because of the ever-present, underlying harshness of Shakespeare's deflation of heroic ideals. The lightness of tone which characterises Shakespearean comedy is absent in this play, and furthermore, as a whole, it eschews many comic conventions.

If *Troilus and Cressida* were comic (in accordance with the conventions of Shakespearean Comedy) then it would ultimately present an optimistic vision of humanity, love and leadership, although it would perhaps gently parody these themes (and especially the excesses and appetites of humans in relation to these themes) in the body of the play. Yet in *Troilus and Cressida* sexual tension is savagely attacked and although Troilus's euphemisms about his sexual desire ("that the will is infinite and the execution confined") or Thersites' prurient, scurrilous comments on the lechery he sees around him may be comic, the overriding impression that the audience receives is that sexual desire is, like warfare, dangerous and destructive. No redeeming features of innocent or pure love are presented to counter the overwhelmingly destructive force of "lechery". (All the love relationships are problematic and full of betrayal, lust and lechery.) Indeed, Shakespeare deplores the failure of the chivalrous code of love to such an extent that the audience, like Thersites, becomes disillusioned and concurs with Thersites' bleak summation:

"Lechery, lechery, still Wars and lechery:

Nothing else holds fashion."

This is certainly not a feature of comedy, and as the theme of love and lust is such a prominent one in the play, although the portrayal of sexual desire is at times comic, the play itself inevitably becomes a black, bitter comedy, if one at all. Similarly, the way in which politics is presented is often comic: the first scene in which we see the Greek generals is humorous in the hyperbole used by each of the generals and the effusive praise they give each other. For example, Ulysses begins his speech on the "specialty of rule" with a long stream of hyperluted, elevated compliments to Agamemnon:

"Agamemnon, thou great commander,

Nerves and bones of Greece..."

and describes "venerable Nestor" as "hatcht in silver". Through the use of hyperbole, and the dramatic irony that while these are meant to be men of action, all they can do is lounge around and think up crafty "devices" whereby to cajole Achilles into fighting, the politics of the Greek camp seem comic. However, despite the initial seemingly gentle parody of leadership, the larger issue which stems from their discussion, that of the need for order and the observation of degree

in human affairs, is not treated in a way which would characterise the play as a whole, as a comedy. Instead of moving from a state of disintegration and disorder of society to a reconciliation and restoration of proper place, which is comic structural convention, the play ends with a fifth act that reflects in its structure, a fragmented society. The rapidly moving scenes of martial action, held together by only the corrosive, prosaic railing of Thersites as he undermines any heroic ideals of war which might still be standing ("Now they are clapper clawing one another") and the treacherous slaying of Hector by Achilles' Myrmidons, leaves the audience with a bleak and despairing view of a world where order and sanity have been lost. In the play's conclusion, the focus is no longer on the humour of the excesses of sexual desire or the chicanery of the Greek or Trojan generals, the focus is very much on the ongoing cycle of hate and destruction that the war has occasioned.

This is evident in Troilus's last words in the play. He is no longer a young and infatuated lover parodied for his idealistic, clichéd view of love- he has realised the enormous social significance of Hector's death and says bitterly:

"No space on earth shall sunder our two halves...

Hope of revenge shall hide our inward woe."

Thus although the treatment of politics is comic predominantly through the use of hyperbole and dramatic irony, the play itself escapes classification as comic due to its final, bleak presentation of a world where, as Ulysses predicted in his elevated political exposition,

"The unity and married calm of states...." has been "cracked quite from its fixture."

A further way in which the themes of sexual desire and politics are presented as comic is through the juxtaposition of scenes of scurrility with those of eloquence; or scenes of debate about the beauty and renown of love with those of lasciviousness and lust. One of the prime ways that Shakespeare presents sexual desire as comic is through his skilful juxtaposition and contrast of opinions about Helen and love. Immediately after the Trojans' scene of conference, where Troilus declares that "Helen is a theme of beauty and renown" and Paris claims:

"There's not the meanest spirit on our party

Without a sword to draw or heart to dare

When Helen is defended",

is placed a scene where Thersites derides those who "war for a placket" and declares:

"All the argument is a whore and a cuckold

A good quarrel to bleed to death upon."

This undermines any notion of the purity of Helen or the love that exists for her; she is reduced to the level of a lascivious vamp. Even more comic, then, in the following scene, is the exchange and barter between Helen and Pandarus. Here, at last, we meet Helen, and our expectation is heightened by the servant's description of her as

"the heart-blood of beauty, love's invisible soul"

yet when we finally meet her, she is presented as an empty headed and lustful woman, full of sexual desire and worldliness. She toys with Pandarus and uses sexual innuendo blatantly

("falling in after falling out may make them three") and when she calls for a song, she cries "Let your song be love...Oh Cupid, Cupid, Cupid!"

The humour of the moment is epitomised by the incongruity of Pandarus's song which is all about the sexual act, and lovemaking and desire, and the comic treatment of desire culminates in Paris's declaration that "hot deeds is love". Yet although Shakespeare's treatment of sexual desire is comic in this scene (and indeed in the consummation scene between *Troilus and Cressida* where Pandarus's presence lends a sleazy, voyeuristic tone to their relationship), the final comment that he makes on love is a cynical and bleak one. Cressida's betrayal of Troilus, which undercuts all of the love vows that they made to each other, Helen's reduction to the level of a whore, and Pandarus's last words full of disease imagery and lechery, combine to leave the audience with a strong sense that it is not just sexual desire but the whole idea of love that has been undercut in the play. Shakespeare leaves no romantic, hopeful aspirations standing but uses Thersites to slander in invective terms, the notion of love. This does not render the play a comedy: instead, it suggests that it is a critique and deflation of the ideals of love that are usually presented and reinforced in Shakespearean comedies. The frequent war imagery used in the language of love ("In that I'll war with you") reinforces the idea of lovemaking simply as another type of battle: destructive and violent.

Thersites' comments on the Greek generals in the final act are more disturbing than comic: instead of somehow redeeming the "politicians" and their politics, Shakespeare damns them ever further, with their every act undermined by Thersites' name calling. Agamemnon is reduced to a "botchy core", Nestor to "an old stale...cheese" and Ulysses to a "dog-fox". Similarly, in the Trojan camp, the final treatment of their leaders is scathing: when Hector dies, all reason and logic dies with him (as he is the only one who exemplifies reason in the scene of conference about keeping Helen). Troilus seems a weak and unworthy successor for Hector and the friendly bantering ("the noble, hateful love") which characterised the Greek/Trojan relationship in the beginning of the play has given way to unconditional bitterness and enmity.

Troilus and Cressida hardly conforms in its conclusion to the conventions of comedy: those of reconciliation, restitution and optimism. Instead, though at times in the body of the play the excesses of humans are parodied comically in the exploration of sexual desire and politics, the play ends on a bitter and irredeemable note of tragedy and cynicism, which does not suggest that the play can be called comic.

Comment

This essay is a sophisticated explanation of the elements of sexual desire, politics and Shakespearean comedy. It is a beautifully constructed, fluent argument, grounded firmly in close knowledge of the text and the genre. Its vocabulary is impressive, its sensitivity to the issues is finely tuned and it stays with the question all the time. An excellent response.

A Range Response

Twelfth Night

Twelfth Night is a character driven comedy. The humour is derived from the conflicts between the characters and within the characters themselves. Each character begins the play with an affectation or self-delusion, and the course of the play sees these 'masques' gradually removed. However, not all the characters willingly undergo this transformation, and thus we see brutality in the humour, as it involves these unwilling participants. Since we know that these characters are self-deluded, and the humour devices continuously reassure us of the comedic rather than tragic nature of the play, the brutality becomes an essential part of the comedy.

The opening scenes of *Twelfth Night* no doubt seem tragic. A shipwreck has separated Viola from her brother Sebastian, and both consider the other drowned. Yet Shakespeare lets the audience know that one has been injured by interposing Viola's survival with her brother's. Further, Viola says pitiously "What do I care of Illyria, my brother he is in Elysium" when we know her brother is also in Illyria: this subtle merging of Illyria with Elysium (heaven) reassures the audience that any tragedy in the play is superficial.

Viola, and to a lesser extent, Sebastian, play an important role in the play as outsiders. Viola is removed from the affectation and self-delusion of the other characters, because both she and the audience are aware of her disguise as Cesario. It is because of this disguise that the subsequent action of the play takes place, and the conflict arising from her alter-ego causes severe suffering in the other characters. When Viola woos Olivia on behalf of Orsino, Olivia is still in mourning for her dead brother. Through Cesario's banter, we see that Olivia is not so grief-stricken. This is an affectation she has assumed, and one that collapses under Cesario's charms. This self-imposed brutality, a piousness that Olivia vowed to continue for seven years, is dissolved in a wink of the eye, so to speak. This self-imposed brutality is turned into a violent love as Olivia falls for Viola. The humour in this same-sex infatuation obviously titillates the audience, but it seems somewhat brutal in that Olivia is removed of one delusion only to be stricken by another. This cycle occurs throughout the play: Olivia is grief-stricken, then she appears arrogant, as Cesario says "I know you what you are, you are too proud," Olivia then falls in love with Cesario, and by chance, also with Sebastian. The way Olivia is manipulated throughout the whole play seems brutal, yet since each transformation is yet another delusion, we can feel no sympathy for the character. We may clinically recognise the transformation of Olivia from arrogant, pious, deluded to some 'normalcy' as sudden and brutal, but we are far more likely to associate this change of character with its more humorous qualities. Olivia falling in love with Cesario is a brutal switch of character for her, but the sexual humour outweighs our concern. In such a way does *Twelfth Night* encompass brutality, even use it for humour, but never allows the brutality to outweigh the comedy.

A character similar to Viola, in its freedom from self-delusion, is Feste. These two characters move throughout the play causing much grief as they show the other characters their self-delusions, and force them to change. In what is perhaps the most brutal scene of the play, Malvolio has been manipulated into loving Olivia, abandoning his previous semblance of purity. Again, one delusion is replaced with another. Malvolio appears with his yellow garters and his smile, as the contrived letter instructed. He is subsequently declared insane and thrown in a cell. This sequence of events is brutally carried out, yet with such a serious man as he behaving in such

a ridiculous fashion, it shows his sanctimonious attitude and his hypocrisy. This transformation is far more humorous than it is brutal. Since none of these characters arouse our sympathy, the brutality becomes a part of the comedy.

The audience does identify with Feste and Viola, since they are not self-deluded. In some cases, they even interact directly with the audience, as unless Viola turns aside from Orsino and declares "yet a bar full strife, whoever I woo, myself would be his wife." Because of this interaction with the audience, Feste can go so far as to mock Malvolio's imprisonment in the most brutal of ways, "Sir Topas the Curate... to Malvolio the lunatic." Feste relentlessly attacks Malvolio's sanity, switching between himself and his other ego (Sir Topas) to heighten Malvolio's confusion and desperation. Yet even in this situation, Malvolio is ordering Feste around. His failure to accept the transformation being forced on him heightens the comedy and lessens our perception of the brutality. Ultimately, all the characters but Malvolio accept their true natures, throw off their affectations, and the conflicts are resolved. Much of this transformation is achieved brutally. However, no less brutal are the delusions the characters impose on themselves. Orsino is so in love with Olivia, or thinks he is, that "Love hounds pursue him." Malvolio is "sick of self-love".

However, this self-imposed brutality is often so exaggerated that it leaves the realms of believability (and thus our sympathy) and enters more humorous territory. Even Orsino's opening line is filled with dilettante delusion "if music be the food of love, play on." Every step in the play, from delusion, to transformation, to resolution involves brutality. However with Viola and Feste acting as foils to the other characters, and our sympathies suspended, Shakespeare makes the brutality just another comedic-device, along with Viola's dramatic irony, Olivia's confusion, and Sir Toby's physical humour.

Apart from Malvolio, "I'll be revenged on the whole pack of you," the rest of the characters accept their transformation and the brutality and deceit is also accepted. As Feste says, "Thus my enemies call me an ass, and by my enemies, I profit in knowledge of myself." Brutality in *Twelfth Night* is both humorous, and ultimately, brutal as well.

Comment

This essay has a subtle and well-developed argument which focuses on the way in which comedy in the play develops from the transformations of characters from various states of delusion. It focuses on the process of transformation, showing how, where this process is unwilling, brutality of various types is involved.

In setting up this argument, the candidate is able to go beyond the obvious physical and psychological brutality administered to Malvolio.

Another feature is that it does not merely list and identify features of Shakespearean comedy. The essay remains focused on the types of comedy found in this play, particularly those features involving some brutality. The essay remains focused on how brutal incidents are, in terms of the play, actually comical and demonstrates clearly that this is Shakespeare's intention and the audience is well aware of it.

Although there is not a lot of direct quotation, the textual reference is quite detailed.

B Range Response

Twelfth Night

The association in *Twelfth Night* between aspects of comedy and of brutality is an inseparable union. Though outwardly comedic, the play displays brutal images of unrequited love, mistaken identity, maltreatment, mourning and loneliness, all of which are devices which arouse the audiences sympathy but also create humour. Comedy in *Twelfth Night* revolves solely around the misfortune of others and their inherent foibles, thus it must be said that the elements of comedy and brutality are inextricably linked together. The most obvious incident in which comedy and brutality are linked is through the baiting and harsh treatment of Malvolio by Sir Toby, Maria and Feste. The audience laughs at they berate him so,

"Dost thou think that because thou is virtuous/there be no more cakes and ale?", however the harsh reality that their treatment of him is nothing short of brutal. It can be argued that through his great distaste for the fun and frivolities of Sir Toby et al and his arrogant and impudent nature that Malvolio did bring upon himself that circumstances that were to ensue, however, despite this one must realise that in laughing at his imprisonment we are laughing at the truly brutal side of human nature. The comedic nature of the letter sent to him in "his lady's hand" and his subsequent donning of his "yellow stocking cross gartered" serves to emphasise the nature of man of great emotion, willing to do his love's bidding. Laughing at his embarrassment in his encounter with Olivia the audience develops a certain sympathy, however humourous, towards Malvolio's hopeless plight. Further, during his imprisonment, the audience sees the true brutality of his treatment as Malvolio baits him so harshly and venhemently

To a more subtle extent the comedy aroused through unrequited love and mistaken identity is also linked with brutality. A brutality, admittedly, far less evident than that of Malvolio's treatment, but a brutal attack upon the characters emotions.

Orsino's relentless pursual of Olivia who has turned him "into a hart" shows aspects of brutality as the audience views his pains of a love not reciprocated. Although undoubtedly funny, Orsino's position on "the lover" and his hopeless romanticism is one that secures not only our mirth but our sympathy. This is evident as Orsino's view of women is expounded that

"Women are the roses, once their beauteous flower

hath been exposed, it doth fall that very hour"

as he indicates the flippancy of women's hearts as he believes.

So too is Viola/Cesario's attraction to Orsino a brutal and unforgiving piece of humour. Her position in Orsino's court, as Cesario, does require her to refrain from revealing her true identity as Viola and therefore her feelings towards Orsino must go unreciprocated. The audience in Elizabethan times, as today, would have viewed their tragic situation with much laughter and to think upon it; A woman, Viola, dressed as a man, Cesario is sent to woo, Olivia, her master, Orsino's loves Cesario/Viola is deeply in love with Orsino, who loves Olivia but she does not love him and instead love Cesario/Viola whom she believes to be a man.

Written in such simple terms, the heartache felt by these characters and that same heartache that draws upon our mirth is surely an example of the link between brutality and comedy in *Twelfth Night*. Similarly, other characters who evoke comedy in the play, such as Sir Andrew Aducheet and Feste the Clown are to some extent brutally treated.

Sir Andrew is a character of undoubtedly very little substance and his plentiful lack of wit is taken advantage of by the other characters, especially Sir Toby, all of which creates comedic incidences. Sir Andrew is said to be fluent in "three or four languages" yet when Sir Toby inject foreign words, "pourquoi" into his speeches Sir Andrew is at a loss to understand him. It is not only his intellect or significant lack thereof, which creates comedy but his situation. His only purpose it seems is supply money for Sir Toby's revelry as Sir Toby says

"He has supplied me well, Two Thousand or so..."

Again, in the treatment of Sir Andrew by the other characters a mixture of brutality and comedy is evident. Further with Sir Andrew is his brutal mistake of fighting Sebastian who he believes to be Cesario. It is this instance more than any other in the play that the character of Sir Andrew is shown at its ignorant best.

In looser terms association of brutality and comedy is evident in Sir Toby's brutish and raucous behaviour. His drinking binges, his "sponging" lifestyle and his physical appearance all of which create comedy are also undoubtedly brutal elements of his character.

To dwell for too long on the brutal elements of the comedy of *Twelfth Night* one may in fact forget it's truly happy ending - the requirement of any comedy. The three marriages, the mistaken identity, "one voice, one habit, two persons" all sort themselves out and everything seems to be well. However the brutal nature of *Twelfth Night* and it's comedy is shown in Feste's, a character of true comedy, final song, "The rain, it raineth". Throughout the play Feste's observations of the actions of the play have been the source of much but the sad reality of the ending is that Feste, whom Malvolia describes as,

"If you do not laugh, do not minister his occasion, he is gagged"

is left with no one to love or even talk to. So even the character of true comedic intentions - Feste the fool is left brutally lonesome at the end of the play.

The comedy in *Twelfth Night*, though outwardly it may appear to be caused by harmless jest, brutish behaviour mistaken identity the truth of the matter is that the audience is laughing at situations that are potentially insulting, painful and unforgiving to the characters involved. Therefore it must be said that the aspects of comedy and brutality in *Twelfth Night* are the ones which gain most laughter therefore proving that "even the brutal is funny."

Comment

This script is of a good length, fluent, and manages to make a variety of good conceptual points in analysis of the "brutality" to be found in characters, circumstance, and behaviour. The candidate is able to use effective quotation to illustrate argument. However, the candidate experiences some difficulty exploring the relationship between humour and brutality.

B Range Response

The Tempest

In *The Tempest* the line between politics and happiness is a close one. The overall outcome is greatly dependant on the success of Prospero's political scheming and the eventual and inevitable failure of Antonio and Sebastian's plot, along with Sebastian, Trinculio's and Caliban's plot. It must be noted, however, as a Shakespearean comedy, the political threat of the other characters to Prospero is never fully realised and the inevitability of a happy ending is sound.

It was through political scheming that Prospero initially, came to be stranded on the island - being treacherously usurped by his brother Antonio (in conjunction with Alonso), and only surviving by "Providence divine". And it is this universal state of turmoil in which *The Tempest* occurs allows Prospero to evoke both revenge and forgiveness through political prowess.

In Shakespearean comedy a happy ending is dependent on a reconciliation and resolution to take place, and through the sinning arrivals landing on the island is this enabled. Prospero's political strategy had greatly changed since his usurption in Milan. Prior to his usurped state, Prospero had left all matters of state with his brother delving only into his books learning of his art. However on the island, his art perfected he knew exercises great demanding control over the island's occupants - Caliban and Ariel.

Caliban, the son of Sycorax - a base, earthy and 'uncivilised' creature is a slave to Prospero. Initially, refusing any kindness showed to him by attempting to rape Miranda, Prospero since has shown a harsh hand in maintaining order to the unrebelling creature:

"Oho! Oho! Would'st had been done!"

Although it is argued that Prospero is too harsh on the creature by Prospero is justly carrying out political 'self-preservation' - something which he had not possess in Milan.

Ariel, his spirit is also a servant, who being free'd by Prospero from Sycovax became his indentured servant, is also kept under tight control. Despite Ariel's obedience, at any slight complaint Prospero quickly and harshly rebukes him.

"...an oak

And in his knotty entrails hang thee..."

Prospero exerts deft control even over his beloved daughter Miranda, whom as it can be seen in the very first Act he still treats and considers a child, as she is the epitome of innocence. It can be seen that Prospero constantly reminds her to listen and attend his story as to how they came to be on the island, and feeling she wearied - using his Art - sends her to sleep.

Prospero in this new position of power on the island can now plan his revenge and reconciliation with those that wronged him.

This very first political move is to seek out a union between Miranda and Ferdinand. Contrary to the romantic comedy tradition, this union (initially) was primarily to ensure Prospero's political motives for his return to Milan - by bringing the two youths together he would re-establish his

place in the world of Milan and secure his and Miranda's future. Ferdinand and Miranda immediately fall in love, and even through Prospero's trying tests of virtue and honour, Ferdinand remains virtuous.

When asked by Miranda to rest and let her to labour his pains he bluntly refuses to allow Miranda:

"Such dishonour undergo

As I watch lazily by"

Their union, not only adds to the happiness of the play but ensures a happy comic ending, with impending marriage and celebration.

Prospero's next political action to take place concerns Alonso, Antonio and Sebastian. And as can be seen, even then, Antonio and Sebastian plan to politically advance themselves by murdering the king and the goodly Gonzalo, as Antonio hints to Sebastian

"My strong imagination sees a crown

Dropping on this brow"

Their political scheming and conniving is detrimental to the comedy and the overall happiness of the play and its ending, as it is exactly this ambition and self-expedience Shakespeare condemns. This malicious act is only averted by Prospero's watchful eye and the swift workings of Ariel, warning Gonzalo. However, it must be noted that despite Antonio's true evil nature, due to comic focus the audience is confident of the aversion of death.

Another political scheme against Prospero, also detrimental to the play's outcome of happiness is the political strategies evident in the subplot. Stephano and Trinculo, both of lower personage and class are fools and drunkards, and by chance stumble upon Caliban. Caliban thinking they are gods with "celestial liquer" incorporate them into a plan to murder Prospero and to take over the island:

"Ban Ban Caliban

Get a new master - get a new man!"

The subplot however is an obvious parody of the foolish ambition and scheming of the main plot made evident through their drunken foolery and simple natures, they evoke laughter rather than fear due to their unbridled absurdity.

These two political strategies, Prospero must resolve through his own, this being to evoke repentance on the guilty noblemen and to punish Caliban and the two fools.

A mock banquet appears before Gonzalo, Alonso, Antonio and Sebastian accompanied by Ariel and his sprites and song. This wonder is only to be taken away abruptly and followed by words of warning to those sinners against Prospero. This show of power, immediately causes repentance in Alonso, being deeply mournful and grieved by this occurrence: "O monstrous

O monstrous!"

To the scheming Caliban, Prospero entices Stephano and Trinculo with beautiful clothes, furthering the obvious foolery and ridiculousness of the strategy and the attempt.

This is followed by Prospero sending Ariel and spirits in the form of animals to chase the three drunkards:

"Fury! Fury! ... Hark! Hark! that my goblins wrack thee with dry convulsions"

In the final scene it is apparent that Prospero's political strategy shall prevail (as can be felt throughout the play). The repentant Alonso is forgiven and Ferdinand restored to him, while even Caliban is forgiven for being not at fault or:

"... whose nature
nuance cannot stick"

Despite the unrepentance of both Antonio and Sebastian Prospero still forgives them to allow a true comic ending.

Prospero's political strategy also in its own way has proved to be detrimental to the outcome of happiness. Throughout the play this excessive coward over all over the island and harshness towards Caliban, Ariel and even Ferdinand causes the audience to question his nature. However this too is resolved by the finale as throughout the play Prospero regains his touch with humanity and compassion, and subsequently decides to cast away his Art and return to the reality of Milan.

In *The Tempest* it can be seen that political strategy and scheming in corn to happiness is linked. With Prospero's political plan for reconciliation to the diabolical plots of both Antonio and Sebastian; and Stephano, Trinculo and Caliban. Prospero himself also comes into terms with his Art and his political beliefs to allow his return to Milan. However, true to comic form, the political problems of *The Tempest* do not present a true obstacle to the ending of the play, with some strategies ridiculously fail while all ultimately being controlled by fate. This Shakespearean comedy is a strong political drama which, despite its serious nature, remains a comedy.

Comment

This is a solid B range as there is a direct, sustained answer to the main issues of the question and the student demonstrates a thoughtful, comprehensive understanding of political strategies and their connection with a 'happy ending' which is taken as synonymous with happiness. A detailed discussion of the many political strategies identified throughout the play is based on specific examples, either linked chronologically or in terms of the two plots. Although there are some slips in expression, overall the discussion is clearly expressed and well supported.

B Range Response

Troilus and Cressida

In *Troilus and Cressida*, Shakespeare deals with the dual themes of love and war, alternately known as sexual desire and politics, in a sophisticated, satirical manner. It has been alleged that the play is not really comic, and this view has usually been based on the fact that the view of humanity portrayed throughout is a pessimistic one, and that the play ends with the syplolitic death of one of the characters, with the deaths of many more to follow. However, though not strictly adhering to the usual structure of Elizabethan comedy, *Troilus and Cressida* nevertheless maintains some of its primary conventions, such as it's comic treatment of the themes and characters, whom are distanced from the audience to prevent empathy with their suffering, the use of recognisable "types" or caricatures, both verbal humour such as wit, puns and parody as well as physical humour and limited clowning, and the use of music. Where such comic conventions are ignored, the play merely becomes more rich and original, and where bleak moments occassionally threaten to overwhelm the comic atmosphere, they serve the purpose of awakening the audience to their foibles and folly, and we leave the theatre anxious not to commit the same mistakes in order to avoid such ridicule.

Though *Troilus and Cressida* has often been accused of maintaining a pessimistic view of humanity, in actual fact this is far from the case. The folly of the characters is rarely immoral and therefore not gravely serious, and they are mocked rather for their lack of intellect or blindness than their moral failings. Ajax is a proud blockhead, Ulysses a skillful but mischievous politician, Nestor a garrolous old fool, Agamemnon a lacking leader inclined to rave on about nothing. We delight in Pandarus' fussy interest in the lovers, for though it is possible to condemn him for his lax morality in assisting their illicit love, we cannot bring ourselves to such good intentions does he have. Nor can we condemn *Troilus and Cressida* for their eager consumation of their love, so earnestly and sincerely do they proclaim it for each other. Even Cressida's later betrayal is blamed more on fickleness and weakness of character, for after the seduction scene with Aioned, she does upbraid herself, though only briefly. The closest any character comes to the immorality is Achilles, in his dishonourable slaughter of Hector. However, his intense love for Patroclus, killed on the field in Achilles' armour by Hector, causes him to go almost mad with distraction and sorrow, partly justifying his reprehensible behaviour. It is also further alleviated by Hector's own mistakes, such as the foolish unarming in the field, and covetousness for another man's armour. This lack of any real evil in the play is indictive of it's comic nature.

Furthermore, the treatment of these characters and their various flaws are very humourous. The Greek generals are shown in their council scene to be long-winded and paralysed of action, having their self-important authority deservingly mocked by Achilles and Patroclus. They, in turn, are ridiculed for their pride and list alternately by Thersites, who, along with Pandarus in the City of Troy, performs the function of Elizabethan fool. No character in the play is spared; even Thersites turns his violent and cynical wit upon himself, declaring that he is no better than his victims, because "I am a bastard." The Trojans are also treated humourously, though in a different way.* Troilus's continued inflated words of love are constantly undermined by Pandarus' vulgar prose, and we are treated to much dramatic irony, knowing during Troilus's agonised love

* In the council scene, all prove themselves too philosophic for action, as when they are discussing whether or not to keep Helen, the lapse into abstract ideological discussions. Similarly, Helen and Paris, in their scene with Pandarus, are pictured as representatives of Trojan society - silly, light-hearted and shallow - reducing our pity for the Trojans in their future slaughter.

soliloquy that Cressida already returns his affection, and later that masterful scene where each unwittingly declares what they may be known as if their love vow proves false. Troylus, we know, will become faithfulness in love, Pandarus, a pimp, and Cressida, faithlessness in love. In becoming these 'types', rather than individual characters, the audience becomes distanced from them, and therefore the suffering they experience is mitigated in terms of impact.

Troylus is too over-the-top to take seriously as a lover, his language too hyperbolic and inflated for sincerity, and far too delusioned, having idolised Cressida as an image of female perfection. We feel still less sympathy for him when, following the seduction scene, he refuses to believe what he has seen, preferring to continue in ignorance and blame his senses rather than Cressida.

Verbal wit is respendant throughout *Troylus and Cressida*, ridiculing man's folly in both war and love, with the alternate inflation, deflation scenes in the Trojan camp, and with banter and repartee in the Greek camp. The targets of this satire are not love itself, but love based on false beliefs or principles (such as Troylus' mistaken worship of Cressida, and Paris' wrongful abduction of Helen), ridicule leveled not at all human endeavour, but that which is unworthy or flawed (the Trojan War). From the beginning of the play, when the Prologue takes our expectation for heroism and battles, then undermines it with the scene of Troylus not arming but unarming, because he "cannot fight on such a quarrel", *Troylus and Cressida* surprises and startles us with it's insightful view into human nature.

Shakespeare understandable could not end the play happily due to the audience familiarity with the myth, but he puts the future action firmly in the hands of the gods, leaving the audience both enlightened, entertained, and a little disturbed.

Comment

B + Good knowledge of the text.

Selection of evidence thoughtful and appropriate.

Clear statement of direction in introduction to essay.

Clear writing style; some degree of sophistication.

B - Some irrelevancies and story-telling.

Not always clearly focussed on question.

Too short.

Some errors of grammar and spelling.

C Range Response

Twelfth Night

'I'll be avenged on the whole pack of you!' Through such retaliation it becomes clearly evident that Shakespearean comedy 'associates comedy with brutality'. Comedy is commonly understood as a genre in which the focus of the action is on the follies of humanity. The exposition of these human foibles in *Twelfth Night*, through characters such as Malvolio and Sir Andrew, clearly extrapolates the degree of ridicule until 'even the brutal is funny'.

It is of utmost importance to understand what is considered brutal and its subsequent audience response. An Elizabethan audience would find the harsh ridicule inflicted upon Malvolio as clearly acceptable. Part of this stems from a growing hatred at that time for the puritan movement, which was against the theatre. Another important aspect to consider is that aspects of brutality can be found in various elements of Shakespearean comedy. Malvolio is clearly 'a person who is thwarted'. He also exemplifies the notion of 'an ending which is happy for some but not for others.'

Malvolio is brutally treated by all around him after he is determined to be mad. He is locked up in a dark room and intimidated by 'Sir Topaz' the curate. Even in his time of great depression, Feste finds no pity for him, and is brutal enough to disguise himself and 'cast the madness out of him'. It develops to a point where it becomes so cruel and 'brutal' that even Sir Toby wants to end 'this business'. Once again, it is important to note that an Elizabethan audience would have seen the incarceration of a 'madman' as perfectly normal procedure.

A more subtle, yet still 'brutal' dealing with Malvolio is the fact that Maria chooses to pry on his nemesis- 'self-love'. She sites his foibles and uses them to exploit him. His want to be 'Count Malvolio' allows him to assume the initials in 'MOAI doth sway my life' as his own. The subsequent response produces humour of character and situation for the audience. Malvolio 'smiles' and appears with 'yellow stockings cross gartered', a seemingly brutal task when considering his 'virtuous' and puritanical ways.

Sir Andrew Aguecheek is another persona who is exploited and ridiculed 'brutally'. The 'thin face knave' is a constant source of humour for the audience, yet his harsh treatment and exploitation is further affirmation that 'even the brutal is funny'.

Sir Toby finds it easy to leach off Sir Andrew, and ironically describes him as 'as tall a man as any in Illyria', when he really only seeks his 'ducats a year'. Not only does Sir Toby ruthlessly expose Sir Andrew's pusillanimous nature through the suggested 'dual', he also rancorously defames him 'A thin faced knave, a gull' at the end of the play. This ties in with the convention of Shakespearean comedy which states 'an ending which is happy for some and not for others'.

The play *Twelfth Night* clearly illustrates that brutality is a source of comedy, yet to limit the humour found in the play to this would be an injustice to the conventions of Shakespearean comedy. *Twelfth Night* draws aspect of comedy from other sources which need not be brutal. Parodies of the conventional 'love-sick' and 'melancholic lover' are found in Orsino. Comments such as 'that minute I was turned into a heart' highlight his love drawn apathy and provide humour to the audience. The humour of language exemplified in *Twelfth Night* also occurs frequently without brutality. Puns and wordplay, especially by Feste are a source of humour for the audience. When 'Cesario' gives Feste a coin, he says 'would not two of these have bred'. The pun on the

word 'bred' meaning firstly that the two coins can mate and produce more and secondly that two coins are enough to buy bread. This extent of wit would have been greatly appreciated by an Elizabethan audience, thus proving that although brutality is associated with comedy, there are also many other sources of comedy found in *Twelfth Night*.

The play *Twelfth Night* by William Shakespeare makes ample use of brutality as a source of comedy, yet it does not confine itself to brutality and incorporates many aspects which make up Shakespearean comedy.

Comment

This is a typical C Range script. It displays a basic knowledge of the text but is rather simplistic in its interpretation of the question and its understanding of the underlying concerns of the play. Reference to the text is rather scant and predictable with the essay built around character description rather than analysis. (Note the number of paragraphs which begin with poor topic sentences.)

While this student does attempt to address the question, there is too much 'padding out' with references to Elizabethan audiences and comedic conventions. These observations may be valid but there is no real sense of a link or point beyond the literal. As a result the essay comes across as rather superficial. Expression is competent but uninspiring and lacks sophistication. There is an over-reliance on the words contained within the question (eg 'brutality' is never defined satisfactorily) and textual examples are very limited as the Malvolio 'incident' appears to be the basis of most of the argument.

On the whole, the piece is rather plodding and mechanical, missing the insight and integration of technique to move beyond a C.

C Range Response

The Tempest

The relationship between politics and happiness in *The Tempest* is very fragile. Politics is also in relation with suffering and sadness in the play.

The first main piece of politics in this play results in both happiness and suffering. This is the usurping of Prospero as King by his brother. Prospero was more concerned with books and learning than he was with his role as a King so he passed on some of his responsibility to his brother who eventually pushed his brother off the throne and took over all aspects of being king. Prospero and his daughter Miranda were sent away to end up on an island, at first alone. This action of politics resulted in happiness on Prospero's brother's part. He was now king and had all the rights and responsibilities of a king. He had power and respect. However this event also resulted in suffering with the rejection of Prospero and therefore his exile. This also leads to the suffering of Caliban who lived on the island before Prospero and Miranda arrived. He became their slave and this caused him much suffering. He had been used to being free and happy on the island, master of himself slave to no-one. He rejected this slavery and acted badly, allegedly attempting to inhabit the island with lots of little Caliban's through Miranda. This resulted in Caliban being treated harshly by both Prospero and Miranda.

The next event of political significance in *The Tempest* was the actual storm or tempest, created by Prospero's magic. This event takes place at the opening of the play but is a result of him being usurped. Prospero knows his brother is on a ship in the ocean near the island and so he creates a tempest, where no-one is to be hurt, to bring the ship to the island with his brother on it.

Prospero means to gain his kingdom and power back from his brother again. This is a political move that Prospero makes which does result in suffering, but mostly in happiness. The suffering resulting from *The Tempest* is Alonso's belief that his son Ferdinand is lost. He is actually with Prospero and Miranda which means this suffering is to be resolved and overcome, nevertheless suffering does result.

Ferdinand is also made to suffer. He is a young man and when he meets Miranda, a young woman, the two fall in love. Prospero wishes to test this love, to make certain it will last and is free by making Ferdinand pile thousands of sticks before sundown. This is hard, painful work for Ferdinand and does cause him to suffer, but he does it in the name of love and is happy to do it for that reason. *The Tempest* does also bring great happiness. It results in the love between Miranda and Ferdinand which is true and beautiful. This causes happiness for both Miranda and Ferdinand and also for Prospero.

Caliban also experiences a superficial and short lived happiness when he believes he is free of Prospero and in the cave of the new and wiser masters Stephano and Trinculo who were also on the ship. Caliban has been fooled, really he is in the company of foolish, drunk men who are worse for him than Prospero ever was. In this relationship we see Trinculo and Stephano to be foolish by the differences between their language and Caliban's. Caliban speaks fluently, poetically and beautifully which contrasts with Stephano and Trinculo's straightforward, simple, unpoetic language. Despite their foolishness Caliban is still happy. Ariel, Prospero's other servant also experiences happiness through freedom as a result of The Tempest. She assists Prospero in the magic of *The Tempest* and

of the island and he promises her that when it is finished she will be free.

The final events of the play are ones of happiness and are the climax to all the political events throughout the play. The play ends, typical of a comedy, with a marriage. This marriage is of course between Ferdinand and Miranda and is a result of *The Tempest*, which caused them to meet, which was a political action. Also typical of a comedy there is resolution at the end. Prospero agrees to forgive his brother and Trinculo and Stephano who planned to kill him, he throws off his magic cloak and book and everything has ended happily and positively. This ending occurred as a result of the political actions of the play. *The Tempest*, which was created for political reasons brought all the people, Ferdinand, Prospero's brother, Stephano and Trinculo to the island. Prospero being usurped ultimately resulted in Prospero and Miranda being on the island, Prospero's magic and therefore *The Tempest*. So everything that took place in this play was as a result of politics and this may have resulted in happiness or in suffering.

In the play *The Tempest*, there is a very delicate relationship between politics and happiness. The politics either causes suffering which then leads to ultimate happiness, or causes the two different emotions in different people. In this play the politics cause all the events and therefore emotions and experiences felt by the characters. Politics and the emotions such as happiness come hand in hand and co-exist. Without one, there would not be the other.

Comment

This answer has taken a very simplistic view of the question. Most of the response is a recount of the plot. There is no use of quotation/direct reference to the play to support the argument. Expression and vocabulary are very simple. Sentence structure is rambling and awkward.

The answer starts with "The first political event", moves on to "the next political event" - using the term "politics" to mean any major incident within the structure of the play.

The answer tends to use repetition to emphasize the fact that the student is responding to the question.

Question 2 Special Study of Milton

'*Paradise Lost* Books I and II are studies in the origins and nature of evil, its seductiveness and self-destructiveness.'

How does the imagery in both Books support Milton's exploration of evil?

General Comments

Overall, markers found this a very fair question which elicited a good range of responses. More ambitious students rose to the challenge of considering so many key terms ('origins and nature of evil', 'its seductiveness', 'its self-destructiveness' in the quotation and 'imagery' in the question itself) in their answers. The very best of these considered images that supported a detailed argument about the seductiveness and self-destructiveness of evil. Less competent answers tended to ignore the origin of evil and to use prepared material on Milton's presentation of Satan. Answers that explored seductiveness and analysed poetic technique were very impressive. Poorer scripts showed little understanding of the progression between Books I and II, or the difference between the poet's and the character's point of view.

A Range Response

Paradise Lost

Milton's purpose in *Paradise Lost* is to achieve the aesthetic dignity and grandeur of epic form, and to use this grandeur to convey the force of his moral argument. In his powerful depiction of Hell as a physical place, Milton shows us the horrifying spiritual reality of evil. In the characterisation of Satan, he warns of evil's deceptive attractiveness - the capacity for man to be seduced by a spiritual power and material wealth. Thus, the spiritual narrative of good and evil defines an approach to social and political issues. Milton's argument for God-given freedom and an optimistic Providential history is supported by vivid style and characterisation, which transcends its epic ancestry in its application to moral ends.

Milton's imagery is diverse and subtle, and is generally employed to sensuously depict spiritual realities or moral concepts. Thus we see the figuration of Hell in terms of light and darkness, height and depth, to depict Evil's nature as an absolute opposition to God. The epic similes show Satan's Classical heroism, his attractive and seductive physical power; in the Biblical similes, the moral failures, the spiritual emptiness of Satan's posturing is exposed. The allegories, in particular, show Evil's spiritual emptiness, its self-denial and contradiction. The subtle humour and ironies arising from these pervasive images further undermine Satan's seductive heroism, exposing him as malicious and self-inventing, denying the reality of his deep knowledge of his own futility: his despair.

Paradise Lost proper opens with the picture of Satan's fall, depicted powerfully by the length of the sentence "Him the Almighty power was hurl'd headlong flaming down... to bottomless

perdition". Importantly, from the beginning we are informed "His Pride had cast him out of Heav'n", the very grammar of the sentence showing Satan's responsibility for his own failure. Thus, Hell, as well as physical torture and "penal fire", represents a spiritual pain; the description "the thought...torments him" indicates that Satan's pain is mental as much as visible.

The nature of Hell, then, defines the true spiritual state of evil. Hell's physical reality is defined by two contrasts: light and dark, height and depth. Hell is "bottomless perdition", it has "no light, but rather darkness visible". Both these ideas convey the notion that evil is a state of absolute, but futile, opposition to God ("as far from God and light of Heav'n").

The oxymoron "darkness visible", like the later "Universe of death", indicate the self-defeating, absurdly self-denying reality that constitutes Hell and evil. The aesthetic power of the volcanic idea of "Floods and Whirlwinds of tempestuous fire" indicates the torment of evil. Subtle comparisons are made between inner (moral) and external (aesthetically created) realities: Satan's "pain" is really him "rack't with deep despair".

These figurations of Hell attain a greater importance when ironically undermining Satan's charismatic rhetoric. We see then that the Spiritual absolute that evil represents directly shows up Satan's heroic posturing. When Satan says "That were an ignominy and shame beneath this downfall", he obviously is "vaunting aloud", refusing to recognise the spiritual reality of "bottomless perdition". This display of the Classical hero's pride is merely an appropriation, an empty posture denying its own reality. This self-denial is characteristic of evil as seen by Milton. We see it again with Mammon: "Cannot we his light imitate when we please?" The balance here between God's "darkness" and Hell's "light" is undermined by the figuration of Hell that we have: it is "utter darkness", with "no light" absolutely. Thus, again Mammon's pragmatic materialism denies the moral and spiritual reality of absolute evil. That evil is defined solely by opposition to "light" and "height" shows its futility in the face of Providence: it is opposed to a certainty woven into the very fabric of the worlds God "ordains" from the "confused" elements ruled over by "Chaos", and more importantly, "Chance". Providence is written into the reality which God creates, removing it from the jurisdiction of Chance. The heavy ironies of Satan's self-justifications expose his emptiness and contemptibility, and we understand that, by God's Providence, the pretensions of evil are futile and laughable.

Nevertheless, Satan particularly has an aesthetic gravity that attracts admiration. In this power, both as an eloquent speaker capable of powerful and simple lines ("What though the field be lost? All is not lost") and his dramatic energy in action (he "springs upward like a pyramid of fire"), we see the seductiveness of evil as warned of by Milton. The narrative of books I & II is framed by the knowledge that the "Infernal Serpent" "seduced them to that foul revolt"; here we see how he does it. This exploration of evil's attractiveness is carried to a great extent by the Classical authority of the Epic similes. All of these emphasise Satan's physical attributes (eg the "Titanian or Earth-born" simile), or his epic ancestry to other Classical heroes (Achilles in the depiction of the shield "massy, large and round", Ulysses in the description of the Argo and the Bosphorus at the end of book II, and in fact, the Odyssean nature of the entire journey). What we see from this is Satan's adoption of the stance of the Classical hero - the ethic of pride, honour and revenge ("first mind and high disdain") and the material perspective valuing "numbers" ("hard'ning in his strength glories") and misunderstanding purposefully the authority of God (The Jonas image "red lightning and impetuous rage").

The epic similes relating to Biblical authority or to contemporary situations often expose the fraudulence of this Classical ancestry, the real danger and deceptions of evil. The "Leviathan"

image warns us to beware Satan's seeming "Island" solidity, while the image of "spicy drugs" or the association with the ungodly "Memphian Chivalry" always remind us of the deception at the heart of Satan's beauty; that there is a moral vacuum, and by recognising the spiritual absolutes transcending the material perspective, we see that Satan only succeeds in being seductive because of a failure to understand the whole: he lives in the moment (allowing the many contradictions exposing his patent insincerity) and on a solely material level (refusing to recognise the futility and self-contradiction implicit in trying to turn Providence to evil).

Finally, the allegorical episodes, in effect extended and interactive similes, allow Milton to fully show us the grotesque horror of evil's spiritual emptiness and self-contradiction, while also exposing the aspect of the absurd and ridiculous inherent in the idea of opposing good and Providence. The allegory of Sin and Death shows us, by the heavily ironic "I know thee not, none ever saw sight more detestable than thee" that Satan not only does not recognise his "perfect image", but finds it gruesomely unattractive. Sin reflects Satan himself; that Satan doesn't like what he sees implies the dislike that must constitute the basis of his "despair". The description of Sin finally makes quite certain that we understand the reality underlying the attractive exterior of evil: "she seem'd Woman to the waist, and fair, but ended foul" - the exact path of the process of sin itself. The grotesqueness of the incestuous parody of God and the Holy Trinity ("Thou art my Father, thou my Author") and the coarseness of Sin's aspirations ("shall reign at thy Right hand voluptuous, thy Daughter and thy Darling") have an element of the cartoon villain about; these creatures, and by reflection Satan (whose "smooth" change of opinion "Dear daughter", and "My fair son" condemns itself) are silly and contemptible as well as being frightening and repulsive. This really shows Milton's providential optimism asserting itself aesthetically, by the constant recognition of the laughability of Evil's pretensions. The figuration of Hell as initially described is further employed by Milton's own sardonic wit ("by merit rais'd to that bad eminence") to describe the weakness and futility of Satan's "highest designs", underlying the apparent, material strength.

The allegory of Chaos and Night, providing more allegorical figures which reflect parts of Satan's character, re-emphasise the futility and self-defeating destructiveness of Satan and evil. Chaos says "Havoc, spirit and ruin are my gain"; this is surely the only true gain for Satan, who is incapable of creation. He will simply return the Earth, if he can, to the "darkness" which originally held it, the "confusion" of elements that defines the notion of disorder. The absurdity of Chaos' claim to rule (the 'Anarch') mirrors Satan's own tyranny - something so wholly destructive and disordering cannot truly rule anything.

The assertion of Providence through the working out of the imagery (especially the aesthetic understanding the reader achieves of evil's contemptible futility) implies that evil can never truly gain anything, that, by its own actions, must inexorably carry out the will of Providential order. Milton's providential optimism implies as the negative corollary that evil must be futile, destroying its own attempts at doing "ill". It is a self-defeat implied by the chaotic confusion and division of the allegory of Chaos; it is further implied by the oxymoron of "darkness visible"; and finally, most powerfully, it is shown by the self-contradictions and empty posturings of Satan.

In *Paradise Lost*, the reification of Hell as a place provides, by the contrast of light and dark and height and depths, the opportunity of showing Evil's spiritual emptiness, its grounding in futility and consequent "despair", and its definition solely by opposition to God and creation.

Other images, notably the epic similes and extended allegories, provide sensuous means of portraying the truth of evil as Milton sees it: its seductive, glamorous power, but the reality of its contemptible, horrifying futility and self-contradictions.

Comment

This essay is clearly in the high A range: the style and argument are sophisticated, there is close reference to the text and independent thinking is evident throughout. This is a sensitive response to the poem which exhibits a remarkable understanding of Milton's spiritual and moral purpose in Books I and II and of the techniques he uses to achieve this purpose.

The insight that "Milton's imagery... is generally employed to sensuously depict spiritual realities or moral concepts" forms the basis of much of the argument. The student recognises the interconnectedness of image and concept in *Paradise Lost* so that, for example, "The nature of Hell... defines the true spiritual state of evil." This enables the student to discuss imagery as an integral part of the poem's philosophy since the poet describes a universe in which metaphysics are definitive of both physical and spiritual realities. "Bottomless perdition" is, as the student notes, at once a physical and spiritual state, just as Satan is hell.

Another strength of this answer is its argument that the nature of evil is futile and self-contradictory, since it is defined in opposition to the omnipotent God. As the student writes, "Milton's providential optimism implies as the negative corollary that evil must be futile, destroying its own attempts at doing 'ill'". This is a highly sophisticated and perceptive interpretation of the question's focus on the self-destructiveness of evil, as it acknowledges not only the self-defeating nature of the fallen angels but of metaphysical evil itself.

Finally, the answer displays a broad understanding of the contexts which inform *Paradise Lost* as the Classical epic tradition is juxtaposed with the higher authority of Christian theology.

B Range Response

Paradise Lost

Book I and II of *Paradise Lost* show Milton's exploration of evil, through allegorical figures which are used to show the origin of evil and its nature, through "characters" which reflect the seductive nature of evil, and through an envisaged image of hell which demonstrates how self-destructive evil is.

Milton uses allegorical figures such as Sin and Death to characterise the origins of evil. These two figures, as well as the figure of Satan, are used as imagery to represent the result of evil thoughts and deeds. Satan, being the root of all evil, is portrayed as having created Sin in Heaven. In Book II, the confrontation between Satan and Death results in Sin describing her birth to Satan: "Out of thy head I sprung". This vivid imagery is a classical allusion which describes the birth of Sin to be similar to that of Athena, the Greek goddess of Wisdom.

This imagery reflects Milton's thoughts on evil as originating grotesquely, and helps support this view of Milton's.

The nature of evil is also explored through these three figures of Book II. Evil is Satan, who creates Sin, which in turn creates Death. Within this cycle, Milton presents the whole ring of evil as incestuous, since Satan gave birth to Sin, they both gave birth to Death, and Death committed incest with his own mother Sin, which resulted in the "Hell-hounds" surrounding Sin's waist. Milton uses this imagery of incest and perverse creations to support his exploration of evil as being perverse and seductive.

The description of these figures also reflect Milton's study of evil. The "grim and terrible" Death, the "winged creature" Satan, and Sin like a "Night-Hag" all present the figures, and thus the evil, as being black, dark, horrible, distorted, and ugly. Therefore, Milton's personification of evil using these allegorical figures (ironically parallel, yet greatly different from the Holy Trinity) to support his views on the origins and nature of evil.

Milton also personifies evil through the "characters" of the fallen angels, including Satan. Satan is described in somewhat heroic terms, with emphasis on his size. However, the imagery used to portray his size also reveals Milton's exploration of the seduction of evil. Using the epic simile in Book I which compares Satan's size to that of the "Sea-Beast Leviathan", emphasises his size, but Milton also uses the image of Satan as an island; "Deeming some island, oft, as Sea-men tell...". This image holds the underlying idea that Satan seduces people into committing evil by luring them to him with outward attractiveness, just as Leviathan would seem to be an island, but would really be a hungry "Sea-Beast" waiting to eat men.

Characters such as Moloch, Mammon, and Belial also represent the seductiveness of evil. Milton presents an image of Moloch as being extremely brave and courageous through the fallen angel's speech in Book II: "My sentence is for open war". However, this is to show the reader that Moloch is truly arrogant and misguided in believing they can defeat God, "the Angry Victor".

Mammon is also given seemingly admirable qualities by John Milton. "Seek/our own good from ourselves" shows that he believes they can make Hell a worthwhile, beautiful place. This optimism in this way seems a good quality, but Milton's image of Mammon as being an angel with head "downward-bent" reveals that he is only interested in a materialistically rich Heaven to make out of Hell, not a morally rich Heaven.

The image of Belial's tongue dropping "manna" shows immediately that through him Milton is showing how seductive evil can be. Belial is advocating "peaceful sloth" rather than the acceptance that "this is now/our doom", which he seems to express.

The creation of Hell through vivid images of the "burning lake" and "furnace flam'd", support Milton's exploration of the self-destructiveness of evil. Milton describes the fallen angels' downfall as resulting from Satan's evil, "obdurate pride and steadfast hate", which ended in their physical destruction and their destiny to dwell in a "dismal house of pain". The environment brought to life by such vivid imagery as "livid flames" and "darkness visible" to describe Hell reflect how Milton views evil as being self destructive. The torturous journey which Satan embarks on to find earth is also described as a dark, horrid place "...where length, breadth, height/and time and place are lost", and a place to which Satan's own "dark designs" brought him.

Therefore, it can be seen that Milton uses strong imagery throughout Books I and II of Paradise Lost, which personify evil, and give it grotesque origins and deceitful traits in order to support Milton's exploration of evil as superficially attractive. Vivid imagery is also used to describe the environmental and physical decay of the fallen angels, and a strong visual image of Satan as being lowered to the form of an "infernal Serpent", to support Milton's exploration of the self-destruction of evil.

Comment

The introduction is short but it clearly answers the question, addressing each of its key elements with the key words "exploration", "evil", "origin", "native", "seductive", "self-destructive".

Unlike many other essays in this option, the student discusses Sin and Death in order to explain the origins of evil. The student uses a quotation to identify Sin's origins in Satan. The student also draws a conclusion from this quotation (that evil originates grotesquely). The discussion is not in the A range as the conclusion is simplistic; however, the student's attention to the origins of evil helps to place the essay in the B range.

The essay continues clearly and logically, addressing each aspect of the question in turn. Each paragraph is well structured, the opening sentence introducing a key idea and the last sentence drawing a relevant conclusion from the evidence cited in the paragraph. The essay's great strength is its focus upon the question and its clear argumentative structure.

The student shows a familiarity with the text through description of events and characters and through quotations. These quotations tend to be short, but the student usually discusses their effect and meaning. The student refers to poetic techniques, discussing imagery and epic similes, but the discussion tends to be fairly limited.

The main factor which identifies this script as a B rather than an A is the lack of sophistication in its analysis of the meaning of the poem and the ways in which that meaning is created.

C Range Response

Paradise Lost

Milton has determined within *Paradise Lost* to "assert eternal Providence and justify the ways of God to men" yet Books One and Two of his epic poem are devoted to Satan, his fall, his followers and his journey. According to Milton's argument, Satan should appear to us as the evil "Arch Adversary". It is odd then, given Milton's proposed intentions, that so much of the epic imagery in the poem is granted to Satan. The reader interprets Satan as the hero of *Paradise Lost* and is overwhelmed by the grandeur and charisma of such a leader. In doing so Milton has created the perfect representation for the destructive and seductive nature of evil. As Milton's imagery and language draw us to Satan, *Paradise Lost* itself becomes a metaphor for Milton's message.

A key element of Satan's character is pride, as is visible in Satan's discussion with Beelzebub. He determines that he will have "the courage never to submit or yeild". Satan still maintains that he and God are equals. "Whom reason hath equal'd" and only "fire" allowed God victory. Beelzebub is more willing to admit that God is "Almighty (for I now of force believe that none but such could have o'erpow'rd such a force as ours" and has left us our strength entire.

That we may so suffice his vengeful ire. Yet in the self same breath as he admits God's power and providence, Beelzebub calls Satan "Prince, O Chief of many Throne'd Powers" He knows God is more powerful, yet his allegiance is to Satan. In creating this sycophantic follower, Milton demonstrates the attractive nature of evil. The mere depiction of Satan's "innumerable Force" that - "like Autumn leaves - abject and lost lay these" proves Satan to be an attractive character. Each of the "Rebel Angels" has some form of sin or evil attached to them. Moloch is "besmear'd with blood", Chenos entertains "lustful orgies", Boalinn and Astaroth "enmities fulfill: and Thannuz surges with "wanton passion." Milton's image of these "fall'n Angels that "slumber..on a fiery couch" is one of seductive luxury and destructive violence.

Satan is more than an attractive character who "retained...her Original beauty." He is also an incredibly powerful orator. As he calls to his legions "awake, arise or be forever fall'n" they immediatly "were abast...and bestir themselves:"The ability to raise a legion that was earlier "rolling in the Fiery Gulf, confounded though immortal gives us the image of Satan as a Charasmatic and persuasive leader.

Satan is not ignorant of the beauty he has lost - both personally and in heaven - "this mournful gloom for that Celestial light?" yet still he has the determination and strength to declare:

Hail horrors! Hail Infernal world and tho

Profoundest Hell. Receive

Thy new Possessor.

Satan displays a soft-hearted touch which also elevates him in the reader's eye.

"Care sat on his faded cheek" and Satan feels incredible guilt and remorse to see "the associates and co-partners of our loss" anmerc't from Heaven for his fault

From eternal splendours flung for his revolt.

As he goes to speak to his legions "tears such as angels weep burst forth." This surprisingly tender portrayal of Satan - "the Arch-Fiend" - is curious from Milton, given his alleged intention as it engenders compassion in the heart for this devil.

It is Milton's flair for language and the epic simile that truly give the reader a sense of Satan's grandeur. His very sentence structure -convoluted and Latinate as it is, appears to support the attractive Satan and elevate him in our esteem.

Their Dread Commander, he above the rest
In shape and gesture proudly eminent
Stood like a Tower.

The separation of the verb 'stood' from both the object and preposition of the sentence emphasises it. Milton holds the verb off until the beginning of a line, thereby highlighting it and subsequently emphasising the epic simile "like a Tower."

Nor did they not perceive the evil plight
Nor the fierce pains not feel but to
Their General's Voice they soon obey'd.

The tortuous maze of 'nor's and 'not's - Milton makes good use of the double negative to create the image of chaos - serves as a counter-point to the end of his sentence. Following such a confusing line "to their General's Voice they soon obey'd" stands out all the greater for its plainness. Thus Milton's own language structure serves to elevate Satan.

In *Paradise Lost* Milton presents Satan as a hero that not only his followers admire but also those unbiased towards him - Chaos, "The Anarch old", too admits to admiration of Satan and his endeavours. In his many epic similes Milton illustrates the power and grandeur of Satan.

Forthwith he rears from off the Fiery Pool... on
either hand the flames driven backwards
much more frequently
than he manages to assert eternal Providence.

Yet in so doing he has created the perfect metaphor for his message - the seductive all encompassing nature of evil. Even as the reader is drawn towards the powerful and charismatic character of Satan this message is demonstrated.

Through his intricate imagery and Latinate language Milton explores and recreates his view of evil, forcing the reader to do likewise.

Comment

While this candidate displays considerable knowledge of the text and the way the language of the poem works, it does not adequately answer the set question. Instead of explaining how the imagery of *Paradise Lost* supports Milton's exploration of evil, in the main this essay discusses Milton's presentation of Satan and his character. It therefore gives the impression of a 'prepared answer'. Candidates must demonstrate their ability to present an argument focused on the specific requirements of the question. This essay does not achieve this, despite its obvious fluency.

D Range Response

Paradise Lost

Milton's powerful use of imagery is, like evil, seductive and self-destructive in his exploration of evil in *Paradise Lost* Books I and II. Milton focuses upon scene and impression through use of comparison and reflection to emphasise scale. This is destructive to his purpose to 'justify the ways of god to man' and his exploration into the nature of evil as it places the focus upon action and appearance rather than character personality and the subtleties of manipulation and deception - the driving forces of evil.

Milton's use of comparative imagery gives a sense of scale to his projected environment and characters.

'his ponderous shield, massive, large and round
was like the moon, whose orb
Through optic glass the tuscan artist views.'

Satan's godlike size, displayed in the image of the epic hero Achilles, inspires awe in his audience, drawing attention to the action of Satan rising from the burning lake and summoning forth his minions, bidding them rise after him.

'...rise now, or be forever fallen...'

The culmination of Satan's speech to his fallen army reflects traditional marriage ceremonies 'speak now or forever hold your peace', thus shadowing Satan's evil nature with references of holy virtue.

In council, Satan's manipulation of his fellow warriors becomes significant in the imagery of Pandemonium and the assembly. The powerful description of the army, rustling wings drowns out the subtleties of evil's influence within the council.

The true nature of evil is subtle and deceptive, Milton's use of imagery fails to successfully support any exploration of evil, the imagery being too powerful. The nature of evil becomes insignificant. Milton's use of imagery is seductive and destructive in his exploration of evil.

Comment

The candidate throughout this brief essay fails to reach a clear understanding of the question; hence, there is no coherence or consistency of argument. The basic line appears to be, 'The imagery is powerful. Therefore there is no exploration of evil.' There is no grasp of the fact that the imagery constructs the evil in *Paradise Lost*. When a quotation is used, it is not contextualized appropriately. The result is a fragmented series of assertions and observations. (There were very few D range answers.)

QUESTION 3 Utopias and Anti-Utopias

Answer ONE of the following questions.

EITHER

- (a) ‘*Utopia* is unduly concerned with the notion of status despite the emphasis that it gives to notions of equality.’

Do you agree? Give your reasons.

OR

- (b) Both utopian and anti-utopian novels suggest that ‘the urge to conform is stronger than the urge to create’.

What do you think? Discuss with reference to ONE of the novels listed below.

Aldous Huxley, *Brave New World*

George Orwell, *Nineteen Eighty-Four*

Margaret Atwood, *The Handmaid’s Tale*

General Comments

Many answers tended to treat the utopias or anti-utopias as real places and their discussion tended to stay within the work of the texts and the characters within it. They focused on the narrative and answered the question rather literally.

Question 3a

Above average responses focused on the word "unduly" and engaged intellectually with the question. They demonstrated an awareness of authorial intention, particularly through a discussion of both Books I and II, and their relationship. They showed an awareness of the intentional ironies in More’s utopian social structure, which facilitated an intelligent discussion of ‘unduly’.

Average responses showed an impressive knowledge of the text, but tended to identify and catalogue examples of status and inequality in the land of Utopia, without really answering the question or showing an awareness of More’s purpose. These answers tended to discuss Book II either exclusively or nearly so.

Question 3b

This question seemed to suit all texts generally. *Brave New World* and *Nineteen Eighty-Four* were more popular than *The Handmaid's Tale*, although the latter text prompted some excellent responses. Generally, there was a good knowledge of the texts and the essays often showed a sense of enjoyment, both of the texts themselves and the possibilities posed by the question.

Above average responses engaged directly with the question, even to the extent of challenging the statement. Students are always entitled to do this, but the wording of this question seemed to give a particular freedom to do so. Better answers were able to perceive the ironic creativities within the conformist world of the text. They also showed an awareness of the texts and their imaginary worlds as a writer's construct, designed for a particular purpose. They were able to discuss aspects of style and technique in a way relevant to the question. Better responses also engaged with key terms 'urge' and 'create'.

Average responses tended to answer within the narrative of the text, leading to simplistic and literal responses, not realising or addressing the author's intentions. Weaker students often ignored 'urge' and simplistically equated 'create' with being an individual (or to 'procreate'). A minority of weaker responses did write on two texts equally, not merely by way of reference, or they produced responses which appeared to be based on history or general studies rather than the text.

A Range Response

Utopia

In the text *Utopia*, Thomas More attempts in part to create a society in which all citizens are equal, or where status does not exist. However, he also reveals the necessity of class within a society, through his concern with the notion of status in the fictional society. In the structural set-up of the society, as in the social attitudes and practices of the citizens, the notion of status features strongly and is even enforced through icons and symbols in the text.

The notion of status has been seemingly eradicated in Utopia. The equality of the citizens can be seen in the attitudes towards education and labour, for in Utopia 'every child receives a primary education', and 'one job they all do, irrespective of sex is farming'. A sense of sexual equality is moreover evoked, through the revelation that 'there's nothing to stop a woman from becoming a priest' and 'similarly no wife is forced to stay at home if she'd rather go with her husband to the front'. The equality of the citizens is reflected even physically in that 'the fashion never changes'.

Yet, in spite of the seeming equality of the citizens of Utopia, the notion of status is still reflected in the fictional society through its basic social structure. The idea of status is demonstrated in the subdivision of the society into clear social classes. Each citizen is made aware of the contribution they are expected to make to the society as a member of a particular social rung. While ordinary citizens control trades and farm work, '500 ...are exempted from ordinary work.' In spite of the seeming equality of the citizens, therefore, an upper class, of "intelligentsia" as they are referred to, can clearly be seen to exist. Furthermore, there is the obvious subdivision and degradation of the slaves in Utopia, who do 'all the rough and dirty work', and are furthermore 'kept hard at work in chain gangs'.

The clear sense of class, and corresponding sense of either class privilege or degradation, enforce the existence of status in the society of Utopia.

More's analysis of the society's structure is indicative of status in other ways. Clearly, in spite of the seeming equality of the women, the society has patriarchal overtones. This is evident in the fact that 'when a girl grows up and gets married, she joins her husband's household', and furthermore in the fact that "husbands are responsible for punishing their wives". Apart from this, it is clear from More's focus on society's structure that one's status in the community increase with age, through the revelation that 'wives are subordinate to their husbands, the younger people, generally, to their elders.' Thus More's closer focus on the domestic social set-up reveals that the idea of status is very much in place in Utopia.

Therefore, More's analysis of the social structure of the society creates a seemingly incongruous sense of his preoccupation with the idea of status. Presumably, this sense of social division is in place to enforce the necessity of class division within society, to inform citizens of the contribution they must make to the community and furthermore to enhance discipline. Yet More's concern with social status in his fictional society of Utopia is moreover conveyed through the detailing of Utopian social practice. Clear social codes are in place in Utopia, which maintain a community spirit and help to keep the citizens in line. Thus, 'it is a terrible disgrace for a husband to return (from war) without his wife, or a wife without her husband, or a child without its parents.' 'Inner street competitions for the best gardens' also exist, as a means for citizens to achieve personal recognition or status. Their social codes and practices underscore the notion of status in Utopia, as they suggest the concern of the Utopians with either "saving face", if asserting personal superiority. The Utopian's behaviour is driven, it would seem, by a concern for his personal status.

Furthermore the exploration of social practices of the Utopians regarding their interactions with overseas powers is a further area in which More reveals a concern with status. The reflection of the Utopian's sense of superiority to those around them is enforced, as is their corresponding willingness to subjugate and degrade those around them when they wish to be of lower status. Thus, in warfare, 'the Utopians don't care how many Verelians they send to their death. They say, if only they could wipe the filthy scum off the earth for good, they'd be doing the human race a very good turn.' The Utopian snobbery is also comically portrayed in the reaction of the citizens to the 'flatulent' ambassadors, as with 'look at that great baby! Fancy wearing jewellery at his age!' Thus, the sense of superiority reflected in the Utopian attitude to surrounding powers further reveals a concern on the part of More with the notion of status.

In his reflection of the social practices of Utopia, therefore, More further creates a sense of status, implying the inevitability of social standing and superiority emerging within society, in spite of a seeming equality. The notion of status furthermore emerges as a focus of More in the account of figureheads within Utopia. Clearly, symbols are used both by More and within the society to draw attention to those who control and regulate the society, to inspire one in the populace and this increase the status of those in control. Icons are used frequently with the "intelligentsia" of Utopia - the mayor carries a 'raper' and 'a sheaf of corn' is another emblem of power. In spite of the supposed lack of fashion in Utopia, priests "wear multicoloured vestments, magnificent in workmanship and design." The sense of awe that the citizens have for those leaders is conveyed in the revelation that 'priests can excommunicate persistent offenders and there's hardly any punishment that's feared more.' Thus the icons that More infuses into his texts further reveal his preoccupation, and the preoccupation of the citizens, with the creation of status in the society.

In his exploration of the social structure and practices of the society, as well as in his use of symbols and icons, More reveals a concern with the notions of status within the society of Utopia, on behalf of the citizens who inhabit it. More weighs this concern against his seeming assertion of societal equality as a demonstration of the necessity, of inevitability of social distinctions emerging within any society.

Comment

This script was given an A because the student was able to bring together all of the criteria for an A script with personal style and flair. She/He recognises narrative technique, engages in the terms of the question, and is herself eloquent. There is close reference to the text, as an objective observer rather than a subjective participant and this allows the student to intellectualise and argue the question. Although the student does not address Book 1 he/she is aware of the subtleties of the text and the author's intention.

A Range Response

Brave New World

'Community, Identity, Stability'. Both Utopias and anti-Utopias suggest a need to conform. Conformity creates stability and implies conformity to a community, group or social organisation. They also deal in the urge to create. Creative urge means the urge to change a society, to create something new or to create an individual identity. Because both Utopias and Distopias have different purposes, both of these are dealt with in different ways. A Utopia is a novel which criticises problems existing within a society, and offers some optimism on solutions for the future. An anti-Utopia or Distopia is one which serves as a warning against a particular direction society is heading and offers a pessimistic view of the future if change does not come about. However, both novels agree that the urge to conform is not necessarily stronger than the urge to create. This is certainly true of *Brave New World* by Aldous Huxley.

In this novel Huxley is criticising the society which emerged after World War 1. He feared the use of advertisement and all the other products of the consumer society. His fears are shown in *Brave New World*, a gross parody of what his society (or any society) may become when a vacuous 'catch-phrase' is taken as a hymn and when products are planned to be out of date by a certain time so the replacements can be sold. This is the society of *Brave New World* where 'ending is better than mending' and 'A gramme in time saves nine'.

However, even in this empty consumerist society, it seems that the urge to create, to change, is stronger than the urge to conform. This is shown most obviously by those who don't conform to the society. John the Savage is an outsider, someone who was brought up on tales of this wonderful society, who comes into it. He doesn't conform to it, finding it completely at odds with his urges to create, 'to create, to feel his hands growing in skill and power. This gave him enormous pleasure.' Here the urge to create is shown most obviously to be stronger than the urge to conform, as John leaves society to purify himself. 'I swallowed civilisation.' At his light house

he enjoys singing and creating away from civilisation 'After all it was not to sing and enjoy himself that he had come out here'. So he is happy despite his best urges not to be. This clearly shows that in the case of John the Savage the urge to create is stronger than the urge to conform.

Another example of this is in Helmholtz. He is an outsider, not because of his upbringing, but because of his nature. He has been brought up as an alpha plus, the head of his society and in theory the enforcer of rigid conformity. However, he has a much stronger urge to be different, to write, which he feels he cannot do with the hollow language and empty rhymes at his disposal. He is constantly looking for an outlet for something he feels he has inside which he wants to let out 'if only there were words'. This is a clear example of the urge to create being stronger than the urge to conform, as despite his upbringing enforcing conformity, he still breaks out against it because of his urge to create.

Bernard is a slightly different case. He has always been a non-conformist in society, not through choice, but because of a physical defect. Because he doesn't feel a part of the society, he feels there is something else which he can't put his finger on, so he flouts non-conformist behaviour. 'And they say he spends most of his time by himself - alone' Fanny horrifically states. However, offered the chance to fit in with the society, Bernard gleefully jumps at the chance. 'Success went fizzily to Bernard's head and, as any good intoxicant should do, completely reconciled him to a world up until then he had found very unsatisfactory'. Although he still flouts his unorthodox behaviour, it is not out of any desire to create a change in that society, rather because he can. His conformist nature is shown when he is going to be removed from the society, in which case he grovels and begs and generally makes a fool of himself. So in Bernard's case, the urge to conform and have stability is stronger than the urge to create.

However, in *Brave New World* the urge to create is suppressed. This is done right from an early age with conditioning such as the hypnopedia 'now it's switched over to elementary class consciousness' and the death conditioning 'they learn to take dying as a matter of course'. This conditioning is aimed at making the individual conform to society, without needing any help. If the urge to conform is greater than the urge to create this would not be needed. Thus society's directors realise that the urge to create and affect change is stronger than the urge to conform and must be suppressed.

This is also shown by the suppression of emotions associated with creation. Creation involves strong emotions, and these strong emotions destabilize a society. An artist is recognised to be great when they can bring an emotion into a work. In the *Brave New World* Society art is dangerous for this reason, 'No efforts have been spared to make your lives emotionally easy. To preserve you, so far as that is possible from having emotions at all.' Thus the need to create and the emotions linked with it are recognised to be stronger than the urge to conform and so they must be suppressed.

Another way the directors suppress the urge to create is through the use of the language. By making the language hollow and empty, it means that emotions and other sentiments associated with creativity cannot be conveyed. When Lenina expresses a particularly strong emotion the most powerful words she has at her disposal are 'hug me till you drug me honey...love's as good a soma'. By making the language deliberately hollow the directors are recognising this strength of the urge to create and deliberately suppressing it.

Also the urge to create and progress is recognised in the form of the false progress the society is continually making. As Helmholtz says 'but we're always saying science is everything'. They believe that they are continually progressing with the aid of science, however, as Mond says, 'All our science is just a cookery book.' Thus the need for change is once again recognised so a society is set up which is continually progressing in the status quo.

Despite even the attempts of the directors to suppress these urges, the need for something other than conformity is expressed even in the most orthodox of characters, such as Henry Foster. 'Do you know what that switch back was ... It was some human being finally and definitely disappearing.' Thus, the urge not to conform is shown to be present and alive even in the most rigidly conformist and well-conditioned members of the society.

However, even the fact that the book has been written implies a fear on the writer's part that conformity may be strong enough to bring about an unbreakable distopia. Huxley's warning against conformity implies that he recognises the strength of the urge to conform.

So in *Brave New World* although most of the time the characters are conforming and the urge to conform is sometimes stronger than the urge to create, most of the time it is seen that the urge to create is stronger. However, the book itself shows the fear of the strength of conformity. It fears a society based on the principle that 'no crime is as heinous as unorthodoxy of behaviour'.

Comment

The strength of this essay lies in the genuine exploration of both conformity and creativity. It sustains an interesting and thoughtful line. Good knowledge of text and integrated quotations support the line of argument although the final paragraph becomes a little confused, as may happen under exam conditions. The script is fluent and reasonably articulate.

A Range Response

1984

Throughout *1984* Winston knows how the society he lives in works, but not why. It is a horrifying revelation to him that the only motive, the urge that drives the totalitarian state is the lust for power. The creation of "power for power's sake" paradoxically suppresses any other urge to create and enforces the urge to conform. Creation for its own sake, the appreciation of beauty, the feeling of emotions no matter how futile, is what defines humanity. It separates men from beasts. But that urge no matter how strong can be eradicated. The Party could "get inside" Winston. The novel suggests that men, left alone and free can feel the urge to create more strongly than that to conform, but ultimately nothing human is left in the world of Big Brother, so these urges are meaningless. There is no urge for conformity. Conformity is all there is, a boot "stamps on the human face forever", urges are unnecessary - what the party tells the people to feel is the only thing of any importance. Indeed, the only urge is to "love Big Brother".

Winston is kept human by the memories of his life with his mother and sister. He recalls the time he stole all of the chocolate ration from his dying sibling with remorse and shame. It is futile that

he feels this way because his family is dead, but he feels it nonetheless. In the same way that his mother comforted his sister, the action, or mere thought gains a kind of sanctimonious importance. He creates something beautiful and noble in himself even though it is entirely subjective.

The Party believes that "power is power over human beings", so long as it controls the human mind it controls reality and hence creates more power for itself. There is a dichotomy in the urge to create because in Winston's case the creation is that of emotion and beauty but for the Party the creation is that of pure destruction.

The Party finds it "intolerable that there should be an erroneous thought". Winston has many wrong ideas, and they are wrong precisely because they are of his own creation. His love for Julia takes the same symbolic importance as the singing Prole or the tuneful bird. It matters to no one but himself, it is his own, it is separate from the party.

These tendencies in Winston grow more pronounced the more time he spends alone with his diary or with Julia. It culminates in the creation of his home in the upstairs level of Mr Chartington's old antique shop. It is an act of pure audacity and acknowledges that "we are the dead because of it." He creates a world inviolate as the coral is impervious to the outside world.

In addition, any natural urge to conform is categorically renounced when he approaches O'Brien to join Goldstein's Brotherhood. He even manages to make Julia, who is only capable of rebelling "from the waist down" to come with him. The utter sham of the society; of the "two ministers of hate" is not only felt, as Julia feels it when she struggles not to laugh, but is acted upon. Indeed the action is spurred by Winston's need to meet O'Brien in "a place where there is no darkness." Winston assumes that this is the future that they will create. He assumes that it is a place that people can actually live with "Shakespeare on their lips".

But he is wrong. The place of no darkness is the interior of the Ministry of Love. It is implicit that O'Brien has been interfering with Winston's dreams over the last seven years of his life, not only is Winston's urge to create ultimately smashed, but it is possible that it was not his own to begin with. This is the only act of creation that matters, to "smash the human mind into a thousand pieces" and reassemble them as the Party wishes.

The Party creates power by inflicting suffering and humiliation. People will be tortured, people will become "non persons" forever. In doing so, the Party reinvents all natural impulses and urges. The instinct for procreation is mutilated to create war hysteria. Children betray their parents, as did Parson's daughter. Sexuality is actively opposed by organisations like the Anti-Sex league. Winston's wife insisted on mechanical sexual intercourse with him once a week simply because it was their "duty to the party". The urge to conform is actually a sickly trust of fear and pain. It is as natural to do what the Party says, to "confess everything", as it is natural to "grab a rope when falling".

The Party secures Winston's unequivocal obedience by using fear. Within the walls of room 101, he is confronted with his primal fear of rats. At that stage he "wanted them to hurt (Julia)". The love that he believed inviolate was replaced by a profound and terrible fear and he could "never feel the same". Winston's urge to conform is contorted into wilful obedience.

Of course, even after his torture, Winston must exercise his mind with "doublethink" to stop heretical thoughts. He must use "crimestop" to limit his own insanity! It is here that the Party's urge for power takes its most ingenious form. It has created a system of thought that tightens the grip on the human consciousness. Doublethink is not a product of the urge to conform, because doublethink, by definition, requires one to forget that one is even conforming.

"Two plus two equals five", because the Party says so, but also because it is a self-evident truth.

The party will have eradicated all urges by 2050 with the release of the eleventh edition of Newspeak. With newspeak in its perfected form, people will not be able to think the wrong thoughts because they will not have the linguistic tools for it. Men will not create nor conform, men will simply exist, as a rock exists.

Power is not only a "means but an end". Humanity remains human so long as it retains both its urge to conform and to create. Winston's struggles seem to imply that by some "ancestral memory" the urge to create is stronger than the urge to conform. But O'Brien systematically tears asunder everything that Winston creates. Even the Golden Country disappears as he weeps "gin scented tears" in his love for Big Brother. Therefore 1984 bares to its reader all that is precious in human existence by mutilating it. Urges, natural instincts, and "private loyalties" are rendered meaningless because in the world of 1984, there is only one urge that counts - the lust for power.

Comment

This is a compact and literate response which presents a soundly constructed line of argument. The student has understood the subtleties of the author's intention to explore both human traits. There is economy of language with a particularly strong introduction and conclusion and a sound integration of textual evidence.

A Range Response

The Handmaid's Tale

Utopian Fiction warns against the 'urge to conform' and the 'urge' not to create a 'Utopia'. Atwood's *The Handmaid's Tale* attacks the extremist ideology of radical feminism and religious fundamentalism, as they attempt to use reductive and restrictive ideals as a means of establishing their 'Utopia'. Atwood also attacks the human tendency to 'conform' to set notions and be complacent about social trends and issues which seemingly affect us. By projecting into the future, and establishing the patriarchal regime of Gilead, Atwood does not suggest that 'the urge to conform is stronger than the urge to create'. Her manipulation of narrative method, with the inclusion of the Historical Notes, suggests that the human spirit and 'urge to create' will eventually break cycles of oppressive conformity. Instead Atwood warns against the human quest for perfection and the manifestation of a 'created' ideal, as it manifests itself in the actuality of a conformist, repressive anti-Utopia.

Atwood suggests that human nature possesses both the urge to 'conform' and to 'create'. What she attacks, however, is allowing one 'urge' to dominate the other. Atwood's created world of the repressive Gilead, which has suppressed the rights of individuals, particularly those of women, is a projected consequence of individual and realised 'creation'. In retrospect, Offred realises that Moira's aim of creating a 'Utopia in her women's only enclave' is a 'mistake'.

It has given religious fundamentalists the justification to use selective quotations from the bible to establish the state of Gilead.

Radical feminist ideals, such as ‘a man is only a means of making half a baby’, has resulted in a society of social disintegration and depopulation.

Genesis 30: 1-3 has formed the foundation of Gilead, dictating the duties of individuals, where Offred is to be ‘filled with semen and babies’, the commander is to ‘go unto her’ and the wife is to ‘have children by her’. Thus humanity’s urge to realise its ‘creations’ of what it perceives to be ideal, has in actuality, resulted in the manifestation of a society which oppresses individuals through forced conformity.

Atwood uses satire to sensitise us into realising the adverse effects of making theoretical ‘creations’ realities. The term ‘Ceremony’ conjures images of a sacred and celebratory event. However, the extreme urge of select individuals to realise their ‘creation’ of the Gilead has meant that moral standards have been subverted, as the ‘Ceremony’, contrary to our expectations, is in fact a perverse sexual act. More disturbing, however, is Offred’s detached tone of ‘The Ceremony goes as usual’, which alerts us to the subversive nature of conforming. Whilst human beings by nature are familiar with rituals, and thus find them comfortable, voluntary and blind acceptance of them is potentially dangerous. Gilead has exploited this human tendency, resulting in a state that ironically forces individuals to conform to restrictive ideology.

We realise that Offred’s word plays are an attempt at passive resistance. During the ‘Ceremony’ her pun of ‘household’ - ‘to have and to hold’- shocks us, as we realise the full impact of the Commander’s forced intrusion. Further it enforces Aunt Lydia’s assertion that ‘Gilead is within you’. The control of language through the endorsing of platitudes such as ‘Under His Eye’ and ‘Blessed is the Fruit’ attempts to ration thought and expression. This forces individuals to conform to the extreme religious and puritanical ideals of the state. Offred’s satirical word plays, such as ‘sinfully scrabbling’, are attempts to shatter the Monolithic Word on which Gilead is built. Atwood suggests that the creative faculty of individuals will find means of escaping the repressive conditions of imposed conformity.

This is enforced by Offred’s use of the ‘reconstructions’ in her narrative. She attempts to subvert the imposition of uniformity in terms of dress, routine and language by indulging in variations. She states that during her first illicit meeting with the Commander, ‘He asked me to kiss him as if I meant it. He looked so sad’. Then she proceeds with ‘It didn’t happen like that’. There is no diversity in Gilead; as such, Offred uses her mind to escape her physical limitations, through the creation of possibilities.

Atwood warns against potentially subversive elements and social trends in society through the manipulation of the narrative structure. The juxtaposition of past and present, as achieved through Offred’s memory, alerts us to the fact that Gilead is an exaggerated version of our present society. This empowers Atwood’s attack on extremist ideology and individual indifference to issues which seemingly do not affect us.

Offred realises, in retrospect, that her dismissal of her feminist mother’s anger of ‘You people don’t appreciate things, do you? Don’t you know how many women’s bodies the tanks had to roll over to get this far?’ as ‘nothing’ allowed for the ‘creation’ of Gilead. More disturbing, however, is our realisation that Offred’s attitude reflects our own. Atwood elicits our condemnation of views such as, ‘Of course there were stories in the newspapers. Corpses in ditches - but they were too melodramatic and unbelievable’. Thus Atwood’s portrayal of a repressive society and its

impact on the individual motivates us to review our present complacency and apathy to such controversial issues. The framing of Offred's tale with the 'Historical Notes' provokes relief, as we realise that the state of Gilead and oppressive conformity has ceased to exist. However, the distortion of the time scheme, where our futuristic engagement with Offred's tale is juxtaposed to Prof. Piexoto's historical analysis of it, empowers Atwood's warning. We realise that Piexoto's sexist remarks such as 'Underground Frailroad' and the derogatory pun of the anatomical 'tail' echoes the Commander's 'For women one plus one plus one plus one doesn't equal four', which in turn links Luke's seemingly harmless remark that 'women are incapable of abstract thought' and Jacob's blaming of Rachel for her inability to conceive. These views have allowed for the 'creation' of a state which subjugates not only women, but all individuals through conformity. The linking of past, present and future heightens Atwood's warning against the 'urge' to be complacent and the 'urge' to impose idealistic 'creations'. We realise that whilst the human spirit will rebel against forced conformity, the threat of the manifestation of a repressive state has and will continue to exist.

Atwood has created a world where the 'urge to create' and impose this seemingly ideal 'creation' has resulted in a repressive state. However, the Utopian genre does not suggest that the 'urge to create' is stronger than the 'urge to conform', as Atwood shows that the complacency of individuals has in fact aided in the formation of Gilead. Rather, by projecting a society, where we, through Offred, experience the extremities of forced 'conformity' and the adherence to ideology which is supposed to foster a 'utopic' state, Atwood shocks and sensitises us to the subversive outcomes of stereotypes, radical ideology and complacency in all its forms and ambiguities.

Comment

This is a sophisticated response which effortlessly answers the question establishing a strong and individual line of argument. The script indicates a student who fully understands the satirical purpose of the writer and confidently integrates both analysis of narrative method and specific textual reference. The style is fluent, confident and elegant.

B Range Response

The Handmaid's Tale

One of the ultimate goals of a utopia is to eliminate individuality, and thus the possibility of dissent. Dissent is dangerous and can effect the stability of the imagined society, in Atwood's case, that of Gilead. Part of the success of Gilead, or in fact the façade of success, can be contributed to the devices employed by the establishment to prevent creation, destabilisation. The commanders have put into place eyes, guardians and angels who invoke fear as every move of Gilead's people is monitored. Control through fear, the reduction of language, religion and gradual elimination of the past are methods that certainly suggest 'the urge to conform' is safer than 'the urge to create', and seen in the light of the human condition, that is, to preserve oneself, 'the urge to conform' is certainly greater.

The urge that is pushed by the commanders, however, in *The Handmaid's Tale*, is different to the urge that the reader is exposed to through the eyes of Offred. It would seem that the individuals' instinct is to create, for creation, emotion and familiarity are individual needs that Gilead's principles do not satisfy.

Indeed, as an anti-utopian novel, *The Handmaid's Tale* places an emphasis of 'the urge to conform', the success of Gilead relies on this factor. However, this same novel suggests that on an individual basis, the need to create, overrides the barriers put in place to prevent dissent.

Conformity is addressed in many ways in Gilead. Aggressive controlling methods and constant surveillance are devices used by the commanders to quell potential outbursts through fear. All members of Gilead appear to be "under his eye", the fear of being seen, of appearing to create and go against all that they have been taught is certainly predominant. Offred wonders, upon viewing Moira's battered feet in this society, that appears so horrible and terrifying to her at the time is what God intended. She asks God, "Is this what you had in mind?"

The wall and its grotesque display of criminals, doctors, homosexuals and others that have gone against Gilead serves as a reminder to all of the punishment incurred for not conforming. The colonies pose a similar threat. In every aspect of Offred's life a tension between dissent and conformity is evident. Publicly she is "a sister, dipped in blood", privately she rebels for her own sake, to preserve something of herself, her individuality.

Language in Gilead has been pared down to basic, prescribed exchanges. Language, writing and colloquialisms are followed closely on the heels by familiarity, ideas, creativity and it the commanders know all too well that language is a vehicle for dissent. Exchanges between Offred and Ofglen are limited to "Praise be" and "Blessed be the fruit", they are devoid of emotion, the very thing from which creativity is born. The commanders have attempted to dispel all urges to create, however it could be argued that due to the eradication of complex emotive language combined with the Handmaid's memories of the time before Gilead, the urge to create has become for them stronger and more necessary than ever before.

When Offred stumbles upon the graffiti in her room, "Nolite te bastardes carborundonum" it is as though it has been left as a gift, she realises how rare it is to come across such language, as writing is forbidden. Likewise the cushion embroidered with word "FAITH" is something she devours greedily, hungry for what is forbidden. The truth in Aunt Lydia's words is made evident,

a rare thing is always valued. Women in Gilead are not unlike language, to the tourists they "are secret, forbidden, we excite them".

Language is certainly the source of much creativity. It is the method whereby contact is established, bonds are made and emotions are expressed. Such a thing would lead to individual expression, conformity would be disrupted and Gilead destabilised.

Just as language is pared down to the extreme basics and stripped of all its emotive qualities, so too do the powers that exist in Gilead, strive to eliminate all traces of the past. To ensure stability, the younger handmaids must be free from any knowledge of an outside world, and an alternative lifestyle, if that should happen then there would be a choice, an option so desirable that perhaps even fear of control and punishment could not quell the demand for it. Atwood illuminates the empowering nature of choice, "We were a society dying, said Aunt Lydia, of too much choice".

Offred revels in the luxury of having access to an old magazine, a game of scrabble, for her they are small glimpses of hope, reassure her that what she is living is not just a story. It is ironic however, that whilst Offred mulls over what women used to do, those "things" women do that can be "undone", having a choice terrifies her, "It was the choice that terrified me", the inescapable fact that under the surface of Gilead there is the possibility of 'freedom to and freedom from'.

Atwood presents the reader with alternative views, conformity and the urge to conform is certainly strong due to the fear that totalitarianism instills, however the urge to create is more than evident.

Although conformity is the ultimate goal of Gilead, in order that the aims of the society might be achieved Atwood demonstrates to us that the urge for the individual to create is present.

Offred hungers to "commit the act of touch", what Gilead has deprived her of becomes her ultimate desire, and as long as humans possess the power to choose, to analyse and to preserve themselves, the feelings that Offred experiences and that Atwood displays at Jezebels', in the young guards at the post and in Moira this urge rules over fear, and deprivation of communication, language and memory of an alternative. Atwood demonstrates through Offred, through employing the first person narrative that the urge to conform and the urge to create are in constant conflict, due to her unique position. Offred knows that there is a black market, Nick's cigarette and Serena Joys' tell her this, she is told by her doctor that she has a choice though frightening she experiences the urge to create, against the establishment.

Offred dissents privately. She steals a pat of butter and tries to regain some sense of self by experiencing self-worth and beauty, vanity. Ironically Gilead is not free of traces from the past; Aunt Lydia reminds the girls that the sun is not "good for the complexion", a slip-up Offred notices in the system. Offred desperately wants something for herself, a flower from downstairs, hand cream, to be held and told her name "I want to be with someone". Thus Atwood reveals a major fault in Gilead, a fault that allows the 'urge to create' to make its' presence known. Deprivation and knowledge of that deprivation as long as it exists will inspire the need for individuality and creation.

The establishment, in its' denial of emotion, of love, family, feeling, has provided the members of Gilead with desire, an undeniable urge through which Atwood highlights that a utopia can never be achieved as long as this exists.

Many means are pursued in order to build conformity and eradicate creation, however, it is certainly realised that conformity will never be fully achieved. The commanders themselves amuse themselves at Jezebel's, Nick pursues a forbidden relationship with Offred that Serena

initiates, and the wives have been known to consume alcohol at birthings. It would appear that Gilead is not all a successful society in terms of conformity, the very thing that it must have if women are to be seen as mere vessels, ironically diminished due to their vitality.

Atwood demonstrates that dissent is caused by a lack of conformative devices. Dissent is not the downfall of Gilead, dissent is either expelled or denied, ironically it is not allowed. *The Handmaids' Tale* presents to the reader both conformity and creativity on a platter. Yes, conformity is pursued, and yes there is dissent, the urge to do both is undeniable as displayed by Offred, however, one is certainly not dominant over the other, not when seen through the eyes of an individual, searching for her place in a removed world.

Comment

This student constructs a reasonable argument and shows good knowledge of the text. This knowledge is sophisticated in parts, especially in dealing with language. The student writes well; the textual references used are mostly short but integrated and the student has selected material from the text effectively. Expression is sometimes awkward.

C Range Response

Utopia

Utopia by Sir Thomas More is a satirical book based upon an island which has a name that translated means a place that is nowhere. This immediately leads the reader to realise that some instances and ideals may not be as perfect as they first seem.

There are many paradoxes that arise in all writings about utopias, and their counter parts, anti-utopias. Thomas More's *Utopia* is no exception and, along with Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four*, bring up the problems associated with these creations of "perfect nowheres".

One of the main paradoxes present, especially in More's *Utopia*, is that by creating systems that try to break down the divisions in society they create others. This is a concern of writers of utopian and anti-utopian books. The creation of this type of state, leads to other losses.

Utopia tries to rid the society of divisions such as class and social status. This related back to More's England, and is the basis of the comparison and satire. The goal of the founders of Utopia was to make an egalitarian society, a classless society where every person was equal and tried to rid the state of the class status prevalent to a country like England, yet the abolition of these classes lead to different divisions being created.

The devaluation of riches, gold, jewellery and the like stopped divisions based on material wealth, and the social status that is associated with it. The way to do this was to allow children to play with it, and make slaves wear it. This in itself is a paradox for it means that two divisions are already made. Slaves are a lesser people to those who are "free" and then children are less respected than elders.

The slaves are created to stop crimes and act as a deterrent to people who consider not serving their country as they are prescribed to do. It makes those people who act in a way that rids the society of equality, a lower class, thus creating an unequal class to try to rid inequality.

While each person in Utopia has a role, and each role is valued equally, those in positions of power, such as the town leaders, and those who meet at the capital, more power than the general workers. The need to apply to the rulers to be able to study certain subjects also means that certain people have more opportunities than others.

Every measure that is taken to rid the society of inequality, leads to the creation of a new inequality, the exception being the employment /labour structure. Classes of people are not existent in Utopia, yet the elders have special privileges, and the young people have restrictions. Acts that lead to the possibility of inequality are punished by making them unequal.

The goal of Utopia is to give everybody an equal chance, and to rid the state of problems associated with the economic, class, educational and social structures that England and other countries were enshrined in. By doing this, the traits of the individual are lost. Everything is done for the good of the society, and never for the benefit of the individual.

More's *Utopia* is heavily critical of both England in his time, and the want for the creation of this form of society. Book one and the letters prepare you for Book two. Book one makes the reader question what is explained in Book two. It prepares the reader for the paradoxes and the probability of loss that is apparent in societies such as *Utopia*, *Brave New World*, and *1984*.

The surface concern of *Utopia* is to make a society based upon notions of equality. It does this by trying to rid the state of traditional notions of status, but herein lies the paradox, it creates new notions of status, and new notions of inequality.

Writers who have concern in relation to the utopias and anti-utopias more often than not have a warning of the type of society that it wants to create. It warns that the positive notions created are balanced out by the hidden, or sometimes on the surface, negative notions associated with the creation of such a state.

Thomas More was a humanist, and as such believed that a perfect society cannot be created until human beings are perfect. As such through his writing of *Utopia* he warns us that despite surface perfection, losses occur. There is a price for trying to achieve perfection when it is not possible to achieve.

Thomas More's creation of *Utopia* is concerned with the notion of equality, yet it still is concerned with other notions such as that of status, individuality, economic structure, property and social structuring. His writing is a warning, a satire and a motivation for others to think about change in society. Its concerns are many, and as with most utopias and anti-utopias are warning us all, and preparing us to think and critically analyse changes which may happen, and the truth below the façade of 'changes for the better'.

Comment

This is a sound but basic treatment of the question. The script identifies the paradox without developing the implications of the statement and is unable to go beyond very general referral to the text. Some poor expression from the student who tends to develop a list rather than to explore the meaning of the text.

C Range Response

Utopia

Utopia is unduly concerned with notions of status despite the emphasis it gives to equality. More has eradicated many evils of society in his visionary commonwealth such as poverty and private ownership of land. However the status, the setup of *Utopia*'s constitution and way of life takes precedent over its supposed notions of equality, which are on closer inspection not all that they appear to represent. While there certainly is equality in *Utopia* the question must be asked, is it worth the sacrifice that it demands? While More has certainly ameliorated the human condition in relation to people otherwise forced to live in squalor and misery; but given the Utopian way of life has the human condition really been given a better alternative? The search for *Utopia* is a tough quest and one which invites close scrutiny and an in-depth analysis of all that it has to offer.

The Utopian government is a federated republic. There is a Parliament, called ironically 'Lietalk' and there are government officials; again ironically called 'Bencheaters'. The government appears to be largely a sound democratic one. There is a law that all questions relating to the public must be debated for at least three days. More makes no specific mention of any individual desire for status, however the state does enjoy a wealthy and powerful status in a world they claim to take no part in. The Utopians strategies and methods of warfare indicate their concern with notions of status.

More uses various paradoxes in his exploration of warfare. He tells us that they view war as an "activity fit only for beasts" yet they seem to engage in warfare rather frequently. When they do go to war it is supposedly out of "human sympathy" and for just causes; among these are protecting their lands from invasion, protecting their friends territories and to "requite and avenge injuries previously done to them." This is quite ironic. Utopian methods are also far from the conventions of humanism, they assassinate enemy troops, sow seeds of rebellion and refuse to enter into treaties. If the enemy stands their ground then war ends in "virtual extermination". For a state so preoccupied with equity, peace and charity they do a very good job of employing the most horrendous methods of warfare. It seems that the Utopians are just as prone to the evils of mankind as the rest of humanity.

These methods seem quite brutal and coldhearted for a state supposedly founded on mutual respect, peace and the more human side of human nature. What these things do reveal is that when it comes to maintaining their status in the world, Utopians will resort to any measure no matter how brutal or how horrible.

The society of *Utopia* is fundamentally based on Communism. Everything is the same, houses and towns are all mirror images of each other, "when you've seen one, you've seen them all." Various measures have been taken to ensure equality; every Utopian wears the same tedious apparel, and they all change houses every ten years so they don't become attached to anything about a particular dwelling. Utopians all work a six hour day, "service, not sensitude" however irony exists here too as "you're practically forced to get on with the job: because "everyone has his eye on you" which is reminiscent of George Orwell's Big Brother. Also all Utopians learn the principles of agriculture and further education while not required is available.

There is no privacy in *Utopia*, anyone can walk into any house they choose. Life in *Utopia* is a virtuous and almost monastic existence as there is "no excuse for idleness" and no temptations, "no ale houses, no wine taverns, no brothels, no secret meeting places, no opportunities for seduction." While there are undoubtedly various measures by which equality is achieved, there is a pervading sense of the fact that it's all not worth it. The sacrifices for these morsels of equality are too high.

These notions of equality that More gives the population of *Utopia* come with a price. There is no privacy and no variety. The method people choose their spouses in *Utopia*, seems crude and ridiculous. Merely viewing someone's physical form should not be the determining factor in deciding to spend your life with someone. Husband and wife in *Utopia* do not develop an emotional attachment with one another, there is no opportunity with households comprising of ten to sixteen adults and no privacy to speak of. The family is another thing which has been sacrificed. There is no such thing as a family bond in *Utopia*. People are not viewed as valuable individuals but as merely products of the state. They are treated like numbers as they are moved around at the discretion of the state to satisfy the population requirements of a particular household or town. There is no such thing as parenthood as should a family have too many children they simply pass off the surplus to another family.

Also should a child wish to learn a different profession from their parents they are simply swapped with another family. There is also no equality as far as women are concerned, they are viewed as "the weaker sex" and must regularly kneel and confess their sins to their husbands.

The well-being of the majority and the status of the state in the world and the construction of the Utopian way of life take precedent over the rights of the individual. Utopians are brought up to believe that society is everything and they are nothing. When people become terminally ill they are seen as "unequal to life's duties, a burden to himself, and a trouble to others." This is a chilling example that shows how the status of *Utopia* as a state and a way of life are more important than actual people. We are told that such people suffering illness with "agonising pain without cessation" are seen by the priests who "exhort that person to commit suicide." People are made to feel useless and unwanted so that they do not remain to cause a drain on the state's resources.

Control in *Utopia* is achieved psychologically. People aren't compelled by violence or law into acknowledging the superiority of the state over themselves, but rather through social expectation. People weren't forced to eat their meals in the community messes, however if you ate at home it was considered "bad form".

Utopia is primarily concerned with its own notions of status and all else is subordinate. The Constitution and the way Utopian society is designed permeate the significance of status above any notions of equality, family or the rights of the individual. The way in which Utopians approach warfare represent that they are just like everyone else, confined by the limitations of human nature. While many evils of society have been eradicated, More has taken other things such as the family bond, emotional attachment between husband and wife and the right of the individual to be unique. These are sacrifices that one could argue are not worth what *Utopia* offers in return. Human kind is imperfect. The realisation of this fundamental truth means that a *Utopia*, a visionary commonwealth is 'nowhere' indeed. This does not mean that various evils of society cannot be addressed, but they can only be made better, not perfect. Otherwise any attempt at this impossible ideal will only reveal double standards, ironic paradoxes and a concern with the notion of status rather than focusing on the fundamental elements that make life worthwhile. To take away these fundamental, quintessential elements is surely not an alternative.

Comment

This candidate has written a lengthy response, and indicates a degree of knowledge of Book II of *Utopia*, which the candidate attempts to empty in substantiating an argument on 'status' and 'equality'. However, the script confuses the title *Utopia* with the place 'Utopia' (perhaps suggesting a reason for focussing discussion on the place rather than the book.)

The candidate seems unaware of the notions of 'status' and 'equality' raised in Book I of *Utopia*, and unaware also of the author's satirical purpose in both Book I and Book II. This limited response to both the question and the text hold the mark to a middle 'C' range.

C Range Response

Brave New World

In the novel *Brave New World* by Aldous Huxley it's anti-utopian characteristics seek to satirise the question of conformity in modern society. It also seeks to show the reader how conforming to society is not always done by choice.

In his novel Huxley uses his characters to show the different effects of society's urge to conform on the individual. The character of Bernard Marx questions the value of conformity in his society and the undue effects of the lack of free thought in his world.

Huxley's world is a world where the questioning of societies values is virtually impossible. The world of *Brave New World* takes conformity to an extreme through the device of 'Hypnopædia' which teaches people to be the same, want the same things from, essentially, the moment they are born. But even being born in Huxley's world is satirised. Babies are created in test tubes, each one by the same formula according to their cast. This is also an extremity of conformism, there really is no chance for individualism. In Huxley's society the urge to create is practically non-existent. People are conditioned to like their position in society, like their job and their surroundings. Because of their forced contentment they have no urge to create something new in order to make their life better, or even to be different.

The cast system of *Brave New World* allows another forum of conformity within society. From Alpha at the top to Epsilon at the bottom each cast has their own uniform and colour. This allows no freedom of choice, every one wears the same thing, but because of their hypnopædia. In childhood each person believes that the uniform and colour of their cast is best and gives them a sense of belonging.

The conditioning centres even teach children what kind of places to like. They grow up to believe in the values of their society. Those that don't are sent away. The penalty for non-conformism is ostracism to a savage reservation. Here people live in a society similar to our own. Natural birth, free thought, family and tribal relationships. 'John the Savage' comes from one of these reservations into the society of Bernard Marx only to be strangled and suffocated by the lack of freedom in the world. His need to be able to be different, to love makes him unable to live in the society of uniforms and timetables and where love is meant only in the sexual way.

Bernard Marx questions the values of his society, he is able to do so because of a fault in his 'conditioning' he is unable to enjoy the sexual freedom of his society because of his need for love and companionship. He is unable to conform to his societies ideal that sex is just for fun and that love is just something which ties you down where everyone belongs to everyone else'.

The conformity of society in *Brave New World* leads them to another item of Huxley's satire, that of the consumer society. Huxley wrote *Brave New World* in a time where consumerism in society was beginning to get stronger and more prevalent. Through conditioning Huxley causes his society to be come complete consumers. They are taught not to reuse things, if clothes are ripped or too old new ones are supplied.

This consumer society gives way to the instant gratification of all desires, including sexual ones. People are conditioned to believe that sex is a leisure activity they are conditioned to believe that without consent, they can have anyone they want. The idea that a whole society is conditioned to be comfortable, without sexuality is alarming to Bernard Marx who is not. His non-conformity to this idea makes him the object of ridicule by other members of his cast.

Huxley uses Bernard Marx and John the Savage to show readers of his anti-utopia the oppressive nature of conformity. How that conformity in society allows no room for individual ideas and freedoms and even, at times, leave no room for human needs which are simple as love. But he also shows how the inability to conform to the needs of a society can cause personal anguish, dissatisfaction and an intense need for a feeling of belonging thus affirming the need for some conformity in society for individual happiness.

Huxley uses *Brave New World* to examine the idea of drugs and peer pressure within society. In his society everyone takes soma in order to stay happy. The happiness of a society oppressed by conformity is controlled by drugs. Through this Huxley shows how within his own society people were beginning to become more and more reliant on drugs for a quick fix for the problems of their lives. Also it exaggerates the pressure placed on young people to take drugs because 'everyone else is doing it'. Bernard chooses not to use soma as often and is ridiculed for his pessimism when he could just 'take a gram' and be happy.

Because of a simple mistake Bernard is able to make choices in a society where being different is almost impossible. Through his ability to go against the conditioning of his society Bernard shows Huxley's satire of conformity in society. Because of the setup of society in Huxley's world conforming to the ideals of society is not a choice but a mindless reaction. Because of the creation of his society people are unable to make their own decisions, they don't know how or even why they would want to.

Huxley's society in *Brave New World* shows us that sometimes conformity is not a choice, sometimes it is taught to be a natural reaction, making it harder for those who wish to create their own ideals and place in society rather than go with the ones already planned for them.

Comment

On the positive side this essay consistently makes an attempt to answer the question and to produce an integrated argument. However, this is marred by a looseness in the argumentation. The paragraphs are poorly linked; none of the argument is informed by a close intellectual or textual consideration and it is repetitive. The candidate ignores the term, 'the urge to create' posed by the question. The spelling (particularly of a key word in the text) and grammar are poor, typical of a 'C' range answer.

D Range Response

1984

Any form of Utopian and Anti-Utopian novel will concentrate to some extent on consequences of society. George Orwell's novel *Nineteen Eighty Four* looks at such consequences that seem awful for an outsider to look in on. However the reality created in the book and the lives of those in the book the characters seem quite content.

The main focus of Orwell is to conform. Orwell makes the point in this dark, morbid novel that conformity is much stronger and easier than the urge to create. The story is told through the eyes of Winston Smith and we find ourselves sympathising with this character a great deal. We become aware of how high the level of conformity is and how overwhelming the authorities are. The inner party, proles and outer party make up the classes of society.

Winston tells us "every thought, every movement is scrutinized. They are watching us all the time". This evokes suspense and that feeling of fear within the character. We can learn a great deal of the society created by Orwell simply by looking closely at Winston. The way he behaves and reacts tells us the level of how orthodoxy is so strict. Everyone wears the same blue overalls. Nobody is allowed to do nothing. This gives time for thought. It is forbidden for anyone to think, if your caught you dissappear. "People just vanish without a trace and people don't even know their gone".

An organisation known as Newspeak adds a large dimension to conformity by constantly eliminating words from the dictionary. Making expression much more difficult as there are fewer words to tell events and things with. Winston has a popular line of "I understand how I do not understand why? The problem the society is leading to is a group of people controlling everyone. A dictatorship with punishments and penalties that nobody knows if it or they truly exist. Posters can be seen on every corner, every pole "We are watching you" This is to put fear into people's minds and keep them obeying the laws and rules.

The food is plain and ordinary and since nobody has tasted any better they are unaware anything else exists. Winston meets a girl Julia whom he falls in love with. The only time they have together is when Julia sends him to a secret place far away from people and where they meet later. Julia has real food that has not existed according to Newspeak, including chocolate and coffee and biscuits. There were even places that rewrote the history books. However this was all false and made it hard for anybody to remember the truth.

Winston becomes aware that something is wrong in society and he tries to learn of the changes. He tells Julia however she tells him there is nothing that we can do or else we will dissappear.

Winston and Julia are symbols in this story. Julia is strong, self-disciplined and she knows her limits in this forever changing society that will soon meet its demise. She accepts the inevitable and she is prepared to continue her lifestyle as long as she can. She does not want anything to jeopardise the love Winston and she has.

Winston is concerned about the bleak future over this blighted land he does not want to lose Julia but he also does not want to continue living like somebodies toy in one big game. Winston symbolises hope whereas Julia represents a battle that cannot be won.

Orwell tries to create an environment that lacks everything enjoyable about our world. He gives his novel a title, *1984* to represent a possible future that is the consequences of the present.

The intense level of conformity and no urge create makes this society a dull one that will meet a swift conclusion. The hope that Winston represents creates a sense of realism that all people can relate to as we all have dreams and hopes of a better world. That no Utopia created will ever be perfect and there will always be something false and corrupt somewhere in society.

The reader cannot be fully certain that the society and authoritative groups are corrupt or that it is merely this perception given to us by Winston. However we do become aware that the people however much predictable they become through orthodoxy, they do seem to be quite content, eg In the cafeteria, Winston observes people talking everyday chit-chat that has no meaning.

Orwell is able to mould a world with all the finest of details. His study of human nature and behaviour has enabled him to write a novel on the dehumanisation of mankind. Which not only leaves a huge impact on the reader, but enables them to consider afterwards how good their lives truly are. Orwell does not want us to take for granted the simple things in life like chocolate and coffee. For it is the little things we must be content with in order to have a happy satisfying life.

Comment

This response indicates a very superficial understanding of both the question and the text. While some reference to the question is made, the focus is a conformity only and no particular argument is established or sustained.

Textual reference is minimal and very general indicating a limited knowledge of the text. Much of the essay lacks relevance.

Expression is limited, characterised by basic errors and simple structure.

E Range Response

1984

In George Orwell's *1984*, the suggestion that 'the urge to conform is stronger than the urge to create', is presented clearly in two of the party's slogans, FREEDOM IS SLAVERY and IGNORANCE IS STRENGTH. The suggestions and philosophies behind these ideas are George Orwell's attack on modern existence. However, with the narration and bias of a 'black sheep' character, Winston, we are lead to believe, to assume that this notion (FREEDOM IS SLAVERY and IGNORANCE IS STRENGTH) are not so, only in the end to find him 'converted'.

FREEDOM IS SLAVERY: In a free society, with free thinking and creation there is no possible means for total control. This meaning the constant threat and upheaval of any social structure. If we were to develop into an anarchist society, Darwin's Theory would be, again implemented. "Survival of the Fittest". This is unlikely and unrational, but is also the 'idea' behind the statement 'Freedom is Slavery'. We fear anarchy, naturally, with no structure, no law, total freedom we wouldn't know what to do. Our computer generated lives, on public documents would be thrown into chaos, we would loose material possessions, status, and any reason for being alive. Theoretically, reverting, back to a primitive existence. To 'create' today is art, a superficial by-product of our pre-packaged lives. Art to be shown inside room filled with champagne drunks in Gucci shoes. To create anything besides that is an 'opportunity into a profitable market', to create today is a money making venture. To 'conform' today is to become another notch on the bedpost of progress. To conform is to create profit, to create industry. To rebel, to skulk off into the background. To be faceless and nameless. To rebel, you don't exist. You aren't on the computers, don't have a mortgage, 3 children, heart palpitations and you don't smoke to many cigarettes. You are vapourised, eliminated, no-one remembers or even cared. Like Winston.

IGNORANCE IS STRENGTH: Safety in numbers. To not excel or fail. To not thrive nor die. To become an individual in a vast sea of individuals. To safely sit in mediocrity, drift with the current trend.

To come away from the 'flock', to be outstanding, is to be preyed on and destroyed. You can create to a certain degree, of conformity, to make empty gestures and comments about an empty existence, is no longer radical and outrageous but another form of conformity. To eat meat from plastic trays, and shop for vegetables in dangerous flourescent environments. To be individual in a world where it applaudes and credits 'individuality', innovation and creative spirits, because they help us forget that the images and ideas are computer generated, universally tolerated, eventually the 'individual' is reduced to a \$15 for the first 30 words, and then 15¢ for any word thereafter' slot in a newspaper, where idle browsers search for the employment section, and laugh at the photos.

We don't want to, nor should we stray from our paths, destiny. Stay on the escelators, stand between the yellow lines and children should always be accompanied by holding to the reassuring hand of an adult. *1984* demonstrates this point with an acid wit and pessimistic tone. Winston's journey, meagre existence to his vapourisation, the chilling idea that suggests to me that the 'Brotherhood' never existed.

George Orwell's *1984* clearly suggests that 'the urge to conform is stronger than the urge to create'. In a free and creative world most of us would die. This is extreme and arrogant but nevertheless true, as I see it. Without conformity in all aspects of our life we become numbed animals, no direction, complete FREEDOM is only a binding and slow death, and our IGNORANCES serve as our greatest most powerful STRENGTH.

Comment

This is essentially a vigorous and sometimes original denunciation of conformity. There is no attempt to analyse the issues of creativity and conformity as Orwell works with them in *1984* - indeed, the answers scarcely mention the name of the text and its principal characters.

Question 4 Special Study of Yeats

'I must leave my myths and images to explain themselves; as the years go by one poem lights up another.'

Use at least TWO of the poems set for study as the basis for a discussion of how Yeats' poems 'light up one another'.

William Butler Yeats, 'The Wild Swans at Coole'
 'Easter, 1916'
 'The Second Coming'
 'A Prayer For My Daughter'
 'Sailing to Byzantium'
 'Leda and the Swan'
 'Among School Children'
 'An Acre of Grass'
 'Long-legged Fly'
 'The Circus Animals' Desertion'

General Comments

This question attracted good scripts and provided candidates with the opportunity to demonstrate their knowledge. The instruction complemented the quotation; candidates were not distracted by differing emphases. A number, however, were confused by the term "myths" in the quotation. The question discriminated well. Stronger candidates selected poems that enabled them to engage in substantial discussion and to tackle the ways in which the poems illuminated each other. With assurance they traced a progression of ideas through Yeats' work.

Poorer scripts tended to be narrow in their focus (limited discussions of 'Wild Swans at Coole' and 'Leda and the Swan' were common), listed similar images in randomly selected poems or submitted prepared answers on gyres or the Great Wheel. A continuing fascination with Yeats' relationship with Maud Gonne caused some candidates to move away from a text centred response.

It was noted that confident candidates were able to deal with the longer poems ('A Prayer for My Daughter', 'Among School Children' and 'The Circus Animals' Desertion') as coherent wholes; the less confident showed little understanding of the development of the argument. Strong candidates were able to exhibit wide vision, as well as the ability to focus on particular points, whether they discussed two poems or a number. Less confident candidates wrote superficially about a large number of poems.

A Range Responses: A variety of approaches and interpretations resulted in excellent answers. Typically these scripts demonstrated sound selection of poems, which were written in different periods, or which explored Yeats' recurring concerns from various perspectives. Such scripts were able to show how the poetry worked to explore commonality and difference in its evocation of theme. Candidates were able to make reference to a number of poems, while focusing on two or three. Writing was fluent and on occasions demonstrated a remarkably high level of stylistic skill under examination conditions.

B Range Responses: These scripts demonstrated a sound grasp of the 'lighting up' aspect of the question but typically the responses were more narrowly focused than the A range scripts and, though very competent in their discussion of thematic perspectives, were not as convincing when dealing with poetic technique. Though coherent and well expressed, these responses lacked the depth and sophistication of A level responses; they were however, firmly based in the texts and, at the top end of the range, supported by apt quotation.

C Range Responses: These responses were characterised by a tendency to see the question in simple terms. This resulted in a large number of discussions of what the swans represented and did in 'Wild Swans at Coole' and 'Leda and the Swan' on the one hand, and superficial forays into a number of the poems to find recurring symbols and images on the other. Though some discussion of poetic language was attempted, it tended to be mechanistic in approach. At the lower level of the range, these responses consisted of recountings of what occurred in two poems, with some tentative material designed to link this to the question.

A Range Response

Yeats once wrote 'I make poetry out of the struggle within ourselves'.

Yeats' poetry symbolises his struggle to understand the changing world around him and the inevitable pain of the changing human conditions. As Yeats' ideas, perceptions and beliefs change his poetry reflects this transformation and metamorphosis. Similarly his poetry traces the development of his ideas on change, the essence of his poetry and his quest for immortality, as reflected by the myths, motifs and images embodied in his poetry. As the years went by, Yeats' poetic development from 'The Wild Swans at Coole', to 'Sailing to Byzantium' and onto 'The Circus Animals desertion', reflects the essential concerns and beliefs of Yeats as an Irishman and the highly articulate poet that he is.

Change, as a central concern of Yeats' is explored in history poetry, taking the form of different images, motifs and subjects. 'The Wild Swans at Coole' reflect his pain and anguish at the passing of time and the changing human condition. As time progresses from the 'first time' when the poet 'trod with a lighter tread' to the twilight of his life, the swans as an image of nature's seeming immortality remains unchanged. The repetition of 'still' throughout the poem reflects their constancy, as well as the image of reflection as the 'widening gyre' is seen in the air and on the water. The swan as an image of grace and power is reflected in 'Leda and the Swan' where the alliterative 'b' of the 'blood brute of the air' emphasises the power of the swan to bring about change.

The image of change can also be seen by the contrast between Yeats' view of nature in 'The Wild Swans At Coole' and 'Sailing to Byzantium'. In 'Wild Swans at Coole', Yeats sees nature as seemingly impervious to change as reflected by the swans. The contrast between the poets' 'sore' heart and the swans' 'hearts' that 'have not grown old' reflects this. However, in 'Sailing to Byzantium' Yeats sees nature as a symbol of the mortal cycle of life, as emphasised by the alliterative 'f' in 'Fish, flesh and fowl' and the alliterative 'b' in 'begotten, born and dies'. Not only this, but Yeats sees immortality in the 'Eternity of artifice, the repetition of 'gold' and the art images of 'Grecian goldsmiths', 'gold mosaic', 'gold enamelling' and 'golden bough' reflect his longing to become a part of this artifice and for his poetry to 'sing' for all eternity.

Sacrifice and intense dedication to a cause is an issue that is reflected in the imagery and content in various poems of Yeats. In 'Easter 1916', the stone is a metaphor for focused, intense dedication to bring about change. Yeats' belief that the 'stones in the midst of it all' reflects his belief that the desire to bring about change is an intrinsic part of human nature, as reflected by symbol of human nature in 'wherever green is worn'.

As Yeats admires and acknowledges 'the terrible beauty' of the rebels of 'Easter 1916', for their sacrifice and heroism, the image of them as 'enchanted to a stone' is echoed in his later poetry. The link lies in his discussion in 'The Circus Animals' Desertion' of the way in which his poetic creation was his sole focus and he is overcome by the dream of his poem. 'The dream itself enchanted me' reflects Yeats dedicated to his creation as an artist.

Yeats' preoccupation with mythology and the mystical world or the supernatural, permeates his poetry and is deeply rooted in his Irish heritage and culture. The myth of 'Leda and the Swan' becomes representational for Yeats, of the violent, powerful and monumental change that he believed was a part of the cycles of history. The short sentences 'A sudden blow' which sets the tone of the poem and establishes the shock and power of the swan signifies Yeats' historical beliefs and ideas. This power is established by the references to the swans 'dark webs' and 'caught in his bill' suggesting the swan's strength. The echoes of this myth can be found in the 'Long-legged Fly' when Yeats explores the power of the mind and the impact that 'Helen', the result of the 'sudden blow', and her beauty has on the changing course of history. The 'Ledeian body' as referred to in 'Among School Children' echoes the swan, Leda and the Helen myth for its beauty, power and mystical qualities.

Images of antithesis and thesis found within many of Yeats' poems provide levels of meaning and links between certain concerns and subject matters. In 'Wild Swans At Coole', the visual image of the gyre with the swans 'wheeling in great broken rings' reflects their freedom, control over their domains and seemingly unchanging state. The images of reflection where the 'still sky' 'mirrors' the 'still water', also reflects the movement of the swans in air and on water. The 'ring' sounds of 'wheeling' 'rings' and 'wings' elongates the sounds suggesting the swans' movement as does the onomatopoeic image of the 'bell-beat' and 'clamourous wings'. The tension between the immortal and the mortal is also reflected in 'Sailing to Byzantium' where Yeats yearns for the 'sages' in the already immortalised, cleansed state of 'God's holy fire' to 'penne in a gyre' and help him to achieve the lightened intellectual, emotional and spiritual state of immortality that Byzantium is representative of.

The mythical references in his poetry such as the swan representing Zeus, spiritual minds and Helen of Troy are 'lit up' by the reference to them in 'The Circus Animals' Desertion'. Here, Yeats undermines his previous poetic creations by reference to the inspiration and subject matters of his poetry in the metaphor of 'Circus Animals'. Within the metaphor of 'Circus Animals', Yeats adds

new dimension by the metaphor of a 'show and performance' to characterise his old poetry. The self-deprecating tone of 'Lord knows what' and the epiphany that the myths such as 'Oisín led by the nose' 'Cuchulainn' and 'Fool and the blind man' were all a part of the 'dream' that 'had all my thought and love'. Yeats parallels his poetry with the question in 'Among School Children' of 'how can we know the dancer from the dance?' By this, Yeats says rather than viewing the myths and stories as 'emblems' for aspects of Yeats' 'heart mysterious' he would overcome by the subject and the 'dream' of his creation.

Images of Yeats' own poetry and his emotional, intellectual, spiritual journey can be found within many of his poems. In 'Easter 1916' Yeats was the simile of 'Our part to murmur name upon name as a mother names her child' to reflect that Yeats' lamenting testimony to the rebels of 1918 was intended to admire their sacrifice and heroism as well as to question 'O when may it suffice?' The alliterative 'n' and 'm's' create the comforting, soothing, hymn-like quality that establishes his lament. In 'Sailing to Byzantium', Yeats uses the metaphor of 'singing' to reveal that his poetry is an attempt to escape the mortal cycle of 'whatever is begotten, born and dies' to 'sing' of what is 'past, or passing, or to come', essentially eternity. Further still, Yeats comes to an epiphany in 'The Circus Animals' Desertion', where he suggests that his poetic inspiration and poetry is intended to reflect 'rag and bone shop of my heart'.

The echoes and parallels found within Yeats' poetry is what essentially gives his work the depth, dimension and levels of meaning that signifies his greatness. His ability to interweave motifs, images, metaphors and myths on his timeless and universal, yet deeply personal discussion about change, immortality and historical and personal tragedy makes his journey from 'The Wild Swans at Coole' to 'The Circus Animals' Desertion', almost palpable. The beauty, intellect and articulation of Yeats' ensures his poetry will never be 'forgotten else by mankind'.

Comment

This response falls into the high A range. The introduction reaches to the heart of Yeats' poetry and provides a reference point for the remainder of the answer. The writer succeeds in discussing 'Wild Swans at Coole', 'Sailing to Byzantium' and 'The Circus Animals' Desertion' in some depth, while at the same time making meaningful reference to other poems and tracing the chronological development of Yeats' 'echoes and parallels' in the body of work set for study. Technique is dealt with effectively to reinforce the argument of the essay, not as a gratuitous addition. This is a fluent, sophisticated response which exhibits an ability to combine discussion of the language of poetry with analytical generalisation at a high level.

B Range Response

Undoubtedly Yeats' poems light up one another as the attentive reader finds recurring motifs and images portrayed in a different perspective, yet ultimately written in a similar vein. Thus each poem of Yeats, while highly credible in its entirety is a beautifully constructed mosaic of the same picture.

A major element of this picture was Yeats' ideals of art and his associations with what is commonly referred to as the anguish of mortality. This is evident in almost all his poems, but are no more ardent than in "Sailing to Byzantium" and "An Acre of Grass", as the poet is concerned that his poetry will not survive the 'test' of time.

Stylistically Romantic in concept "Sailing to Byzantium" primarily deals with Yeats' anguish of mortality as the poet finds himself out of time with the youthful vitality of Ireland and thus discerns "That is no country for old men". Therefore it would seem ardent for Yeats to sail to Byzantium, the rich artistic centre of European culture, particularly in Roman times, and there to be gathered "Into the artifice of eternity".

In the first stanza, Yeats writes vigorously and vividly of the world to which he no longer belongs.

The young
In one another's arms, birds in the trees
Those dying generations, at their song."

The tone of the stanza poignantly conveys the mortality of such a world, yet the reader senses in the power of the poetry, that Yeats is still captivated by 'sensual music', in spite of the fact that it diverts our attention from monuments of "unaging intellect".

Despite the seeming intentions of the first stanza, "Sailing to Byzantium" is primarily a celebration of eternity through the context of art; with the exploration of the tension between mortality and immortality being the means of such celebration.

Therefore in the second stanza the tone changes as Yeats uses the self metaphor of a scarecrow to satirise his decaying condition.

"An aged man is but a paltry thing,
A tattered coat upon a stick".

And consequently celebrates the world of timeless beauty, by giving it a precise location in time and space.

"And therefore, I have sailed the seas and come
To the holy city of Byzantium."

In contrast to the self metaphor of a scarecrow upon which a bird in the tree may sing, Yeats, once in the artifice of eternity would become a golden bird and

"set upon a golden bough to sing"

The implicit contrast here is between the momentary sensual music of birds in the trees, singing of dying generations; and the eternal song of the golden bird who sings

"of what is passed, or passing or to come"

Thus it would seem that the song of natural birds is not the type of singing the soul should learn, and consequently Yeats appears to the Byzantine sages to be the singing masters of his soul.

In context with this it seems Yeats is asking, that the anguish of mortality which he's experiencing, should not befall his poetry.

However, in the third stanza, the reader and poet become aware that it is the very presentation of mortality that makes poetry all the more compelling:

"Conserve my heart away; sick with desire

And fastened to a dying animal.

It knows not what it is and gather me

Into the artifice of eternity."

Like the "monuments of unaging intellect", the "artifice of eternity, while argumentatively powerful is not nearly as striking as Yeats' description of the state he would renounce.

Consequently it is discernable as to whether Yeats wishes to be gathered into the artifice of eternity at all. He realises it may stop the effects of mortality, however he also discerns, through the poem, that it would cheat him of "an old man's frenzy mentioned in "An Acre of Grass" and render him and his art a monument of unaging intellect; that which cannot progress past its age.

Thus it would seem Yeats desires his poetry to be gathered into the artifice of eternity rather than himself. Giving a Romantic flavour to the poem as Yeats rejects that which brings eternal happiness for the presentation of artistic beauty. Realising and raising an ardent view - that it is the artist's very mortality which makes their art immortal.

A similar ideal with Romantic precepts is displayed in "An Acre of Grass" as Yeats desires to proclaim the truth of mortality which he discerned in "Sailing to Byzantium".

The poem is remarkable in its sheer economy of structure, which symbolises the title, and the bold simplicity of its imagery as Yeats manipulates the lucid language to portray a complex philosophy of self in a succinct appeal for artistic truth.

Unlike many poems in which the reader senses a poetically rage against mortality. "An Acre of Grass" reveals a sombre aging Yeats, who desires to proclaim the truth of mortality, exhibited in 'Sailing to Byzantium', rather than escape its effects. Consequently the first stanza opens with a tranquility reminiscent of "The Wild Swans at Coole".

Picture and Book remain

An acre of grass

For air and exercise

Now strength of body goes

Midnight an old house
Where nothing stirs but a mouse"

With the embodiment of tranquility in the aural imagery of silence in the sixth line, which is distinctly similar to such effects in "Long-legged Fly",

"Quiet the dog, tether the pony"

"With no more sound

than the mice make"

the effect of which is reflection.

How such tranquility is disturbed in the second stanza as the contrariety of Yeats work that grew out of the anguish of mortality returns, as the poet realises it is out of contrariety that the greatest art is constructed:

"My temptation is quiet,
Here at life's end
Neither loose imagination
Nor the mill of the mind
Consuming its rag and bone
Can make the truth known".

Yeats feels the truth of contrariety in his work may be lost as picture and book remain to give an acre of grass; that his poetry is open to wide interpretation and its purpose may be missed. Therefore he appeals for

"an old man's frenzy"

opening the third stanza with this oxymoron that denotes a total shift in tone and mood from the beginning.

Yeats recalls men of Shakespeare and poetry, particularly William Blake who taught the necessity of contrariety

"Or that William Blake who
Beat upon the Wall
Till truth obeyed his call."

This urgent prayer extends into the final stanza.

:A mind Michaelangelo knew
That can pierce the clouds,
Or inspired by frenzy
Shake the dead in their shrouds

Forgotten else by mankind

An old man's eagle mind."

With a more general reference to artists in various genres across the ages. Specifically Michaelangelo who could talk with an of God- 'pierce the clouds' - or also antithetically.

To and of the mortality of humanity through inspired frenzy. Yeats would have himself remade into this image and possess an old man's eagle mind. Otherwise his poetry would not be revered and forgotten as many interpretations believe, but the truth and capacity of his poetry to proclaim truth would be forfeit and thus unlike Blake and Michaelangelo he would not become an artistic martyr of his day.

Both "An Acre of Grass" and "Sailing to Byzantium" show how Yeats' poems light up one another in that they both convey poetical concerns of the truth of mortality being lossed and the ability of poetry to proclaim truth being conceded with it. In this way, many other concepts of Yeats' life are also developed consequently making him one of the most successful poets of this century.

Comment

This script exemplifies a good B range response. The essay is coherently and fluently expressed. It demonstrates considerable knowledge of the poems under discussion. A strength of the essay lies in its analysis of poetic technique in both 'Sailing to Byzantium' and 'An Acre of Grass'. The analysis of the individual poems, however, is stronger and more explicit than the discussion of the means by which they illuminate each other. The response is succinctly expressed; a more discursive approach, supported by briefer quotation (particularly in the discussion of 'An Acre of Grass') would have been beneficial.

C Range Response

Yeats' constant struggle to achieve all that he wanted within the time allotted to his life, his craving for immortality and remembrance throughout the ages, plays a significant theme in many of his poems, particularly 'The Wild Swans at Coole' and his 'Sailing to Byzantium'. These themes allow and perhaps intend poems such as those to indeed 'light up one another'.

In 'The Wild Swans at Coole' Yeats creates a powerful yet tranquil image to convey his swans, a metaphor for the immortality, divinity and unaging youth which juxtaposes his own mortality, loss of inspiration and ever impending death. The poet remembers back to when he "Trode with light tread" and mourns for his youth, the youth which his swans attain in and out of the water.

Providing a number "nine and fifty swans" creates a more genuine and lively image and yet it also implies that one swan may be missing. Yeats' perhaps wishes the reader to question whether the poet himself should have been with them, there is a place beckoning him to become one of the swans and indulge in their ageless divinity.

Still reminiscing and contrasting his situation with the swans, Yeats thinks of Maude Conne and the unrequited love he has had to endure in his life time. He is ever losing time and he longs for the swans immortality, they will not be corrupted by change or time but remain beautiful; "Their hearts have not grown old".

Yeats' is subject to time and change and when the swans leave him to 'delight other mens eyes' they will take his muse with him. It is in this sense that 'The Wild Swans at Coole' and his 'Sailing to Byzantium' light up one another for while he may age and fall victim to an inevitable death, he may have the ability to live eternally through his art, his poetic works which will give way to his remembrance throughout the ages. Yeats is unable to become one of the symbolic divine swans and yet the muse which they have provided him with may create works which will give him a certain immortal divinity. These works are discussed in Yeats' poetic achievement, 'Sailing to Byzantium'.

The poem begins: "That is no place for old men" Yeats is referring to the mortality and youthfulness of Ireland. Images of young love and fresh description with the use of triad alliteration create the frustrated, wanting tone of the poem. The poet wants eternal life, he does not wish to die an old scarecrow just as in 'The Wild Swans at Coole'.

The poet speaks of Byzantium, a kind of *Utopia*, a place where the greatest artists of music, painting, literature and poetry are able to find immortality. Yeats wants to be one of the creations, shrouded in gold and he prays, "gather me into the artifice of eternity".

The realisation of the eternal life allotted to his creative works forces him to recognise that it is through his masterpieces which were created upon the muse of such things as 'The Wild Swans at Coole', that he too, as the creator becomes apart of the eternal Byzantium. As the poet conveys this wanting and realisation, his poetry becomes more elevated and the reader understands this creations brilliance.

'Sailing to Byzantium' and 'The Wild Swans at Coole' certainly 'light one another up' with relation to their central themes. The comparison of these poems allows one to see the way in which the poems support each other, it is almost as if one provides the wanting problem while the other places emphasis on it and then dreams up a beautiful and compromising solution. These poems show that 'as the years go by one poem lights up another'.

Comment

This response is in the low C range. The script discerns a "craving for immortality" to be a significant theme of Yeats and attempts to draw on "Wild Swans at Coole" and "Sailing to Byzantium" to support the argument. The response is brief and the focus is narrow. Irrelevant material, for instance the reference to Maud Gonne, detracts from the discussion. The link forged between the poems is tenuous and while there is some attempt to deal with the question, it is loosely expressed and at a superficial level of interpretation.

Question 5 The Poem Sequence

'The poem sequence presents us with loosely related ideas and images, yet the overall effect is powerfully coherent.'

How does ONE poet build coherence out of diverse ideas and images in his poem sequence?

Christopher Brennan, *The Wanderer*

Robert Lowell, 'My Late Afternoon with Uncle Devereux Winslow'
'Dunbarton'
'Grandparents'
'Terminal Days at Beverley Farms'
'Father's Bedroom'
'For Sale'
'Sailing Home from Rapallo'
'During Fever'
'Waking in the Blue'
'Home after Three Months Away'
'Memories of West Street and Lepke'
'Man and Wife'
'To Speak of the Woe that is in Marriage'
'Skunk Hour'

John Tranter, *The Floor of Heaven*

General Comments

There were very few Brennan responses, the majority was made up of Lowell. On the whole, the Tranter responses were seen as the strongest, demonstrating expertise and insight. The Lowell answers showed the greatest variation in standard.

The question was seen as a good one, with a strong link between the given quotation and the question asked. Weaker answers tracked an image across a sequence; stronger ones addressed the 'how' part of the question and also addressed ideas, not just images. Few wrestled with the notion of coherence.

A range scripts attacked the question in a variety of ways: for example, chronologically, thematically or through patterns of imagery. Generally, these students focused on how the poet used a variety of techniques in order to convey his message and gave detailed quotations and explanations.

B range candidates identified the way that the poet built coherence but they were not as adept at explaining how the poet conveyed his message by means of poetic technique.

C range candidates tended to show how the poems were linked and then concentrated on the meaning of the poem making little reference to its construction.

A Range Response

Lowell

Coherence is achieved in *Life Studies* through a careful meshing of different ideas and images that are linked chronologically and by the notion upheld by Freud that self-examination can yield insight. Lowell's use of the poem sequence is on directing a mode of recollection toward the final conclusions made in the essentially Existentialist '*Shrink Hour*', the poem written first and placed last as a symbol of the poet's mature identity. An example of the way in which images and ideas contribute to this process of recollection through the confessional mode can be drawn from the examination of the link between the childhood, early adulthood and mature adulthood poems, of which '*My Last Afternoon with Uncle Devereux Winslow*', '*Terminal Days at Beverly Farm*' and '*Memories of West Street and Lepke*' are respective examples.

The link between the first two 'clusters' of poems is achieved primarily through a subtle (or often direct) linkage of imagery, which when combined with recurring motifs exposes underlying issues concerning the social, familiar and cultural decline of Boston's aristocracy and thus explore the poet's relation to this decline as a member of the society that experiences it.

Though '*Uncle Devereux Winslow*' deals with Lowell's mother's family's decline, and '*Terminal Days*' deals chiefly with the personal decline of Commander Lowell in his final days, the linkage of imagery that exists between these two poems communicates the same ideas of decline on a personal and a general level of Boston society.

The duck blind in '*Uncle Devereux Winslow*' partly conceals double-barrelled shotguns, a sinister image of impending death upon Lowell's earliest encounter with it. The "commuter railroad [that]

shone like a double-barrelled shotgun" in *'Terminal Days'* is thus a symbol of looming death for Lowell in later life.

The idea of autumn, or sunset is also a motif for the sequence, occurring self-ironically as "the imperishable autumn/of Rogers-Peets' window display" in the first poem and as "late autumn sumac" in the latter. The artifice of "formal pearl grey shorts" worn for "precisely three minutes" is a different artifice to those recollected in *"Terminal Days"*, but it is through such diversity of imagery that Lowell compares his understanding of death and decline from different perspectives.

The artifice of Commander Lowell's "oval Lowell smile" and his external denial of his own mortality in remaining "inattentive and beaming", carries the "smiling on all" motif from *"Commander Lowell"* to a powerful coherency when in the last stanza of *"Terminal Days"*, Commander Lowell's last morning alive is described. "After a morning of anxious, repetitive smiling" and the isolated pathos of "I feel awful", use an economy of language that betrays Commander Lowell's complete and tragic ineffectuality through its paradoxical simplicity.

Similarly, "his vision was still twenty-twenty" can be compared with the meagre triumphs of Uncle Devereux in being "animated (and) hierarchical" or of Aunt Sarah having "risen like the phoenix."

Such imagery linkages are continued throughout the *Life Studies* sequence and achieve coherency on a more personal level. By *"Memories of West Street and Lepke"*, the adult Lowell is without parents or family linkages as a result of decline and death and seeks the process of decline toward the "ill-spirit sob(bing) in each blood cell" that he experiences on a personal level. In his own life, the new images indicate that he too is subject to the same forces of greed and indolence that have been carried to him by his ancestry. His lazy "book-worming/ in pyjamas fresh from the washer each morning: recalls the stagnant life of Aunt Sarah, who was also reduced to a self-imposed bed-ridden existence where "on the day, of the recital, she failed to appear."

Beyond his generation, Lowell notes that his daughter "Rises like the sun in her flame-flamingo infants' -wear", an image which both recalls Aunt Sarah's having "risen like the phoenix" while also alluding to autumnal decline, in "the sunset on Sadie and Nellie" the ironically recollected "imperishable autumn" and "the late August sumac/ multiplying like cancer at our garden's border", all of which communicate the threat of decline, death and the inability of Lowell to escape his family's legacy, however aware of its artifice or decline that he may be.

Lowell's own listlessness in *"Memories of West Street and Lepke"* is echoed by the spiritual vacuity of the "tranquillized Fifties" that he describes. The hypocrisy and complacency of many Americans during the Eisenhower years is described in terms of the justice system's jailing of Lowell, Abramowitz and the JW for refusing to kill others, while finally killing Lepke themselves.

Lowell's own awareness of his decline is given greater emphasis by a comparison of Lepke's condition to his own, now that he is in a position "to regret his seedtime." *From "Home After Three Months Away"*, Lowell's questioning of psychiatric medicine, or the the treatment of "screwballs", Mayflower or otherwise is given poetic significance. After being "cured; [Lowell] is puzzled, stale and small" and this is akin to Lepke's "drift[ing] in a sheepish calm" having become "Flabby, bald, lobotomized" as he awaits death in his "air of lost connections."

Lowell's "connections" through distinctively different from Lepke's seem also lost in "*Home After Three Months Away*". The now defunct "imported Dutchmen" are a potent symbol of the time he has lost with his wife, "the Mother" and his similarly depersonalised child. If Lepke's concentration cannot be jarred from the electric chair, Lowell's cannot be divorced from his knowledge that he too is a 'hog' in Boston's Marlborough Street, that he has not truly 'risen' from the spiritual emptiness and grasping possession of his forebears.

The child Lowell in "*Uncle Devereux Winslow*" is thus linked with the adult Lowell by a carefully selected language of images that recur upon Freudian self-examination and yield insight into the lives of the poet and his family, and the society of which they formed part of in its decline toward the intellectual vacuum of the "tranquillized Fifties" of Lowell's later years. "Two toy American flags" are diversely different from the "Rocky Mountain Chaise Longue" or the pale Huckleberry Finn" of *Uncle Devereux Winslow* but when they are used sequentially in *Life Studies*, they yield a powerfully coherent language of images and ideas that result in a lucid, economically communicated realisation of the decline of Boston aristocracy and of the poet's own psychological trauma. The recurrence of motifs is a deeply personal semiotics, but also powerfully conveys ideas of familial and social decline that Lowell realised with increasing age and contributes to our understanding of one Modernist poet's experience of American society on familial, psychological and social levels. This subtle or 'loose' reworking of images and ideas thus results in a sequential coherency in its poetic rendering of underlying issues on all levels of Lowell's experience.

Comment

In this response the candidate gives a clear idea of the links which give Lowell's pain sequence coherence. He/she then describes and analyses the nature of the imagery and its conclusion, by making detailed reference to several poems. The candidate writes with considerable expertise demonstrating a sound knowledge of individual poems and of their place in the sequence.

A Range Response

Tranter

John Tranter's '*The Floor of Heaven*' is an extended game in which the poet dares the reader to make sense of the plot line and underlying issues. But by adhering to a common set of ideas and beliefs, and by evoking certain images and motifs often Tranter is able to bring coherence and brilliance to his work. Post modernity is the overarching ideology and idea in "*The Floor of Heaven*". By rejecting the conventions of poetry and plundering the styles and phrases of other poets, Tranter creates a work which, superficially is as torrid and unbelievable as a Mills and Boon novella or a movie plot. But by reinforcing certain images, and motifs, Tranter creates a whole sequence rather than a fragmented series of cliché. The continual references to rain; art; the "lost child, the Fat man and the Devil"; and storytelling serve to unify the stories or the diverse characters.

Post modernity is characterised by the appropriation, recontextualization and parodying of past art forms. It has a core of irony and satire with an overall philosophy of conceptual, rather than aesthetic values. The ideas behind the work, the motives, are just as if not more important than the physical work itself. This is especially true for Tranter.

By presenting cliched and overblown stories of horror, gore, sex, death and greed, Tranter is appropriating the plots and narratives of generic movies and whole genres of entertainment. Gloria's story about her sister Karen is pure invention, "a mirror of another life." It is fast paced and entertaining, indeed, the story is so powerful that the narrative changes Gloria to "an athlete... a dancer..." The cliched images run throughout the sequence, from the 'artist as hero' perception of Colin the "bikie gang" are of Sandra. These cliches and formulae stories bring coherence to the poem sequence - there are no surprises in the character's stories, gruesome twists and macabre details perhaps, but Tranter maintains the bathos and cynicism throughout.

"Art makes life worth living," says Max, "so does passion." Art is a common, unifying motif. Kathy is a photographer, Max tries to be, Colin is a painter (or tries to be), the Captain buys and collects art, as does Klassy. The paintings and art of *The Floor of Heaven* act as unifying devices. The "Lost Child" the Devil and the Fat man" of Estelle's painting are common figures in the lives of the therapy group members. The epitome of "the Lost Child" is Timmy, Kathy's child. He actually becomes lost in the narrative, and is only referred to when he is needed as a tool or a foil to Kathy's own character. He is not referred to for pages until his sudden, pathetic death - hit by a truck carrying fur coats while chasing a kitten.

The cliches and heartstrings jerking sob stories are piled on throughout the sequence. Lost Children virtually litter the pages, Timmy, Estelle the painter's speed addicted child, Gloria's aborted foetuses, Max's son who becomes Americanised and so on. These devices - for they are devices, not actual characters - serve as linking points in the individual but remarkably similar narratives of the characters.

Estelle's art is compared to Rembrandt's and Brett Whitely's, but the Captain cannot be sure if it is "the real thing" (an overt reference to Coca Cola) similarly, the art of the other characters seems hollow. "If something doesn't work, you just scrape it back on paint over it," claims Kathy. The lack of talent or lack of meaning in the art or the characters also unifies. Colin's "facing up to the Americans" is "bullshit" according to Kathy, and the painting described at the conclusion of 'Stella' is an assortment of every "symbolic" cliché possible - there is an oil tanker, a sunset and a landscape. "It's real, but emblematic too," claims the Captain - "it all means something else." This is as much a statement at the open sequence as the abhorrent painting.

Rain is also a unifying motif. In every single story, rain is present either outside the narrative or as part of it. Water, too is critical to every story: Kathy's confessions and those of her companions take place on Masterson's horse float, Sandra's story is set near the harbor. Tranter even plagiarizes sections of Slessor's "Fire Bells" to describe the harbour. Rain forces Mr Tennyson Lee, Sandra and Daimen into Florencini's, rain falls while Max seduces Stella, rain is threatened at the beginning of Gloria's story: "the sun slipped behind a cloud noone had noticed."

Characters emerge and camouflage themselves in the narrative. Similarities and echoes of other people emerge to tantalize the reader. Masterson muses on a lamp "a Gloria lamp...we used to have a girl in the group once..." and following this statement is a detailed description of Sandra, subtly linking the two - both are obsessed with image and appearance, and both hide secret pasts. "The Fat Man" may be Kingston in the story told to Colin to keep him awake, he might be Klassy,

Trent or Blake. Images become associative - the similarity between the names Estelle and Stella is tempting the reader to piece together the untold story. The narrative "I" is also camouflaged from poem to poem. In Gloria, the "I" remains unidentified, as it does in Rain. In other places, it can be deduced who the narrator is only to have the situation change and become slippery once more.

This gameplay acts as both a divisive and unifying feature. It confuses, deliberately tricks the reader but it also leads them to continue reading - a temptation to understand if the reader unifying the poems as surely as Tranter's techniques.

It should also be noted that the themes and characters presented have very little differentiation. The narrative voice is similar throughout the sequence, although Tranter does not directly intrude. The flavour of weary cynicism is prevalent throughout the stories, leading the assumption to Tranter's concealment within the narrative. The ideas and narratives of the characters are different, but not necessarily diverse. They all contain cliché, references and allusions to other media - Gloria's action movie story, Max's passionate-tryst- doomed-to-failure plot line one all recognizable in our society. The clichés bring identification and awareness to the narrative as well as place it in a context which is acceptable to the reader: their own reality. Despite the seeming time differences - Gloria's story has allusions to the 1950's in it (the "Brace of wild ducks" the language "beer on an... Aboriginal girl") and yet it also encompasses the 1970's Vietnam War as well as 1990's values and situations. Sandra's "Bikie" story has flavours of the 1960's and 1970's. Beat Generation - Hunter could be reference to Hunter S. Thompson, an author, and "Zen and the Art of Motorcycle Maintenance", a popstar 1970's novel, is also explicitly referred to.

Tranter's *The Floor of Heaven* is a cohesive, coherent poem sequence held together by certain motifs, images ideas and themes. The different narratives presented in the sequence are unified by simple devices: "the Lost Child" appears in almost every story told by the characters, and the motif of rain and water is also constantly referred to. The tone of the narratives is also very similar, weary, cynical, detached, it is Tranter's true voice. Small comments keep his opinion in every story: "Max frowned. Was he being sent up? He couldn't be sure." It is both Max and the reader who are unsure of Professor Flack's comment on theories of perception and they are both unsure of Tranter's games - are we being made fun of?

The narratives of the characters are all essentially similar. They are prosaic in their cliché. Elements of them hold true from story to story: the "bullshit" nature of art, the perception of truth. What maintains Tranter's poem sequence is his style. The narrative techniques he uses are far more important than the narratives.

The appropriation of Homer ("the rosy tinted Dactyle of David") to Slessor gives a post modern stability to the work, while the game Tranter is playing is ultimately the reason, motive and decider that keeps the reader interested and participating - bringing the ultimate unity to the sequence.

Coherence is achieved through the manipulation of narratives, the reader and of the conventions of poetry. The ideas and images used are the stabilizers and cornerstones of the sequence. From the game of comparison, recognition camouflage and confusion comes the coherence of *The Floor of Heaven*.

Comment

This candidate demonstrates a particularly lucid understanding of *The Floor of Heaven*. He/She identifies the methods used by Tranter to give his work coherence and shows how the poet rejects the conventions of poetry through cliché and parody. The student makes detailed reference to the satirical nature of the sequence and gives a thorough analysis of its construction. This is an outstanding A response.

A Range Response

Tranter

Like Lowell in *'Life Studies'* Tranter's characters in *The Floor of Heaven* attempt to define their place in the present by examining the past. The systematic life sequencing of the poems within the series gives each story an accumulative effect. Tranter's poems are so shocking because they are clearly understood by readers - they are coherently told, arrest specific moments in time to focus on important events, explain motives and, ultimately through their telling explain the incoherency of each character's life.

The division of the sequence into Gloria, Stella etc provides a dramatic pause between events. By separating each they are coherently cataloged into personal files. Each story remains the catharsis of one main character. This orderly segmentation of human torment serves to emphasise the dysfunction of their lives. "I'm Marjorie, Right!" says Gloria, "and I'm talking to Karen:

Gloria's story begins slowly, introducing the group and its purpose and setting to the audience "The troop leader, Masterson" The suspense is built as she continually hints at terrible tragedy "Its my memories, you see" This is seen by her body language - twisting her ring, becoming teary, her hesitation to read and by her speech - halting and undecisive. From this rather piecemeal image of Gloria is built a strong character in severe mental turmoil.

As Gloria tells her story she develops the mannerisms of both Karen and Marjorie "Was this the woman we'd seen before?" It is through these strong, aggressive portrayals of her, that so contrast Gloria's introduction that the audience begins to fully comprehend her awful transformation. "and his eyes were chopped up like boiled eggs" The rapidity of speech, the graphic images of a "snip" of the brain by a pronged fork and the demand of her to continue speaking indicates the emotional intensity her outpouring contains.

Tranter is thus building a clearly understood picture of suffering. When Gloria goes to re-tell her story at the end readers become aware of her irresolution and entrapment in the past. Because the past has so accurately been recounted then the true terror of her situation is clearly perceived.

"The Floor of Heaven" has an endless supply of diverse ideas and images. Each poem is a life chapter, and as such explores personal expression, association, as well as event. Each character justifies their decisions and seeks to manipulate audience response to their story "my heart slammed to a stop! The pain! Everything black!" This is done by dramatic outbursts, emotive language or moral justification.

"It was so lonely there, like the floor of heaven" This is a definitive quote. It strongly implies that earth is hell." An angel walked over my grave" becomes ironic as the true nature of life is revealed. Drugs, murder sex, violence all predominate. Coherent incoherence, or the babbling of madmen is what the story is about. That each story fully involves the reader and drags them through the same experience shows that it contains enough reality appeal to be believable. What then does this imply about the reader?

As *The Floor of Heaven* continues the poem becomes increasingly blacker. The punchline "Oh Sandra, and she was moving in my arms" lends a final note of dysfunction. The only major organisation factor in the sequence is that it remains structured as life events of specific people.

Several times throughout each poem time is arrested and detailed to a pin-point. Stella does this in her explanation of the bike accident, Max in his drowning of Paula's husband. This attention to detail adds silent gravity to the scenes which otherwise face the risk of becoming far too melodramatic.

The cumulation of several images and symbols provide a coherent mind anchor for readers. Seizing onto something with familiar associations adds understanding to its relevant application. Some examples are the ferry in the harbour, the phytoplankin glowing beneath the water, the bubbling, rippling waves and the myriad variations of these.

Water images are particularly frequent. "I floated along silently on the rivers of sound", "the water was rising up from below" "Ah - fuck it, and went under" Throughout each story tragedy is linked to water. This is a symbol of the subconscious. When Annie the pregnant wife drowns the boat is a symbol of the state of their marriage - the submerged phytoplankton is repressed sexuality. By using symbols Tranter links each story into a pattern of repressed humanity killing itself.

Light too, brings the audience into a cavernous premeval world "My light was fading" says Max. The light is a powerful symbol of home and insight. Similarly Masterson and Gloria's glasses are supposed to enhance clear vision. This becomes ironic once their situation is apparent. Caves are symbolic of the maze of the mind. Various characters explore these - one even blows it up.

The Korean War re-appears in several stories. Blake develops his mental problems due to it. By mentioning factual events with authentic - if exaggerated repercussions Tranter evokes doubt in reader. The war provides an understandable motive for the character which can be related to by the knowledge of readers. The details of photography, modern art, comments on the sensationalism of the media "Baby's head in basket" all remain coherent arguments. It is the exaggerated context and hysterical personal involvement that prevent these ideas and jumbled, compressed images to be separated.

It is the compact nature of kaleidoscopic ideas and images that evoke confusion. The emotional panic of individuals is transformed into intellectual stop-starting. Blake was unable to remember well, as was his father and Gloria. In many things the reader becomes like the read. Exposure to so much pain and suffering de-sensitizes the reader. Thus Tranter builds a coherent, if hindsighted insight into the poems. Readers realise the horror, continue captivated, and are implicated. "I can't find any meaning in it all" is the superficial conclusion. The real point is what reading other people's stories says about those who read them.

Tranter's *The Floor of Heaven* resembles a pattern that the reader is not quite sophisticated enough to understand. It is "filed" coherently into poems. Each poem the account of one person. Out of extremely diverse ideas and images he produces a performance of horrific dysfunction.

This is emphasized by the reader's ability to continue, and to be involved and to understand. Each teller justifies themselves appealing to manipulate. Each focuses to the extend of the "surreal". 'The Floor of Heaven' is highly coherent because of reader involvement. Symbols and blank space provide respite before renewed onslaught. Coherence is the ability to be understood. This fully implicates the reader in the insane hell of the poems.

Comment

This script shows excellent knowledge and understanding of the text. The writer moves easily through and across the four poems in this poem sequence in order to develop the argument. The essay also moves easily from a general perspective on the text to quite specific examples with coherence and order. This easy movement from specific to general drives the strong line of argument throughout the essay.

The argument deals in a sophisticated way with 'coherent incoherence, or the babbling of madmen' and 'the dysfunction of life' and demonstrates the unification of this sequence through theme, image, structure and and reader response. This answer, therefore engages fully with the terms of the question, addressing 'loosely related ideas and images', 'powerfully coherent' and strongly attacks the essential 'how' of the question.

In developing the argument, the student demonstrates detailed knowledge of the text and individual interpretation and analysis. This is well supported by close textual references well integrated into the argument which is presented through a clear writing style. The student avoids excessive entanglement with critical jargon and uses appropriate expression for maximum effect.

B Range Response

Tranter

Through recurring themes and images, John Tranter links his individual poems. When the reader reaches the end of his interwoven, complex tale some form of order and coherency is seen. Although throughout the sequence, this order seems lacking the reader combining Tranter's diverse ideas and images can fit the pieces of a coherent poem sequence.

As Tranter narrates his sequence through unusual narrators, in unique situations, the reader is carried along on what seems like casual storytelling. The power in the story telling, seducing and captivating the reader.

The stories, although labelled a sequence have no continuing story. They are not linked by chronological order or dilute memories, only by connecting themes and imagery such as water, violence, art and drugs.

Tranter's diverse ideas shown and expressed through his narrators are interwoven with themes and narrators until they immerse as one and ideas become the themes and themes become the characters.

As Gloria suggests "a pearl within a pearl shell" so is the poetry of John Tranter; his characters unburdening themselves only to reveal another story. Posing questions in which Tranter fails to provide answers for.

As the reader follows Tranter's characters through intimate surreal unveilings, they begin to question the reason behind the sequence; the intent of the author. The reader begins to question the authenticity of the characters, cynical at the plot, almost aware of Tranter's detailed mind games.

Through 'Gloria' and 'Stella' the reader is subjected to the alter egos of the characters Gloria, Marjorie and Karen, Stella and Estell. The images and ideas not representing the coherency that the reader always expects, and extends the reader's views that Tranter's sequence is intent on employing the reader's mind, senses and reason.

As Tranter expresses through his intense characters, the details of sounds and smells, of feelings and places, of the image and message of the art, the reader becomes involved in the sequence.

The seduction of the reader; through this erotic story telling, compliments the emotiveness of the stories, highlighting the link between this almost perverted narration and sensual pleasure at the sequence.

This connection is made as the sequence commences, through the story of Gloria. As Blake refuses to indulge in sexual pleasures until he can experience the story.

As the theme of sex and sensual pleasure fuel Tranter to bring this to the surface in every poem throughout the sequence bringing to an end in Rain (part 2) with the unprecedented ending.

Although the reader is as much surrounded and entranced by the sequence as Tranter himself; this almost untasteful closure continues to shock, and please. Caught in the web of the intricate mind game Tranter plays to the end, the reader is left considering the possibilities of such an erotic action as that of the act of lesbianism.

As the poem sequence seems obsessed with art of modern world, Tranter's use of juxtaposition emphasises the conflicting and contrasting emotions, values and standards of the artist and the art observer. Creating more questions of the authenticity of the art, of the artist, of the emotions.

As art is no doubt one of the centred themes of the sequences, Tranter's images and ideas result in no conclusion. The reader experiencing the experiences and memories of the narrator, questions the reason and logic behind the art yet does not resolve these issues, fails to promote some reason or hidden logic for such senseless metaphoric expression of emotions.

The art revealing the emotions - despite the authenticity of them causes the reader to ponder the lives of the characters that the narrators detail. The reader believing that each issue or theme is essential to the remaining at a layer to reveal an inner core; a centre of hope.

Perhaps it is the ideas or thought that provides some term of coherent order before the conclusion of the sequence. Tranter looks for some form of closure, of hope, for answers that Tranter provokes through his prose.

Despite the fact the overall sequence does not grant the answers to Tranter's much pondered questions, and hope is found only in interpretation of the final scene, the ideas and themes that have dominated the sequence provided a powerfully coherent ending.

The lack of meaning and logic is forgotten in the memory of the experience and the readers' inability to describe what it is about.

The sensuality and intimate details and alternative ideas all highlight the readers' senses, creating a powerful story yet not fulfilling the curiosity of human nature.

However, provoking the reader into some form of subconscious thought.

As Tranter fails to provide any solution, the reader is left with the textually rich fabric of the uncompromising genuine emotion of the audience. As each character reveals his story the reaction of their audience provides the reader with a realistic insight into these colourful, hazy recollections of past.

Hate, love and disbelief, fuel the characters' attempts to impress and impact upon their audience. Tranter again providing a coherent gathering of previously loosely related ideas and images, from the unburdening of senseless stories.

The poem sequence however, is disconnected the author is presented through the various narrators, is the interwoven stories of a handful of individual narrators on Tranter's intense mind games that involves and captivates the reader providing at last a coherent sequence.

Comment

A sound response where the student makes a real attempt to explain how the fragments of the sequence are linked via theme and imagery. It explains how the reader becomes involved in the lives of Gloria, Stella etc. The writer makes reference to the poet's use of metaphor and the cynical tone of much of the text. If he/she were to have developed this analysis this response would have fallen into the A range. Overall, the student's style was fluent and quite sophisticated.

B Range Response

Lowell

'*Life Studies*' by Robert Lowell is a powerfully coherent appraisal of 'two decades of American history'. The diversity of ideas and images in the sequence although loosely related are constructed by Lowell so as the overall effect is coherently powerful.

The fifteen poems of the sequence of *Life Studies* in question are incomplete alone, particularly the ambiguous '*Skunkhour*'. A logical end point rather than conclusion, cultivates the images of death and destruction that figure in every single poem. In point, each of the poem's deals with a traumatic experience in the life of Lowell. The poetry of which is often called confessional. Despite the intimacy of character and an almost autobiographical chronology Lowell admits to inventing facts and scenarios, so as his poetry is not purely confessional.

Much of '*Life Studies*' does, however, deal with the self. Lowell's poetry is neither kind to it's creator nor self protecting. Self-criticism and analysis is the vehicle for social commentary.

In conjunction with Lowell's perspective, a gallery of characters - family members spanning three generations - are developed, set against a backdrop of Old Bostanian society and Lowell in this represents both the failure of New England society and the failure of adjustment to the ever modernising America.

The coherence of the poetry thus lies in Lowell's powerfully constructed appraisal of American history by fusing the public and the private.

Loosely related, yet reoccurring ideas and images include motifs such as colours, cars and clothing. In Lowell's poetry characters are established by impression therefore our comprehension and understanding relies on our perception of the importance of precise details.

The ideas of colours, in a fashion sense as well as clothing and cars trace the increasing material importance and idealisation of such objects. Thus, despite the seemingly irrelevance of such motifs, in poems including "*Terminal Days at Beverley Farm*" which details commander Lowell's obsession with his car, as well as "*During Fever*" which details Lowell's beloved daughters "hot pink flamingo" nightgown, or the colour imagery employed throughout the sequence, each idea and image is powerfully built for overall coherence.

The thematic pre-occupation of "*Life Studies*" aside from appraising 'two decades of American history', could ominously be interpreted as mental instability and darkness, as well as death.

Each of the poems deals with a sense of loss in Lowell's development. A kind of building structure to the sequence allows the reader to appreciate the statement "I myself am hell" at the sequence conclusion.

The impending negativity as the sequence continues including the death of both of Lowell's parents, his mental instability, his divorce in conjunction with this rejection of his society suggest a dismally bleak, de-humanised attitude. This, however, is not the case.

Apostrophic patterns allow for emotional outbursts of narrative such as in 'Sailing home from Rapallo', testimony to the sense of how Lowell experiences at his mother's death. In these instances, are demonstrated the front tonal facade, and that subtle understatement can offer the vehicle for intense emotion.

The images of death and decay although diverse in their presentation, together construct a coherence in the sequence.

The death of Commander Lowell after a morning of 'anxious, repetitive smoking... last words to mother were 'I feel awful' is different to the deaths of the flower bed occupance of 'Home After Three Months Away', and different again from the death of Natillus Ireland, which leaves merely on skull in 'Skunk Hour'. However diverse the imagery of this destination, the ideas of death are coherently constructed so as the reader also is the overall effect.

Additionally, the ideas and images of the individual at odds with his/her environment is frequent, seemingly unrelated to the process of the poets self discovery, and feelings of disharmony with his environment.

Human relationships too, are a focal point of the sequence. Filial love, maternal love, married love and sexual love are all components of the images of love which more often than not are accompanied by pain. The collaboration of these ideas, apparent in responses to Lowell's parents, and grandparents deaths, and his confusion as is his feelings towards them, the concern for his daughter and the fear of the inevitable destruction in life, as well as his love and divorce from his wife, all serve as dramatic confessional poetry, set against the backdrop of public American life.

Thus, whilst the 'loosely' recorded ideas and images of love, death, cars, clothing and colour as examples appear diverse and unrelated, in Life Studies are of integral importance. The diverse ideas and images of the sequence serve to further contribute to Lowell's appraisal of 'Two decades of American History' for which the poet fuses the public and the private constructing the overall effect of a powerfully coherent poetry sequence.

COMMENT

A good response which shows a sound understanding of the links between poems which give the sequence coherence. It shows a clear knowledge of the meaning of the poems both individually and in context but fails to give a detailed analysis of the techniques that have contributed to the poems' construction.

C Range Response

Tranter

The sequential nature of John Tranter's *The Floor of Heaven* is not so evident in the thematic content but rather in the method of the relaying of ideas. However this is not to say that there are no common themes or motifs. Moreover, the cross-referencing of people, - places and experiences enables the poem sequence to be read in a coherent and interrelated manner.

On a superficial level the varying personas used in "Gloria", "Stella" and "Rain" may cause some confusion and misunderstanding, however when a deeper analysis is performed the reader begins to realise that the 'layer', or "pearl within a pearl shell" ("Gloria"), technique is most effective in explaining the overall message on the entire poetry.

Moreover, the layers allow for further investigation into the central theme. Tranter's works - that of the meaning of life. Whilst it is established that "Life was a mystery, with no explanation ("Rain") the exploration possibilities of this idea are endless, and consequently are thoroughly attributed to many of the characters' experiences, such as Sandra's involvement in "The Trek: with Drake and Maybelle.

Although the, at times sensationalised and comical are unique, they do display many cross-referenced themes. This is most evident in many of the character's response to America and the material capitalism they encountered there. The term employed by Kassley "The Jungle" - to describe New York is alluded in many of the other descriptions of America.

Moreover, with the knowledge of this Tranter employs the technique of discriminating against those who like it or 'make it' in the city as opposed to those who don't. This is most evident in the juxtaposition of characters such as Trent and Kassley, Klassky and Colin, and to a lesser extent Karen and Gloria.

In addition, a cross-referencing regarding America and also Hartford (both Jack and Max have had experiences there) there is also strong connections between individual characters. For example the names of Stella and Estelle are similar enough to suggest that they are two facets of the one ideal - man's superficial quest for satisfaction and romance which inevitably ends in despair and tragedy.

The main style and method of exploring such themes is in the perpetual search for the meaning of life, identity and never-ending love. This is most evident in the philosophical statement by many characters and the psychoanalytical approach to the expansion of such issues.

Indeed it seems that almost the entire sequence is constituted by these themes, and in effect there sole purpose is to "fit together, and make sense" ("Gloria"). "Rain" is most concise in conclusively exploring the philosophical themes with statements such as "people don't live and die for a purpose" and "I do what I have to do and I survive".

Moreover, Tranter, in relation to his psychoanalysis, can take on a negative and fatalistic tone such as when in "Stella" it is stated that "Life is balanced exactly on the knife edge" or conversely Tranter's tone can be very expressive and his language ornate "story that blooms within a dream ("Gloria") and "Those who speak do not listen those who listen do not speak" ("Breathless").

Although, there are many interlinked themes and motifs in Tranter's work and also the stylistic "layered" method, there are many distant and unprecedented ideas expressed. This is especially evident in the varying personas.

Moreover, issues of masculinity (as expressed by the Saint in "Breathless") and lack of an artistic outlet (as demonstrated by Gloria, Majorie and Karen in "Gloria") at times and cause a block in the sequential nature of *'The Floor of Heaven'* and in effect bring about some confusion and misunderstanding. However, these inconsistencies are generally overcome by the recurrent 'movie' style of the telling of experiences and the preoccupation with detail (such as Kastly's grey shirt with dots in "Rain" or Max's list of books in "Stella") which are evident throughout all poems in other poem sequence.

In addition, the style of continuance employed by Tranter help 'smooth' over the many inconsistent aspects of his poetry. Moreover, the style is expanded on by Tranter himself - "all aspects of prose are present except prosaic surfaces".

Although, there are many differences and at times inconsistencies ("each new layer seemed to contradict the last" - "Breathless between poems and character (as to be expected) they are overall linked by the common themes of family tragedy, rebellion, art, search for love, identity, betrayed, false opportunities, commercialism, conformism as well as failures and subsequent survival. Moreover, it is in these common themes and also Tranter's method of expressing these themes and motifs that the true poem sequence emerges.

Comment

A superficial answer that barely links with the question. The student has made very few meaningful references to the text. This student has, however, struggled to establish that the sequence is linked by common themes such as the meaning of life and materialism. This has elevated the response into the C range.

Question 6 Modern Prose

Answer ONE of the following questions.

EITHER

- (a) Modern prose traces the isolation that inevitably comes with a decaying moral order.
Show how Karen Blixen deals with this issue in *Out of Africa*.

OR

- (b) 'Prose for Virginia Woolf, was not in any sense a "criticism of life" but rather a recreation of the complexities of existence.'

Use this comment as the basis for a discussion of *A Room of One's Own*.

OR

- (c) What role does memory play in Patrick White's *Flaws in the Glass*?

OR

- (d) 'The first sentence of every narrative should be, "Trust me, this will take time but there is order here, very faint, very human".'

How does Jung Chang create literary order from social chaos in *Wild Swans*?

General Comments

This elective, along with electives 1, 3 and 7 set individual questions on the four texts set for study. Students are required to study three of the four texts and so were offered a choice. Many students seem to have appreciated the opportunity to write on a particular text at length, although some seemed to have difficulty in grasping the concepts of the questions.

The better responses addressed all the terms of the question and demonstrated a mature grasp of the issues as well as the ability to discuss authorial purpose and literary style, making specific textual references and using well-chosen quotations.

Question 6 (a) *Out of Africa*

Students were reluctant to address or define the phrase 'decaying moral order' and often overlooked the term 'inevitably'. While the better students did deal with these aspects of the question, the majority of students were content to confine their discussion to Blixen's 'isolation' in Africa. While the knowledge of the text was good, there was a reluctance to deal with Blixen's style and 'show how' she deals with the issue. The weaker responses made little attempt to address the question and produced simplistic recounts of selected incidents which revealed a limited textual knowledge, with no attempt at appreciation of style or structures.

Question 6 (b) *A Room of One's Own*

The question on this text offered a definition to be used 'as the basis for discussion' and was thus relatively open.

Above average responses dealt with all parts of the question - discussing both propositions, that prose for Virginia Woolf was not a 'criticism of life' and that it was 'a recreation of the complexities of experience'. They demonstrated a sound understanding of Woolf's intent and the methods which she employed in realising her purpose.

Average responses tended to focus on the 'recreation of experience', choosing to ignore the 'criticism of life' aspect, and paying scant attention to Woolf's narrative methods or intent.

Weaker responses showed only a limited knowledge of the text and made no real effort to address the terms of the question.

Question 6 (c) *Flaws in the Glass*

This was a relatively straightforward question which produced some very good responses from the better students.

Above average responses discussed the 'role of memory', engaging intelligently with White's prose style.

Average responses tended to discuss White's memories, rather than the 'role of memory'. Knowledge of the text was satisfactory but the partial reading of the terms of the question resulted in generally superficial interpretations.

Weaker responses produced simplistic responses which were confined to generalisations about the writer and showed only a limited knowledge and understanding of the work.

Question 6 (d) *Wild Swans*

Above average responses addressed the 'social chaos' of the book's historical background, demonstrating a mature understanding of Jung Chang's narrative techniques. They were able to cite specific, well chosen examples in support of their argument.

Average responses tended to equate 'literary order' with a chronologically based narrative. They engaged with issues and incidents but overlooked the discussion of style implied by 'How does...' in the question.

Weaker responses showed only a limited knowledge of the text and were largely confined to generalisations.

Following is a range of responses across the texts.

A Range Response

Wild Swans

In '*Wild Swans*', Jung Chang uses a variety of writing techniques, themes and literary tools to create a sense of literary order in the social destruction, chaos, and corruption of the book. These include: her employment of different styles of writing (detached, historical, descriptive, graphic and propaganda); drawing upon certain themes throughout the passage of the text, such as the pattern of the power cycle, and the cycle of corruption, the endurance of culture and human relationships; and her ability to subtly present the events and patterns in such a way that the reader can draw the cycle and order from the book themselves following the development and consequences of the social chaos.

The literary order of *Wild Swans* itself can be defined as a recognizable pattern or very human sense of development or passage, both personal and historical throughout the book. Chang uses a variety of styles of writing to record the events, bring personal experience and create some sense of order for the reader. Much of the book is written in a fairly detached manner; "One day my mother saw a shuttle spin out of a machine and knock out the eye of the girl next to her." Much of China's history and her family's own experience is very violent and chaotic, and to describe all events in the manner of their nature would detract from the significance of the patterns of events, reducing the effect and the discernible development of this chaos. When she does employ violent, graphic description: "The Rebels screamed, kicked his knees, and struck him on the head but still he struggled to stand upright: it causes the reader to look closer at these events that stand on their own because of their often barbaric nature. Here a description of her father's treatment underlines his strong and defiant will toward what he believed in and what he saw as violent corruption; it is a strength of character that is carried throughout the whole book, and when it is broken, it is almost a more serious reflection of the Communist regime than the history of their violence and corruption Chang has already accounted. As her father states broken heartedly at the end of the text, "It was for a fair society that I joined the Communists...but what good has it done the people?""

He goes on to tell his son not to believe in the Communists; the strength of this simple statement creates a literary strength and almost order to the development of the corruption of the Communist regime, as it fails in the heart of the strongest character of the book.

Another 'form' of writing Chang employs is the combination of Chinese culture with Communist propaganda. An old Chinese saying, "No matter how capable, a woman cannot make a meal without food", is adapted during the Great famine caused by Mao's irrational 'steel production' policies - it was promoted as a Communist saying, "A capable woman can make a meal without food." The absurdist nature of this claim is highlighted by the economic conditions from which it sprang, and the traditional cultural society it once belonged to. The subtle use of comparison such as this draws on the nature of old Chinese culture - its failings, its traditions, its cruelty and its beauty - and on the chaotic nature of Communist China - its violence, its corruption, its combination of the failings of old Chinese tradition with the greed of man. Throughout the text, Chang evokes, unconsciously, comparisons like these; the overthrow of one feudal warlord by her grandfather, General Xui - the greedy, personal overthrow of Communist officials by power lords like the Tings; by employing this technique, Chang evokes and subtly presents the pattern of history for the reader. The 'social chaos' of the seemingly mindless violence and destruction

throughout *Wild Swans* now carries a faint order, "very human" - the pattern of power, the pattern of man's nature in power. The reader can see the ambition, destruction and consequences evolve time after time; however, Chang manages to draw something extremely personal from this violent pattern of power.

The endurance of love and human relationships is one of the most significant themes of "Wild Swans." Not only does it explore human nature in the most truthfull and beautiful way - under the violence and pressure of China's history - but Chang uses this theme to draw a literary order from the chaos and sufferings of the three generations of her family. As she said near the end of the text, "Amid suffering, ruin and death, I had above all known love and the indestructable human capacity for survival and pursuit of happiness."

Throughout her families history, the reader gains an exploration of the endurance of love; her grandmother's love toward her child, De-hong, that is strengthened all the more by the repressions and barbarity of society toward herself as a concubine; in turn, Chang's mother's and father's love for their children, that had them constantly critised for putting their family above the Cultural Revolution. The cycle of love can be seen to be passed down through the generations of their family even through the Cultural Revolution which had "brutalized human relationship and alienated countless families." Chang's need for her father; "I had to make him realise that life was worth living, and that he was loved," reflects the growth of this emotion among the children of the family. In comparision to the propoganda of the Communists, and the disunited corruption and violence of families around them, again Chang's simple tracing of this theme through her family is emphasized and strengthened all the more, giving a strong literary order to *Wild Swans*.

Another important technique that Chang uses to create literary order is the style in which she accounts the events of her family's history and life, and the social chaos. Apart from a slight sense of hindsight there is a distinct lack of "speak bitterness" in her writing; she accounts her birth into a Communist society, her acceptance of Mao and his cult - "It never ocured to me to challenge the Cultural Revolution...Mao's creation, and Mao was beyond contemplation", the use of propoganda and her own gradual realisation of her intellectual restrictions. "I thought how we were like frogs at the bottom of the well in the Chinese legend, who claimed the sky was only as big as the round opening of their well." Even our passage through the violent history of her mother and repressed life of her grandmother is rarely opinionated by herself. She uses subtle techniques, such as comments of her mother "The powerlessness of women, the age-old customs cloaked in tradition and even 'custom' enraged her" to create a certain atmosphere through these issues; even then, there is little strong, direct insinuation about an event or theme within the book. By presenting the cycle of events as they happened and writing in a subtle, 'story-teller' fashion, Chang allows the reader to follow the development, patterns and cycles of history, the events, the consequences themselves, drawing their own literary order from the text. This openness to follow the development of the 'social chaos' intensifies as we reach Chang's life, an area that should be most biased and opinionated; yet she restrains herself, subtly portraying the effect of propoganda on her loyalty, the strength of the Communist doctrine. The small sentence that describes her start on the path of 'individual thinking - "I felt the thrill of openly challenging Mao" carries an incredible weight for the reader, who has been drawn into the way Chang was raised and lived. By using this technique, Chang not only creates literary order, she evokes it in the very experience of the reader, as they are able to draw order themselves.

Thus, it is possible to see what techniques Jung Chang employs to create literary order within "Wild Swans". Through a variety of writing techniques, the tracing of certain patterns and themes throughout the text, the simple exploration of endurance of human love and relationships compared with the chaos and hatred of society, and her ability to write in such a way that the reader is encouraged to draw their own order, a "very faint, very human" order is evoked.

Comment

A very fine, compact response which is both economical and informative. It has a strong sense of personal insight and appreciation, yet remains critically analytical. The introduction is clean, the body fulfills its terms. It understands pattern and order on a very sophisticated level, and demonstrates effectively how the narrative gains cohesion through cyclic and thematic aspects of human psychology and history. There is close reference to the text and excellent quotation. The style is fluent and literate.

A Range Response

Flaws in the Glass

Patrick White's purpose in '*Flaws in the Glass*' is to write a true autobiography and as such memory is vitally important. It is only through memory that White can construct an inner view of himself as he perceives himself to be, and memory enables him to communicate the experiences of his life which have impacted on his literature and creative process. He aims to tell the truth of himself, however this truth is filtered through memory and can thus not be accepted as entirely objective.

In order to achieve his purpose, White's persona is deeply embedded within his narrative and, as an egotist, his 'I' can be accepted as definitive. His account is highly personal and intimate, and rich in vivid and detailed memories. One of his purposes is to celebrate his union with Manoly and his homosexuality, and as such his memories of his developing sexuality are vitally important.

Throughout *Flaws in the Glass*, White constructs himself as an outsider, in order to be able to view objectively the experiences of his life and those around him, and the truth of himself. Memory aids White in this, because it places him at a critical distance from which he can judge his past, making him an outsider even to his own existence. It is through memories that White traces his position as the outsider. From his birth in 1912 to Dick and Ruth Bird on a trip to the mother country White is the consummate expatriate. At home in Australia he is an outsider due to the wealth of his grazier family, and due to Asthma; "That curse of half my life." Even within his own family White is the "changeling child" of his "titular mother" and "in this world of purple lantana and ox blood brick I felt alienated from both my names", sent to boarding school in England, he experiences "the jeering of English school boys for a colonial in their midst" and returning home to Australia to jackeroo with Clem and Margaret at Walgett he "was disturbed and permanently unhappy to discover I was a stranger in my own country, even in my own family.

Even in France "I was accused of speaking French with a German accent." It is not until he lives with Manoly in Greece that White experiences the "warmth of human relationships expressed in daily living" but he realises that even here he will be an outsider.

When he returns to Australia, White is able to view his own country and its inhabitants with the objective view of an outsider, and the landscape acquires a fresh meaning, "Even the ugliness of Australian life" acquired a meaning. He still remains the outsider, however. "I was not the sort of writer she could introduce at Australian cocktail parties. Her friends thought I was mad....or a joke."

Memory enables White to look on his homosexuality with hindsight and to recognise that his "feminine sensibility" has given him extraordinary insight into all the "variations of the human mind." He never resents his homosexuality, "I was chosen as such and soon became resigned to my homosexuality" and feels it is the driving force behind his creativity; "sexual ambivalence has granted me insight into human nature denied, I believe, to those unequivocally male or female," and "lacking flamboyance, cursed with reserve, I chose fiction, or it was chosen for me, rather, to introduce to a disbelieving audience the cast of contradictory characters of which I am compared." It is only through Memory that White can look back and assess the impact that sexuality has had on his life and creative process.

In order to convey his story, White constructs a triptych. In the first part he explores through memory his journey towards the mysteries of 'self'. By the end of this journey he has become reconciled to himself, found Manoly, the other half of his Mandala, and recognised his great creative gift. In the second part White records his journeys with Manoly in the Greek Islands, and in the third he becomes the prophet and vivisector in his own land.

Just as White journeys through his memories to construct the text, he conveys his life as a journey throughout time. White searches to discover himself and the other half of his Mandala; "I desperately wanted someone to love." He learns French and German, and travels the world as Theodora Goodman does, from continent to continent as part of the "process towards self expression and fulfilment."

White constructs Manoly as the other half of his Mandala; "Manoly Lascaris, this small Greek of immense moral strength, who became the central Mandala in my life's hither-to messy design." Manoly is the driving force behind his creativity, and in all his memories, this strong almost spiritual love for Manoly filters through; "My inklings of God's presence are interwoven with my love for the one person who never fails me." White also constructs himself as a Mandala, one half jealous and unprolific and the other successful and strong - White's journey towards self discovery does not end with his union with Manoly; "At the age of 69 I am still embarking on voyages of discovery which I hope may lead to knowledge."

White's view of himself cannot be accepted as objective, however not only is it filtered through memory, but it is obscured by his uncompromising search for truth. His self criticism reveals his vulnerability and his uncompromising attitude towards truth. Like the looking glass in the long room at Hayley's house in Felpham Sussex, "all blotched, dimpled and rippled", thus idiosyncratic, imperfect, White is incapable of returning a faithful image of himself.

In the third part of the Triptych, White constructs himself through memory as the prophet ignored in his own land. Even from an early age in Rushcutter's Bay he is set aside by his intuitive sense of reality, "a green, sickly boy who saw and knew too much."

It is through memory that White transforms his experiences into a more powerful truth - that the Australian people are a pragmatic people who "tend to confuse reality with surfaces."

The central force within White is that of purgation and "My search for that razor blade truth has made me a slasher!" He is the vivisector, carving up his memory until he reaches the essential truth. White is scathing of those who do not share his uncompromising attitude towards truth, and he shreds those whom he hates with an almost feminine guile. Of Sidney Nolan, "What I could not forgive was the flinging of himself on another woman's breast before the ashes were scarcely cold" and of the Kerrs "From overacting the part in the tragedy for which they had been chosen, the Macbeths of Yarralumla were reduced to figures of farce." Even of his own mother White must speak the unflinching truth; "I only admired her after a fashion...until I pitied an old bed-ridden, half blind senile woman, and pity is a pinchbeck substitute for love."

White reveals the impact that memory has had on his creative process. From an early age "nothing could stop me writing as a means of expressing the emotional chaos with which I was possessed." It is clear that people and experiences throughout his life have been transformed through the filter of memory into the characters and ideas of his novels. His experiences with the Mad woman during the "season of roses" are transformed decades later into the ideas and emotions of *Voss*. His godmother becomes the basis for Theodora Goodman of *The Aunt's Story*. Ben Huebsch in "lying spread eagle on the hard Palestinian soil" contributes to the Jew Himmelfarb of *Riders in the Chariot*. White also reveals the impacts that literature has had on his life. He constructs his journeys with Manoly as a Greek Odyssey, its the form of the great literature of the past; "It was the beginning of an odyssey into a Greece I knew from literature of the past and which I hoped would continue into my actual life." During the war in the Nth African desert, White is a censor of private letters; "Your operations were probably only important for my occupation as novelist." Later in a Sydney Hospital, the memories of those letters transform themselves in his half drugged state into *Voss* and Laura Trevelyan.

Through the power of memory White grants his creative process significance. Although he often loathes what he does, his gift must be utilised. "Every day as I sit down at my desk I struggle to overcome a revulsion for what I do. But it had to be done, however painful;" I could not say it came pouring out onto the page after the long drought - it was more like a foreign substance, torn out by ugly handfuls."

With the power of memory, White is able to construct much of his life as a mystical experience. Thus memory ultimately enables him to transcend reality, and his life gains significance on a higher plane. He always yearns for the mystical and magical. At Turret House he constructs a wax effigy and fears it causes a friend of his mother's to have a fit in the vegetable garden. He writes a prayer and his "rites in the summer house" as a boy must have appeared "semi pagan". White establishes for himself a strong spiritual connection with the Australian landscape; "I often threw stones at people I felt were invading my spiritual territory," and "I preferred a landscape...it was more sensual, more sympathetic to human flesh."

In the Middle East, White can appreciate the ancient spirituality of the place, and at the moment en route to Egypt at a train junction, he feels as though he has escaped what is ordained in the white moonlight. He is a truly free man. White writes of these experiences in the traditional evocative language of myth and revelation, and often with great humour, such as when he falls in the mud at Dogwoods, Castle Hill. "Half blinded by rain, under a pale sky, I cursed through watery teeth a God in whom I did not believe." He puts down spiritual roots in this place; "I was afraid to break the spiritual roots I had set down in this arguably uncongenial soil."

Ultimately, memory allows White to grant his life significance - mystical, spiritual, sexual and creative. It is through a journey through the memories he has gathered throughout his life that he is able to achieve his ultimate purpose - to convey the truth of himself as he perceived himself to be. Memory creates a critical distance from which he can search for this uncompromising truth. The result is not simply an account of his life, but a journey into his very soul.

Comment

While not necessarily a 25/25 script, this response nevertheless does an excellent job of fully responding to the question asked. The style is fluent, it is an extended response, but never loses track of its argument. Perhaps the greatest virtue of this response is the variety of concepts of 'memory' that the student tackles, together with an in-depth language and textual analysis to support its contentions.

B Range Response

Out of Africa

Karen Blixen wrote *Out of Africa* for several reasons. Firstly she wrote for a cathartic purpose - she wished to recreate the idyll which was to her, Africa. To do this, she wrote her work as a literary development of her philosophy, and in doing so she was dealing personally with decaying moral order she saw around her, both in Europe, and in Africa. However, in doing so she wished to convey this philosophy to the reader to teach him or her something of her unique African experience. The isolation Blixen felt then, in Africa, was irrelevant to her didactic purpose, she wished to restore order as a voice of humanity and a voice of Africa rather than an individual voice. Her structure, style and language support this expose of philosophy.

Blixen's philosophy is based on a deep personal integrity and fatalism. She was influenced in this way by the natives who remained totally "passive" to experience while the Europeans would often "jar with the landscape". Blixen maintains that this fatalism was "the one thing" which allowed her to accept Denys' death and to leave an Africa which she saw as having a decaying moral order. Her farm, the centre of her philosophical development was to be turned into "blocks" of land suitable for development when the town "grew", however Blixen accepted this, influenced by the Swedes who "in the midst of all their woes" could "shine a long way". Hence this personal, yet universal philosophy showed in *Out of Africa* was most important in dealing with the surrounds of a decaying moral order, yet her personal isolation becomes only minor in her greater purpose.

Blixen discovered, too, the great "rhythm" of Africa which involved the "majesty coeternal" - God and the devil. In this, Blixen learned that good and evil could exist together - that tragedy was a part of life. Following this, Blixen claimed that understanding and "acceptance" of "tragedy" was the "minor key" to living, and this is further affirmed by the many anecdotes used by Blixen. For example the Indian priest seemed to have such a peace that Blixen was unsure whether it was due to "an entire ignorance of the evil of the world, or a deep knowledge and acceptance of it". Blixen, too, understood man's insignificance, influenced partly by the African landscape - she felt in a second that "the African landscape grew...large and Denys and I infinitely small". Thus her profound understanding of experience and detailed explanation of it in her writing is an important way Blixen deals with the decaying moral order.

Blixen uses structure to great effect in her work as a method of conveying her philosophy and dealing the decaying moral order. The first three sections have been named the 'paradise' and show Blixen's love and awe of the majesty of Africa. Rich metaphors and adverbial phrases - "as if the wood were faintly vibrating" help to create this sense of the idyll. Vivid descriptions, too, such as the coffee farm being like "a cloud of chalk in the mist and drizzling rain" help to create such a dreamlike atmosphere and intensify the contrasts of sections 4 and 5. Section four is a collection of vignettes which metaphorically display Blixen's philosophy - such as her desire to accept tragedy in "of the millenium". Here she declares that she would "like to take a walk up Calvary" and this is affirmed in section five. This section is a brisk narrative dealing with 'hard time' and opening significantly with "Goals and men we are all deluded thus". Blixen deliberately does not dwell on tragedy and subtly conveys this to the reader who can see directly Blixen's fatalistic way of dealing with a decaying moral order.

Poetry is another method employed by Blixen to deal with a decaying moral order. Blixen sees in the natives, the "true aristocracy", and as such, they counteract the decay which envelops more the white man. She writes "Noble found I ever the native and insipid the immigrant" white declaring too that the Masai are "unswervingly true to their own nature". Blixen finds this integrity in the African animals as well - the lions had "unequalled nobility" while the Giraffes too had "noble little heads". The vignettes employed by Blixen support this as she writes of the Iguana - "for the sake of your own eyes and heart, shoot not the Iguana". Hence Blixen's vignettes and poetry are important facets which show the nobility of Africa, and in a wider sense, the essential nobility of humanity which is most important to consider when facing a decaying moral order.

The personal daily experiences of Blixen are irrelevant in her work - she is writing with a bigger picture - to teach humanity about the human condition, thus her isolation is not important but her teaching on a decaying moral order is. To affirm this, Blixen uses a detached first person voice which distances the reader and allows him or her to become more objective, eg. "I had a farm in Africa". The language, too, at times is very understated to focus the reader on the lesson learnt rather than the emotion involved, et. "Once the whole factory burnt down and had to be built up again". Thus Blixen uses language to effectively deal with her surrounding decaying moral order.

Out of Africa is rich in allusions which give the work an intense authenticity and credibility in dealing with decaying moral order. These allusions include the linguistic "frei lebt wer sterben kann" and the classical "The moon was sunk..." from Sappho. Such allusions are used by Blixen to show that her philosophy is a universal one, successful in dealing with the universal issue of a decaying moral order. To further heighten this historical allusions are made - Berkeley was from "the court of King Charles V".

To give further credibility to her text Blixen unifies her work with extracts from the Hymn of the Pan which opens the work - "From the forests and highlands we come we come" and open the final section. Thus Blixen fills her work with allusions and unification to ensure that her philosophy is shown to be universal and credible. In doing so, her philosophy full of integrity and authenticity, deals directly and attempts to readjust a decaying moral order. Blixen also shows in her work a need for flexibility and integrity rather than rigidity. Through anecdotes, Blixen discusses her observations of the religious systems surrounding her. While the Christian churches appeared to be in continual conflict the Mohammedan system appeared to be more successful. The hunters were allowed to eat meat killed by a white woman on safari for practical reasons which "impressed" Blixen deeply.

Again, through anecdotes Blixen shows that it is possible to go against a decaying moral order. Old Knudsen made Blixen "a brother" rather than a Mrs Knudsen" figure when Blixen was successful in going against the system. Thus through anecdotal style, Blixen effectively recreates an order in going against the decaying moral order.

Out of Africa, though a personal work in some respects, is largely a work which presents Blixen's profound philosophy and experiences to recreate an order which deals directly against a decaying moral order. The writing does not dwell in any isolation but moves to the bigger picture within the didactic purpose always in mind. In creating this writing, in dealing with such an issue, Blixen employs structure, style and language to ensure effectiveness in dealing with the decaying moral order.

Comment

This is a high B script which confronts the issue of the relationship between 'isolation' and a 'decaying moral order', quite well. The candidate is able to develop both physical and social senses of 'isolation' both from Europe and from Colonial African Society, and to comment on the authorial intention of Blixen to stem the 'decay' of European 'moral order', through her text. The student employs well developed argument and uses good quotation from the text. Despite its length, this script is not able to sustain the argument with effective language analysis, although it does make an effort to achieve this.

C Range Response

Wild Swans

The era which Jung Chang writes about was a time of absolute social chaos in China. The changing of armies in control, the disasters, the cult of Mao and the cultural revolution turned China upside down. There was no order in China. *Wild Swans* is the story of three women searching for order and truth in Communist China. Jung Chang finally escapes to England where she finds peace enough to explain the horror, cruelty and suffering. To do this she creates a somewhat order of events and of her mind and reveals it to her readers.

This saga is almost incomprehensible to people of the Western world who have never endured such torment. Jung Chang has used a certain style to allow the readers to believe and understand her. Her writing style is very blunt and stilted at times. Often it has a repressed tone, as China's people were repressed. She uses no coloured words and describes civil war and 'arms and legs hanging from telegraph poles' dispassionately. There is no exaggeration which gives a more 'real' feel to her writing. However, the story is cathartic and we feel her emotions 'between the lines'. This is partly due to the first person narrative which gives the autobiography a personal tone. It creates trust between the reader and the writer. This style allows us to believe the brain death and incredible ignorance which most people would not otherwise have believed. It allows us to put it in some sort of order in our minds. The cruelty and suffering can be partially understood despite never being experienced.

Jung Chang also uses other techniques to help the readers understand. Her flashbacks allow us to more fully experience some incidents. The imagery, although not as coloured or romantic as Blixen's, is strong. 'A woman being sawed in half by two men' and 'the snow turning red with blood' and other descriptions of torture are factually described and still are extremely effective. Jung Chang's interior monologues give us an idea of her opinion such as what she herself believes her grandmother thought of her father and how her father and mother really felt about each other.

The settings in *Wild Swans* show a lot about the characters. The parallels in settings are also important. For examples, all three women suffer long journeys to reach a goal. Her mother endures a miscarriage on her long walk and Jung Chang's grandmother follows even with her bound feet. Then Jung Chang herself sets out as a red guard to see Mao.

Jung Chang's change in character as she searches for truth throughout *Wild Swans* is what creates the most order for the reader. We wait for Jung Chang to realise what is happening, that Communism will not work, that Mao is simply after power. We struggle with her as she begins to read, and study and wonder 'what it would be like to study in the West'. Finally she resists the life Mao has mapped out for her. We follow her throughout her 'liberation from her indoctrination' and rejoice with her through her accomplishments and achievement of freedom.

The story is not so much of a myth, not so faint now - as we begin to understand. When Jung Chang escapes China and her indoctrination it is still only a faint sign of hope for China. Only her mind has been free from the suffering. Most people remained in terrifying China and still do. She is such a small part of China, to escape the fear.

The chapter headings create literary order as well as being part of a satirical comment on China's beliefs. They are all Chinese proverbs or variations of them. However, they are juxtaposed with

their true meanings. For example, 'Three inch golden lillies'. This beautiful phrase actually refers to bound feet which cause pain and suffering throughout Jung Chang's grandmother's entire life. The use of these phrases helps explain the propaganda that Chinese people believed and followed, not knowing or being allowed to think otherwise. Not until the final chapter is this order broken. 'Fighting to take wing' is a new expression and it is in this chapter that Jung Chang becomes free.

When the reader has understood the story they begin to see how 'human' it is. It is not only Jung Chang's autobiography. It is not even a simple Chinese family's history. It is the history of China - economically, emotionally and disasterously. It is a revealing of terrible secrets which were hidden inside China from the rest of the world for so long. It is the truth about what is still unknown within China. Therefore it is world history. It is history of the human being. Part of the order throughout the world and mankind.

The first sentence in *Wild Swans* is 'at the age of fifteen my grandmother became a concubine to a warlord general.' However, by the end of the book, through Jung Chang's style, literary techniques and literary order, the reader understands Jung Chang's first sentence should have been - her first thought was, "Trust me, this will take time but there is order here, very faint, very human."

Comment

This is a low C range script. The candidate has a stock of knowledge about the text of

Wild Swans and does use this knowledge to sustain an argument about the way in which Chang creates 'literary order' from 'social chaos'.

The candidate refers to several literary devices (such as saga, imagery, flashbacks, narrative and metaphor) to sustain the argument about how literary order is created. Nevertheless, the candidate's simplistic grasp of both the text and the question, together with the lack of fluency and shortness of the script hold it to the bottom of the C range.

C Range Response

A Room of One's Own

Prose, for Virginia Woolf, was not in any sense a "criticism of life" but rather a recreation of the complexities of experience' - and this belief formed a significant part of her essay, *A Room of One's Own*. A woman should not concede that she was defeated by her limits as a woman to write something of high importance, or that she was better than a man, for that instance, either. Similarly, Woolf uses prose to recreate the "complexities" of experience - though she does criticise Cambridge and patriarchal institutions, but in a vitriolic manner that "distorted" and "warped". She claimed Mary Cavendish's writing to be.

When a woman persists she's only a woman or asserts that she is superior to a man - her writing suffers, and down comes the book on her head. For, Woolf tells us, things should be written in the "white light of truth" and not the "red light of emotion". For an author to pen something well-

written, they must undergo "the marriage of opposites", and thus transform their mind into something that is androgynous - like Coleridge. Because, when you take an idea from Mr. B, who insists on his masculinity, and plant it into the ground, nothing flowers. But when you plant an idea of Coleridge's into the ground, magnificence springs from the idea, and gives birth to other ideas. Why does Woolf tell us, and her audience of young female students this? Because she believes writers are able to experience life more intensely, and when they recreate their experience, life seems "bared of its covering".

After reading *A Room of One's Own*, life seems "bared of its covering". Woolf uses prose to recreate the "complexities of experience", but she also criticises. Cambridge. The British Museum. Patriarchs. But she uses irony, not malice. Wit, not vitriol. Woolf recreates the difficulty of experience - for women in the past, and in 1928. She does this "poetically" and "prosaically" "keeping in touch with fact", but not losing sight of fiction either" She is overt and admits her tools include "idiosyncracies" and "limitations". She imagines Judith Shakespeare to demonstrate the "blank spaces" where women's history, their experience was, and emphasise the immensity of barriers that women faced when they wanted to write in Elizabethan England - they had no tradition, (and masterpieces are not "single and solitary births"), they had no status, and they had no money. They did not have "500 pounds" and "a room of their own". There are no established women's colleges like Cambridge and Oxford because their mothers could not have worked and bore 13 children - "no human could stand it". And if they did have money, it was illegal for the money to be theirs.

Woolf also endures apparently difficult experiences. She - "Mary Beton, Mary Seton or Mary Carmichael", a persona that represents womankind as "I" is only a convenient term for someone who has no real being" - she is shut out from the Cambridge library for not being escorted by a Fellow, even though her father donated a script by Thackeray to the selfsame library. She is asked to be removed from the "turf" by a Beadle, which consequently sends her "fish into hiding" - the Beadle interrupted her in the state of intense thinking - and this is symbolic of all the times men have interrupted women whilst they were engaging in act of creativity, imposing their power and belittling women. She, being a woman, is under a cultural attaching that asserts male values over female values. A good book is one on war, not one on women in a sitting room, says Society. Not only did women in the past face the disdain of men, but the inferiority of women is still insisted upon, in Woolf's day Oscar Browning, she quotes, thinks the most inferior man is superior to the best woman. And women have served as looking glass mirrors that have doubled the reflection of man. How could they experience anything under the insistence of male supremacy by the patriarchs? How could their experiences be valid with male values being imposed by society?

Prose, for Woolf, is a criticism of patriarchy. She ridicules Cambridge in her descriptions of the men with "tufts of fur" on their shoulders, and her anecdote concerning the professor who "ran" when one whistled. "I do not believe," she says, "gifts whether of mind or character can be weighed like sugar and butter" - not even at Cambridge. She compares the men outside the Cathedral at Cambridge to "crushed" and "creased" crabs who move slowly through sand in tanks. And the irony is that ridiculous figures have the privilege of entering such a majestic building. Her tone is tongue-in-cheek when she talks of her amazement concerning the "grunting" Cambridge student who can round up "nuggets of truth" as if they were sheep. The underlying suggestion is however, that such a way of learning is mathematical and limited and she questions this "superior" way of learning. At the British Museum, she says in an ironic tone, if truth is not to be found at the British Museum then where is it to be found? The irony suggested is that someone would be silly to look for the 'truth' about women and fiction.

Comment

This script begins shakily, but lifts to a more sophisticated C range response. Many students contradicted themselves by agreeing that Woolf did not ‘in any sense’ offer a ‘criticism of life’, and then went on to clearly delineate Woolf’s criticisms of the place and treatment of women. This script typically contains such a contradiction.

Nevertheless, it does rise to make some strong points about the ‘complexities of experience’ which are well placed in argument and supported by literary analysis. The script is of a reasonable length, and is written with clarity.

D Range Response

Flaws in the Glass

"*Flaws In The Glass - A Self Portrait*" by Patrick White obviously and exclusively relies on memory as a means of recreating White's life. However, as it is an autobiography by a writer, imagination is also important. Patrick White spent his life "searching for what seems to be, the - truth "about who he really is, and in order to sit down and "paint this portrait" he needed to recollect or remember various situations in his life. By doing this, he can find himself, and finally get ready for 'that Twyborn moment of grace'".

Primarily memory plays a key role in the creation of *Flaws In the Glass*. The 'self portrait' is White looking at himself now, in the past, and in the future. Whether he 'fluctuates in the watery glass' whilst doing this or not is, irrelevant - he needs memory to be able to find who he is - "Arn't I Paddy?" - therefore be able to write the 'self portrait. Every little situation recorded is part of White's life "It was then I got the first erection that I remember" *Flaws In The Glass* is a book of memories, and it would be silly to suggest that 'memory' was not of major importance - a key role - in Patrick White's 'self-portrait'.

However, the only 'flaw' in this is that like truth, memory is a matter of perspective. That is, the accuracy of these recollections is unstable, for they are White's perspective of incidents that occurred in some aspects, long ago. For instance, White wrote "I was this green, sickly boy who saw and knew too much." It is quite reasonable to assume that White was indeed the 'changeling' that he describes, however, it is also quite possible that he was incredibly self conscious and over exaggerated the reactions from others towards him. This sort of situation is unavoidable in any autobiography due to the nature of memory and perspective.

Flaws In the Glass is written. Patrick White was a writer. As simple as this seems, the reality is that any autobiography written by a writer is destined to be creative and imaginative.. "Creativity holds the reins." The long sentence structure that is evident in White's style is due to the vast amounts of imagery, metaphor (metaphor) and description that White uses. Occasionally a short sentence appears "I was writing." The more straight forward and fact like, the shorter the sentence; therefore, the longer the sentence, the more descriptive. That is, because most sentences are long, imagination prevails, which is ultimately typical or expected due to the fact that it was written by a man whose life was writing, who was .. "compelled, driven by an unknown force" to write.

The characters that appeared in White's novels and plays were combinations of memories, combined with imagination. Patrick White part dragon fly, part shark, wrote to earn a living, he wrote to find himself, he wrote to live. Due to the nature of his characters, memory was quite significant; not only to the writing but also to White, and ultimately *Flaws In The Glass*, which is Patrick White's life. The role of memory to any writer is important, as it is a source of inspiration; it was often the starting point for a novel or play. This was particularly characteristic of White, as he drew from people he met "She became the Aunt in .." That being the case that *Flaws In the Glass* needed memory not only to have been written but more all of White's creations to have existed.

Essentially memory plays a major, significant role in *Flaws In the Glass - A Self Portrait*, because of the fact that it is autobiographical relying on memory to appear so that White can flood the pages of his (what will soon be) 'life'. *Flaws In the Glass* does not only rely on memory for its

creation, but also imagination, for it is written by a writer therefore creativity is inevitable. Patrick White wrote "My pursuit of the truth made me a slasher", and he certainly 'slashed' through many memories in the process of creating his 'self portrait'.

Comment

This script attempts to answer the question on the 'role of memory' in *Flaws in the Glass*. Unfortunately, while the candidate has demonstrated an understanding of some events in the novel, the response given to this question is short and simplistic. The candidate falls back on a general 'logical' argument rather than a literary one, and appears to have been unable to respond to White's autobiography in terms of the 'Modern Prose' rubric.

E Range Response

Out of Africa

In Karen Blixen's *Out of Africa*, isolation is a main theme that occurs throughout the novel's entirety. Blixen deals with this by writing about events that occur; not always in a chronological order, rather than the emotions that the event brings forth.

Blixen uses the representation of animals, likening herself to a "God like" figure, her love for Denys' as well as literary skills to overcome this decay of moral order and give herself a reason for existence on the farm as well as giving herself reasons for the loss she endured during her seven years at the farm at "the foot of the Ngong hills".

Throughout Blixen's time on the farm, she encountered many animals. For example, Lulu, the young deer Blixen bought on the side of the road. Lulu can be seen as a foil for Blixen. The loss of innocence that Lulu undergoes is the same as the loss of innocence Blixen had undergone.

Another animal in *Out of Africa* is the Parrot and his song of loss.

These two animals are important as they give Blixen re-assurance that she is not the only one that suffers from loss, which leads to her isolation.

To try and discard her feeling of isolation, Blixen took assurance that she was seen as a "God like" figure. Blixen says that on an expedition, the group she was with saw her as a guardian angel, or at least a mascot. She also likens herself to a "Brazen serpent" then further on in the novel she says that if you ask for a fish, you get given a serpent.

The repeated use of biblical reference that Blixen directs at herself is an important aspect in *Out of Africa*. It shows how Blixen values her self-worth enough to liken herself to some sort of mysterious being.

When looking at the isolation Blixen encountered on the farm, it is important to look at what Blixen does to try and rectify it. It is important because the reason Blixen gives herself such self-worth is because she is trying to give her a reason for being on the farm, to try and ease the isolation she felt.

Blixen tries to reform her isolation by taking a lover, Denys'. A suggested reason for their love lasting was due to Blixen's isolation and Denys' frequent departure.

Before Denys' dies in the book, Blixen feels a kind of intuition before it happens. This could be because the love they had was so strong that she knew it, and also because Blixen sensed her return to the isolation that was always about her when Denys' was not there.

It is interesting to note that the majority of emotion which occurred in *Out of Africa* was in the final stages of the book. Blixen states in the last line of the book that the mountains are slowly smoothed and levelled by the hands of time. As Blixen is writing *Out of Africa* in Denmark, she only has her memory to rely on for the telling of this novel.

The slowly smoothed and levelled by the hand of time could represent the pain and isolation that arrived when she lost Africa has slowly started to heal again due to time.

To conclude, the isolation that Blixen felt in Africa was dealt with by giving herself reasons for being in Africa. Karen Blixen had to decide for herself ways in which she could lessen her isolation. These included the animal representation, comparing herself to a "Godlike" being and also her love for Denys's.

Comment

This script is a very simplistic reading of both *Out of Africa* and the question. The candidate appears to have noticed some interesting animal imagery (which is in part consistent with the text) and is determined to introduce this material regardless of the question.

The candidate asserts that Blixen is physically 'isolated' on the farm, (and appears to see no other meaning for isolated) but then goes on with a discussion of animals, Biblical references, and the death of Denys Finch-Hatton, without exploring the notions of isolation from a 'decaying moral order'. The last half of the question is ignored by the candidate.

Question 7 The Novel of Awakening

Answer ONE of the following questions.

EITHER

(a) 'In the novel of awakening, the protagonist must at some stage claim a sense of her own worth.'

How does Charlotte Bronte establish Jane Eyre's sense of her own worth?

OR

(b) 'In the novel of awakening, the heroine's dilemma is whether to accept her circumstances or struggle against the constraints placed on her by society.'

In *Wide Sargasso Sea*, how does Jean Rhys depict the dilemma of her heroine?

OR

(c) Critically assess the experience of 'awakening' in EITHER James Joyce's *Portrait of the Artist as a Young Man* OR Kate Chopin's *The Awakening*.

General Comments

All the questions required the students to go beyond the mere appraisal of narrative and/or character development. This was explicitly required in questions (a) and (b) and implicitly in (c). Most answers responded to this requirement quite well. For all the questions poorer answers tended to summarise the narrative with little detail and no analysis. Poorer students were very much in the minority in the answers to this option.

Jane Eyre

Above average responses adhered to the aspect of how Brontë establishes Jane's sense of self worth by examining stages in Jane's development and included an informed discussion of symbol, imagery, setting, language and narrative voice, among other things. They worked towards an understanding of the thematic relevance of these techniques. Their responses consequently had a focus on Brontë's methods as much as Jane's sensibilities, as the question demanded. The focus was on the novel as the construction of the author rather than on Jane Eyre as a 'real person'.

Average answers had a very good knowledge of the text, but were over-dependent on chronology and referred to symbols without discussion or apparent understanding. Many answers examined the plot in detail and did relate it to Jane's development, but this only partially answered the question.

Wide Sargasso Sea

Above average answers analysed the question intelligently and came to an understanding of the dilemma as well as coming to grips with the terms 'accept' and 'struggle'. They showed an ability to address the 'how' aspect of the question and dealt intelligently with such things as the structure, change of narrative voice, shifts of setting and the corresponding shifts of imagery. They had a wide appreciation of 'society' and Antoinette's difficulties in fitting into any part of it, whether it be time, place or class. They recognised the functions of Rhys's techniques in the novel.

Average responses showed an awareness of the details of the novel and the ways in which Antoinette's circumstances changed. They did not adequately focus on the struggle or indeed the ways in which the heroine found her circumstances and constraints a dilemma, although they could accurately identify many of those circumstances and constraints. They had a good knowledge of the text, but lacked understanding of the text as a literary work. They tended to overlook the subtle variations and areas of grey in Antoinette's relationships and the ways in which these change the constraints imposed on her.

A Portrait of the Artist as a Young Man

Above average responses approached this question quite openly. They were able to define for their purposes 'critically assess' and included within this definition language techniques which they were able to discuss perceptively and appropriately. As an open question, this allowed good students a wide scope in their responses. Very few candidates answered on *A Portrait of the Artist as a Young Man*, but those who did found a lot to discuss in it.

Average responses struggled with the openness of the question and resorted to a recount, which focused on incidents of awakening but without any real attempt to assess this critically. The focus tended to be on the progress of awakening rather than the process.

There were very few responses on Chopin's *The Awakening*.

A Range Response

Jane Eyre

Jane Eyre reveals the intricacies of the human experience and the search for self identify, in the narrative of a woman's development to independence and maturity. In the process, Bronte evokes the sheer physicality of Jane's emotions with the wild turbulence of the natural world. In her attempt to establish a sense of self worth and obtain the "real knowledge of life", Jane must confront the restrictions and metaphorical forms of enslavement - 'the close set bars prison' - which attempt to restrain and destroy her "curious" nature. Through this gradual awakening of the self and the overcoming of societal and personal circumstances, Bronte equips Jane with the moral and spiritual resources to obtain a sense of self value.

Jane's 'curious' passionate and intelligent nature is immediately discernible in the opening chapter, the fantasies of distant lands and 'shadowy' visions act as a flimsy and ineffectual defence against the uncompromising bleak existence at Gateshead and the brutally physical impression of John Reed. His sadistic attempts to narrow her world into continual victimisation fails when Jane does not succumb to the 'prison' he offers. Jane's change from being humbled by her "physical infernality" to being an agent of insurgent and uncontrollable passion, and her imprisonment in the red room, became catalytic turning points in the development of Jane's self identity.

The womb like claustrophobia of the red room and her collapse into unconsciousness in it suggests a rebirth, where a sense of moral justice and personal conviction are awakened in her. The clarity of her vision enables her to denounce blind submission to authority "as if an invisible bond had burst". It engraves in her the courage to reject Gateshead and its decadent and spiritually weak inhabitants and consequently to satiate her thirst for knowledge at Lowood.

Mr Brockelhurst casts a shadow over Jane's new existence at Lowood. His simplified and extreme view of Christianity is warped by a greater materialistic fixation and sexual bias. The physical and institutionalised repression he enforces awakens in Jane her awareness of the hypocrisy of authority.

Bronte's scathing portrayal of Brocklehurst and Jane's rejection of the injustice he perpetrates is symbolic of rejection of female repression and an acceptance of justice and equality tempered by morality. Under the calm justice of Miss Temple and the friendship of Helen Burns, Jane learns the virtues of internal tranquillity, patience and self discipline.

Though Jane "appeared a disciplined and subdued character" her restlessness and 'curious' nature again resurface after being tempered by Lowood's 'duty and order'. It is a "prison" and its "rules and systems" become the bars which hold Jane captive. In a moment of extreme irony and desperation, Jane's passionate plea for the ideal of freedom is intruded into by her realism: 'for liberty I gasped, for liberty uttered a prayer. Then I cried, half desperate "grant me at least a servitude'.

The next allegorical stage of Jane's maturation occurs at Thornfield. She is not placated by her role as governess but it is the arrival of the Byronic Mr Rochester that awakens her sexuality "a buoyant but unquiet old ...billows of trouble rolled under surges of joy". Hidden in her subconscious, Jane's realisation of her passion is subtly hinted in the paintings.

The wild depictions of stark desolate landscape express her burgeoning disquiet and foreshadow her "twilight" internal conflicts .

The courtship with Rochester initially provides her with a sense of equality: "We stood at God's feet, equal". But her happiness is chipped away with her increasing sense of captivity. Asserting her identity against her required submission to Rochester's will, she declares "I am no bird, no net ensnares me, I am a free human being, with an independent will, which I now exert to leave you".

The latent immorality of Rochester's union with Jane is divulged in some sticking union imagery. The scene in which Jane nurses the injured Mr Mason reeks with treachery and hidden secrets. It recalls the red room and foreshadows again Jane's decision between self -preservation and self -abandonment.

The light which had indeed struck her down in the red room "now spoke to me, immeasurably distant was its tone, yet so near, it whispered in my heart. My daughter, flee temptation". By this familial link between the personified moon and Jane, Bronte suggests the fundamental affiliation of the individual to natural forces. The vividness of the imagery emphasises Jane's clarity of vision in her quest in serving her conscience.

Jane's moral sensitivity does not allow her to live on illicit terms with Mr Rochester "I care for myself" she declares. This signals her recognition of her own self worth and her stoicism is a confirmation of her resolution to resist the temptation of passion.

At the metaphorical crossroad at Whitecross, Jane's interaction with Mary and Dian realise her social growth, neutralising her alienation of the past to society. The Rivers represent a stage of her maturation where she is socially competent and personally independent.

The rejection of the 'crippling' life and 'empty' love St John offers finally casts away Jane's own sense of personal doubt. "It was my time to assume ascendancy. My powers were in play, and in force".

With his "lamp quenched" Rochester no longer threatens Jane's firmly established identity. Rather than committing idolatry Jane finds her spirit lies in god and human relationships and that her existence must be defined by identity and love.

The journey she travels and the places she arrives at form the psychological landscape for her gradual establishment of her self in terms of spirituality and humanity. Her desires to experience 'the varied fields of hopes and fears, of sensations and excitements' conflict with the dictations of her reason and innate self. The complexity of their balance is thematically paralleled with recurrent, vivid images. The depictions of phenomenal forces revolving around Jane attest to her internal and vast emotional field. In the resolution of her spirituality, sexuality and self, Jane finds that the act of liberation, the affirmation of identity gives her 'the strangest sense of freedom, of triumph'.

Comment

This is a succinct essay which demonstrates wide knowledge of the text. It incorporates quotations from the text beautifully into its own prose. This script also isolates moments of self-awareness and self worth to develop argument. It has a strong awareness of how it is Bronte who creates these moments of self-awareness by reference to imagery and narrative structure, for example, the student mentions the red room, the bird in the cage. Finally the script is fluent and the essay is well constructed.

A Range Response

The Awakening

In Kate Chopin's *The Awakening*, the protagonist Edna Pontellier achieves her universal quest for spiritual fulfilment and identity in her experience of awakening. That she awakens is ostensible; it is apparent in the title itself, there are many explicit references to awakening (eg. 'she felt like a newly awakened creature') and her physical appearance even changes, becoming more 'handsome', which parallels her metaphysical development. Edna awakens in a few significant areas: her sense of difference or alienation; her sense of independence; her sensuality; her notice of leave as a biological trap; and her feelings of existential despair all develop.

As the novel progresses, Edna becomes increasingly aware of her differences. She is presented as a contrasting character to Adele Ratignolle who embodies the 'motherwoman' quality of the Creoles; she sees her social milieu as colourless; and she seems alien to her husband Leonce- "He could see plainly that she wasn't herself. Or rather, he couldn't see that she was becoming herself, and casting aside that fictitious self.'

Edna's independence also blossoms as the novel progresses. She develops from a submissive wife, accepting of patriarchal constraints and crying when Leonce reproaches her, to a woman who is ultimately financially and emotionally independent. From her first independent swim, in which she feels empowered, autonomous and defying the physical limits of fatigue and fear, Edna's independence gathers momentum in a metaphysical sense. She defies her husband, verbally telling him 'Never speak to me like that again. I shall not answer you' and symbolically casting off her wedding ring and stamping on it. Edna also gains a small financial independence as she explores her artistic abilities which sustain her such that she can move into her 'pigeon house'. Her physical independence parallels her state of mind. Her final action of committing suicide is an assertion of her independence because she will not compromise herself by conforming to societies imperatives.

Edna, it appears, was a passionate child, running away from her father during church, and was 'passionately enamoured' with a cavalry officer in her youth. However, as she matured she conformed increasingly with the vicissitudes of society. Her first independent swim symbolises a returning sensuality, because of what the sea represents: 'The touch of the sea is sensuous, enfolding the body in a soft, close embrace.' In this sense, Edna is a mythical allusion to Aphrodite in the sense that she is reborn, sensually, in the ocean. This returning sensuality is manifest in the detailed aromatic and visual descriptions Chopin evokes to depict an overwhelming sensual experience. This is further apparent at Edna's 'last-supper' style dinner party, in which the setting, food and Edna herself are described in very vibrant, rich and sensual terms.

Edna's sensuality extends to become a sexual awakening. She becomes more aware of her own body and her sexuality, evident at the Cheniere Caminada where she explores the indulgences of her flesh. She also experiences a sexual liberation, despite her marriage, which begins with Robert Lebrun who stimulates her 'first felt throbbings of desire' and later involves Alcee Arobin who shares with her a 'kiss that kindled desire'.

Another significant aspect of Edna's awakening is her realisation that love is a biological trap. She increasingly realises that women are bound by social and biological imperatives to their children.

She displays a very negative opinion of childbirth, labelling it a 'scene of torture' and ridicules the 'motherwomen' of Grand Isle who 'extended fluttering protective wings around their brood and considered it a holy privilege to esteem themselves as individuals.' This contention is reaffirmed by Dr Maudelet, who suggests that 'Nature is a decoy to secure young mothers to continue the race' and takes no account for the 'moral obligations' that stem from it. Edna concedes that her children have become 'antagonists' who seek to 'drag her into soul's slavery for the rest of her days and nights'.

Finally, Edna's feeling of existential despair comprises a large part of her awakening. Realising that society was for her 'an appalling and hopeless ennui' that she cannot escape society's constraints without 'trampling on little lives' by destroying her reputation for her children, and that despite her sexual liberation, she would never find true satisfaction, 'Today it is Arobin, tomorrow it is someone else' and that even Robert would one day 'melt out of her existence', Edna sinks into deep depression: 'Despondency had sank upon her in the darkness of the night and had never lifted'.

Ultimately, Edna's suicide is a rejection of all the roles available to her: as a mother, wife, artist. With Edna's awakening comes the realisation that she is not strong enough to defy society, but she is now aware of who she is, and she cannot compromise this.

Chopin presents Edna's awakening in several ways. Through characterisation, Chopin presents contrasting and similar characters which serve to reassert Edna's identity and state of mind. Adele is directly contrasted to Edna, both physically (with her 'cherry lips', 'sapphire' blue eyes and 'spun-gold' hair compared to Edna's less conventional 'handsomeness') and in her attitudes and priorities. Adele epitomises the wife conforming to a patriarchal society, revolving her life around her children and her husband, even to the point of putting her fork down at dinner to better hear him. Her words of advice- 'Think of the children' to Edna, encapsulates this attitude.

In contrast, M. Reisz is fiercely independent, physically isolated in her apartment under the roof, and emotionally distant and 'disagreeable'. She is artistically talented and plays beautifully evocative music. Together, M. Reisz and Adele represent the two halves of Edna: one, her societal conformity, the other a radical individualistic attitude.

Also, men are characterised very differently to women. The colonel, Leonce, Arobin and Victor are all very patriarchal and imperialistic, and whilst the Doctor Maudelet and Robert have certain astute thoughts they essentially conform to the superior attitude. Men are established largely as a barrier; an oppressive force- even Robert ultimately wants to possess her as his wife. As Edna asserts her empowerment, despite men, she attains much of the independence that was integral to her awakening.

The use of symbolism is also significant in Chopin's presentation of Edna's awakening. Colour associations (eg gold at the dinner party representing power and authority) as well as symbolic objects and places are abundant; the sea has a duplicitous appeal- it is both a lover and an 'abyss of solitude'; New Orleans, the wedding ring and the manor represent the confines of domesticity; Grand Isle is a place of sensuality and rebirth. That Edna has a literal awakening at the Cheniere foreshadows her metaphysical awakening. Also characters are symbolic: Leonce is domestic patriarchy, Edna is Aphrodite, Adele is a 'motherwoman'.

Ultimately Edna's awakening is positive for her. She regresses back to the security of childhood with allusion to her traversing the grass field. She is submitting to her sense: 'Perhaps it is better to awaken, even to suffer than to remain a dupe to illusion all one's life.'

Comment

This is a detailed response, brief but compact, with economical expression which conveys much. The introduction gets straight into the text. There is strong attention to imagery of the sea and the essay covers a number of aspects of awakening (sexual, social) and is quite subtle on the issue of love and sexuality. The analysis of characterisation is excellent, not for its own sake, but to show how it illuminates Edna and thus the author's purpose. It also has a commendable understanding of how narrative is an expression of an author's understanding, rather than an end in itself.

A Range Response

A Portrait of the Artist as a Young Man

In Joyce's *A Portrait of the Artist as a Young Man*, Stephen's experience of awakening is a lengthy process, by which he must reconcile conflicting aspects of his character in order to gain the means of achieving success and happiness. Stephen has only a vague sense of ambition and self-knowledge early in the novel - he recognises his alienation from his peers and that his destiny is to be quite distinctive. His 'awakenings' are associated with the acquisition of self-awareness, as he learns about his need for sensuality, and later, spirituality. These experiences, as he becomes immersed in himself and then self-flagellating piety, are, however, unsatisfactory in themselves, as he cannot deny one in favour of the other. It is only through his becoming an artist that he can achieve a compromise between these seemingly incongruous traits. As an artist, his life journey is not complete either, - it is a means of self-discovery rather than an end in itself. The experience of awakening is not necessarily an immediately rewarding nor easy process for Stephen.

Stephen recognises as a young boy that "He was different from others" in his school and in his community. A key feature of his development into consciousness is concerned with being different ("Eileen had a different mother and father", "each of the fellows had a different mother and father"). Stephen believes that he is destined for a moment of "transfiguration" as he terms it which will strip him of "immaturity" and "inexperience". This 'awakening' as he recognises that he holds a special destiny guides him as he attempts to find a means in order to emulate his mystical sense of himself and his place in the world, drawing on the classical text of Daedalus and Icarus. Like Icarus, he longs to metaphorically fly away, transcending the mundane and vernacular. This realisation, although empty in itself does provide Stephen with the willingness to explore the unknown, and to seek some form of intellectual and physical satisfaction. His complete indifference to life, not knowing the delight of "companionship nor of filial duty" and the "old lust in his soul" ironically makes him more receptive to experience, as he seeks the means for this inevitable transfiguration.

Stephen 'awakens' to his need for sensuality and physical pleasure early in the novel, while a teenager. This realisation manifests itself at first as a kind of longing and desire. He establishes himself as being indifferent to the "vague acts of the priesthood", becoming more and more distant from the Jesuit teachings of his childhood, and thus of Irish Catholic society in general - "he cared little that he was in mortal sin". He 'awakens' to the fact that "he wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin",

marking a complete desire to relinquish the trappings of childhood and of Irish society. This also manifests itself physically, with his "blood in revolt" and his "bosom in a tumult".

This 'awakening' is deemed not wholly satisfactory by Joyce. Indeed, Stephen becomes aware that he does have physical needs which he cannot ignore, and that he does possess the strength, and perhaps courage, to ignore values which are so deeply rooted in his culture, as well as in his own childhood. This acceptance of the sensual is, however, excessive, as he immerses himself in sin, as "from the evil seed of lust all other deadly sins had sprung forth". Joyce uses imagery of darkness as well as the repetition of "vague", inferring that Stephen is not being enlightened by his experience, but rather is not being true to himself. Although Stephen perceives himself as being "fearless" in the arms of the prostitute, he is actually losing control, "surrendering himself to her, body and mind". Significantly, Stephen does not lose his "cold lucid indifference", so that this 'awakening', while satisfying the aspect of his personality, is not complete.

Stephen turns back to the Church with equal gusto and excess. While Joyce opens Chapter III with a description of Stephen's involvement in each of the seven deadly sins, an ironic parallel emerges in that the opening of Chapter IV describes the "devotional areas" for each day of the week, as "each day he hallow's) himself anew in the presence of some holy image or mystery". Joyce uses the image of Stephen's "soul in devotion, pressing like fingers the keyboard of a great cash register" to lead the reader in our perception of this "transfiguration"- Stephen is foolish, and deluded by a false sense of his own importance and purity. This is also apparent in the image of the sausages and white pudding Stephen sees after he goes to confession, as he glorifies these banal objects. The repetition of "vagueness" and "darkness" also provide another pointed comparison with his period of sin, inferring that Stephen is still devoid of self-knowledge. Although he has recognised the importance of religion and spirituality and indeed the role of Irish culture in his life, such self-flagellating piety ignores his sensual side.

It is only by becoming an artist that Stephen is able to reconcile these two aspects of his character. Stephen realises outside the "Jesuite house on Gardiner Street" that "his destiny was to be devoid of social or religious orders", confirming what Joyce has already invited the reader to perceive. He then, symbolically, crosses the "trembling bridge" and on "to firm land again", marking a spiritual journey from confusion, to enlightenment. On the beach Stephen experiences an epiphany, seeing the girl bathing - The sight of her embodies the religious, the poetic and the erotic, paralleling how by being an artist Stephen can accept each of his character traits. The girl is a "wild angel" - this paradoxical image represents the reconciliation of his incongruous needs.

The significance of this 'awakening' also lies in the fact that Stephen recognises that it is not the end, and that he is not yet fully aware. Joyce describes "his soul was swooning in a new world, fantastic, dim, uncertain as under sea..." showing how being an artist is not necessarily the answer to all of his hopes. It is significant because he loses a degree of immaturity, as "his soul had arisen from the grave of boyhood, spurring her graveclothes" - the link between this image of the "grave of boyhood" and the "darkness" and shadow of his earlier two awakenings infer that this experience provides him with the maturity and self-knowledge to give him strength during his life. Stephen realises the inevitability "to live, to err, to fall, to recreate life out of life", and that while he now has the means to achieve his destiny, the process shall continue.

He later speaks to Crawley of what he "had to become", giving a sense of inevitability, and indeed destiny to this transfiguration..

At the end of the novel, the decision to leave Ireland and his mother's desire that he learn "what the heart is and what it feels" reveal Stephen is not totally enlightened, and he still possesses human faults which engulf us all. His final comment, however, "Old father, old artificer, send me now and ever in good stead" convince the reader that Stephen's sense of purpose is untainted, he is prepared for uncertainty, and with a stronger sense of himself and his needs, than before.

Thus Stephen's experience of 'awakening' is not at all straightforward nor is it ever necessarily completed. He 'awakens' to the conflicting aspect of his character, but it is only through becoming an artist that the reader is satisfied that he is being true to himself. Even as an artist Stephen is not provided with the ultimate answer, nor a wholly satisfactory conclusion. The process of awakening does not end; as an artist he acquires the means of self-discovery and expression. As the title recognises Stephen as "the Artist", the reader is satisfied that this 'awakening' is true to his sense of self as well as being about a greater degree of awareness. We do, however, also recognise that this is only "A Portrait", and that Stephen's experiences will probably grow and change over time. Therefore the 'awakening' for Stephen is a process wracked with pain resulting in satisfaction, but not necessarily conclusion.

Comment

A fluent and well structured response - clear in its argument and well supported from the text. Sophisticated rather than simplistic understanding of 'awakening' as a problematic experience and deals with a diversity of aspects. Nice understanding of artistic creativity perspective of the novel.

B Range Response

Jane Eyre

Bronte establishes Jane Eyre's sense of worth by allowing her protagonists to act against the forces that constrict her identity. Jane awakens to a love for herself which far exceeds that for others or the society in which she resides and it is this, accompanied with her passion that gives her a sense of self worth as she is able to harmonise her own identity with societal expectation. Jane's adamant refusals of both St John and (initially) Rochester's proposals reveals a sense of self worth which she places above all else. Similarly, in her awakening and consequent rejection of the female figures around her, Jane is able to display her sense of worth. Finally, it is her reconciliation of justice and assertion of her own sense of religion that gives her purpose and resolve to look to a future filled with "tender shining", rewarded for her truth to her own self.

Jane most powerfully asserts her sense of her own worth in her refusal to become Rochester's mistress and in her leaving Thornfield. Initially, Jane is too overcome with love for her future husband "of whom (she) had made an idol" to see the dangers such an unequal union will hold for her. It is the supernatural presence of Bertha Mason that reveals to Jane the inherent danger of such a union. Bertha's own father a mad, disconnected and disinherited victim of 19th century patriarchal society is what clearly awaits Jane. It is Bertha, who in ripping Jane's veil allows her not only to go to the church in her own simple attire in place of Rochester's gaudy finery, but also provides a dramatic image of the inappropriateness of Jane and Rochester's union at this time. This lack of equality within the relationship is sensed by Jane as the language of their engagement is that of love whilst the action is not. Rochester calls Jane "fairy... changeling....sprite", their love can only exist in a world of fantasy at this moment. Once engaged to Jane, Rochester's actions become those of possession. He attempts to cover Jane in jewels and fine clothes, catering to Jane's tastes and desires, "the more he brought me the more my cheeks burned with indignation"

Jane rejects his attempts to "attach her to a chain" by continuing to call him "My Rochester" and wearing her "simple, Quaker" - style dresses and continuing her "governesses slavery". Her ultimate assertion of self comes however when Rochester implores her to become his "mistress" and she abandons Thornfield and "her" Rochester to become "destitute" exclaiming "I care for myself". She puts her own morals and love of herself above the happiness of those she holds most dear.

Similarly, in the rejection of St John Rivers, Jane asserts a sense of her self-worth, placing her own happiness over duty. In refusing the "inexorable" ascetic's proposal Jane embraces "human impulses" and the desire for her gift in life not after it. She cannot marry St John as "it would kill" her, for "we do not love each other as man and wife should". In doing so she would be "chained" to the "white pillar" for life, her adherence to duty leaving her isolated on the "crag". Jane is adamant that she will not marry St John saying:

"I will give the missionary my energies ... but not myself."

She retains her own identity and sense of truth, refusing to compromise it for a loveless marriage on a cousin she loves as a brother, thus asserting her own self worth.

Jane also displays her sense of her own worth in her rejection of the women around her, victims of social convention. Jane rejects the superficial coquetry of Georgians, Reed and Blanch Ingram, as unfulfilling, just as she does the stoic adherence to religion of Eliza Reed. Jane perceives these

"ways to live" as unfulfilling, yet more importantly she rejects the society that forced these women into these positions. Jane's rejection of the two choices open to women of fortune: making "a match" or entering the "veil", in Jane's opinion walling up alive in both cases, is seen most obviously in her sharing her fortune with her cousins the Rivers. With her 20 000 pounds she feels "oppressed" as "no one would ever take me for love and I could not bear to be made a match", she does not wish to be forced to enter society and fall victim to a loveless marriage as a result of her fortune. Her sharing her fortune avoids the problem. In giving 5 000 pounds to the two Rivers girls, Jane also rejects the manner in which society has forced these two women into servitude as unthanked governesses for large, wealthy, London families, asserting her own self worth instead.

Jane also displays her sense of self worth in her reconciliation of religion and her sense of justice. Jane rejects vehemently the hypocrisy of Mr Brocklehurst's interpretation of religion that says "consistency is the first of Christian virtues" and then proceeds to determine two ways to heaven. For the girls of Lowood it is deprivation with "wintry blight and from decay" and for his own family silken finery and excess. Jane rejects his religion with her vehement outburst as a child, telling him she "must be careful and not die" so as to avoid his "Hell". Jane also rejects Helen Burns quiet acquiescence to hardship and injustice which focuses upon her rewards in the "invisible world" of Heaven. Yet Jane rejects this passivity, her passion encouraging her to "hit back" when unjustly struck "so as to teach the person who struck as never to do it again" and also determining her need for a reward in life not beyond it. Jane also rejects the limited ability of Miss Temple to alleviate suffering, surrounded as she is by "black pillars". Miss Temple is overruled by the housekeeper and is only able to give a small piece of seed cake to Jane and Helen, a poor substitute for love. It is by determining her own manner of prayer "effective in its own way" that she is able to reconcile her sense of justice. She returns to Gateshead at the request of her aunt and supports her ungrateful cousins despite their abuse of her and imprisonment of her in the "Red Room". Jane displays that her power of forgiveness and self worth far exceed that of the Reeds, she will "get on whether their relations notice her or not".

Bronte uses Jane's passionate exuberance and action of rejection to display her protagonist's self worth. Jane's assertions of self against the possessive tenderness of Rochester and the constrictive duty of St John awaken her individuality and self worth. Her rejection of the females in her society as victims of the 18th century society and the hypocritical nature of religion allows her to realise a social awakening and sense of justice that also display her self worth. Jane's adherence to her own principles and realisation of the "thorns" with the "flowers and pleasures" enable her to look to a brighter future. She marries Rochester and enters a world filled with "tender shining" the storm "over and gone", she is free to be herself in a union that is now one of equals. She is her own mistress.

Comment

This essay displays a detailed knowledge of the text. Its argument is well planned and clearly maintained. It keeps the 'self worth' rubric constantly in view. Reference to, and quotation from, the text is consistent and always appropriate. The style is confident, accurate and fluent. However, it deals with the topic entirely in terms of plot and character (albeit well). Had the direction to consider how Bronte works with the issue been more developed, this would certainly have gained an A mark.

B Range Response

Wide Sargasso Sea

In *Wide Sargasso Sea* Rhys depicts the dilemma of her heroine by creating Antoinette as a symbol of passion which is out of control and hence shows the effects that the restraints of a society can have upon trying to suppress such a passionate nature. From early in the novel, the reader is confronted by the dilemma Antoinette faces; every attempt to break past societies convention causes chaos and disruption. The ending of the novel builds this conflict to a climax, the heroine unable to live within a world which suppresses her passion and thus her suicide provides a release from this continual dilemma. The forces of passion and control operate throughout the novel; Antoinette, as the heroine, unable to come to a compromise and thus must break through the constraints of her society in order to achieve happiness.

Antoinette's awakening shows aspects of both psychological release and delusion. Having been rejected by her society, Antoinette is labelled a lunatic thus suppressed, unable to express her extremity of passion within a world of conformity; "He made an attempt to fly down but his clipped wings failed him and he fell screeching. He was all on fire."

Antoinette sees the burning of Thornfield as her fate, however, the ending is ambiguous and leaves one unsure as to whether this is actually an achievement or just deluded insanity. However, through the fire, Antoinette is able to release not only herself from social barriers but also Rochester and Jane (whom unlike Antoinette have control over their passions and thus are able to live within a conventional society).

Symbolically, Antoinette's desires and passion is shown through the red dress; "The colour of fire and sunset". However, by the oppression of society she is provoked to the point of furious anger. Like the natives, she expresses the same emotions of anger which has the same effect. That is, it does not achieve. Struggling against the constraints of her society does not achieve and is only detrimental.

Although during the course of her awakening, Antoinette does resolve a part of herself. That is, by accepting Tia and Sandi, she accepts her passion (which is beyond the realms of the society she lives in) and also accepts her culture and background; the society she was brought into which had always suppressed her. Finally, Antoinette (either sub-consciously or consciously) realises that she cannot live within the restraints of her society and thus seeks release. The final images of light and dark are ambiguous and it is not clear as to whether this was an achievement or not; "there must have been a draught for the flame flickered and I thought it was out. But I shielded my hand over it and it burned up again to light me along the dark passage."

This image of the flame, which although has the potential to burn a society down, is essentially fragile and can burn itself out easily as is seen through Antoinette. Similarly, the image of the moth which thrives on instinct is easily crushed. A moth is attracted to the light which eventually burns its delicate body.

Rochester's awakening also represents the constraints of a society over an individual. Rochester's awakening occurs in Jamaica when he discovers the secret to happiness in Jamaica with disregard to money, power and status. Rochester discovers that the key to happiness lies in the expression of passion. Through Rochester, Rhys exposes the strength of the traditional and conventional beliefs of a society by the way that Rochester's awakening regressed almost immediately he runs

back to the safety of conformity; "she had left me thirsty and all my life would be thirst and longing for what I had lost before I found it."

Rochester is attracted to his passionate side, yet is ruled by traditional belief which is conveyed through the conflict and ambivalence of his narration. Yet through fear Rochester acts out in cruelty toward Antoinette and thus reflects the society he lives in. In locking up Antoinette, Rochester locks up a part of himself.

The dual narrative is used by Rhys to convey the dilemma of opposing forces in conflict. The narrative shows that both forces of passion and control are operating. Both sexes are inhibited by passion and both sexes are alienated.

Antoinette appears to be a paranoid and disturbed character from the beginning of the novel. Internalised hatred and oppression from society is apparent; "Keep it then you cheating nigger."

Antoinette's narrative shows no sense of control or insight. She appears scared and threatened which is shown by the plait which she believes to be a snake. Also her attitude toward the garden portrays an internal conflict between herself and her society; "The scent was very sweet and strong. I never went near it."

Perhaps this is an intuition of her fate; perhaps she subconsciously knows that her passion is out of control.

Rochester's youthful voice rejects materialisation and beauty, acknowledging what Jamaica holds. However, his older voice symbolises society's limitations by the way that through his social conditioning, Rochester has been persuaded to reject this earlier insight and regard it as immature. Rochester (as a symbol of society) is threatened by the excessiveness of Jamaica and the exposure of his own vulnerability. Ambivalent images occur frequently throughout his narration; "It was not a safe game to play - In that place Desire, Hatred, Life and Death came very close in the darkness."

There appears to be continual conflict between his sensuality and conformity.

The Jamaican setting reflects Rochester's conflict; everything appearing wild and out of control. Passion grows to be out of control in this place, everything appearing to be too much, too uninhibited for Rochester. "I hated its indifference and the cruelty which was part of its loneliness."

Massacre leaves Rochester powerless, and thus to gain power back he must place societies restrictions upon Antoinette.

England also has ambivalent images. It has the potential for change but ends up repressive. It represents societies conformity.

"An English summer now. So cool. So Grey."

Sterile images suggest that status and class restriction rule. Consequently Antoinette's passion; which is seen through the images of the red carpet, red dress, blood, and fire; cannot prevail in such a place and must be blocked out.

Antoinette's dilemma is depicted by Rhys through the effects the society's limitations has upon Antoinette. Antoinette cannot operate within a society that suppresses her passion and will always be rejected without conforming. Rochester symbolises this oppression; the narrative method and use of setting symbolising the forces operating against Rhys' heroine.

C Range Response

Jane Eyre

Charlotte Bronte establishes Jane Eyre's sense of her own worth by confronting her with diverse forms of people, relationships and environments. Jane's reactions to these, mark a pathway towards her final awareness of her place in the world where she is happy.

Jane Eyre is first presented as a little orphan girl, living at Gateshead Hall with the Reed family. She is extremely unhappy there due to the inferiority the Reed family place upon her. Mrs Reed, Jane's benefactress, calls her "a dependant" and treats her with disrespect. Mrs Reed was responsible for locking Jane in the "red room" despite her innocence and hysterical protests. Bessie the servant tells Jane "you are less than a servant" and must be like everyone else in order to be accepted.

John Reed presents Jane with her first political lessons in patriarchy. John Reed bullied and punished Jane continually and one time hit her in the head with a book. Jane recalls "every nerve I had feared him" but she still retaliated against the dominating male. Although she is young Jane adopts strength and courage to withstand his torment which is a succour in helping her achieve a sense of her own worth.

Jane takes the first step in becoming herself by standing up to Mrs Reed. Unable to tolerate Mrs Reed calling her a "liar" in front of Mr Brocklehurst, Jane's sense of injustice forces her to "speak". For the very first time, Jane stood up to Mrs Reed, "the very thought of you makes me sick" and Mrs Reed, dumbfounded could do no other but accept defeat with silence. This is Jane's first triumph in life and continues to do so in order to gain the sense of her own worth.

The environment of Gateshead Hall is abundant in wealth, but lacking in kindness. Jane feels no warmth at Gateshead Hall despite the luxurious atmosphere she lives in.

Lowood Institution is a convent schooling where Jane is sent. It is here Jane encounters three important relationships with Mr Brocklehurst, Miss Temple and Helen Burns.

Mr Brocklehurst initially makes school life unbearable for Jane when he openly condemns her a "liar" in front of all her friends. Once again Jane is isolated and afraid, but with the help of the puritanical Helen Burns, Jane learns to endure the pains. Helen also teaches Jane to forgive. Jane is aware that she could never become as saintly as Helen, but her influence is evident when she later on forgives the dying Mrs Reed.

Miss Temple clears Jane's tarnished name of a "liar" and introduces Jane to her first forms of trust and friendship. Miss Temple influences Jane to continue her school work and gain a teaching position at Lowood.

The environment of Lowood is cold and almost unbearable with inadequate clothing, freezing quarters and insufficient food. However, Jane feels complacent there as at Gateshead, there was wealth and cruelty but at Lowood, there was poverty and kindness, "I would not now have exchanged Lowood with all its privations for Gateshead and its daily luxuries".

When Miss Temple leaves Lowood, so must Jane as her inspiration has been removed. At Thornfield Hall, Jane is a governess to Adele and is warmly accepted by Miss Fairfax.

When she meets Mr Rochester, her previous lessons in tolerating male dominance enable her to easily tolerate the enigmatic Rochester, "though I am bewildered, I am certainly not afraid".

Jane's first intimate relationship is with Mr Rochester and at first it is unsuccessful as Jane must attain a sense of her own worth. Rochester proposes to Jane one night and a nearby chestnut tree split in half, leaving only the roots tightly bound. This splitting is symbolic of Jane and Rochester's eventual union at the roots, but the struggle undergone to get there. During their engagement, Rochester pampers Jane with lavish gifts of love. Jane, who cannot stand being economically dependant on him, refuses his materialistic tokens of love, "don't send for the jewels, and don't crown me with roses".

Jane's final obliteration of their marriage comes on their wedding day. The truth about Rochester is revealed that he is already married to a woman he keeps locked upstairs. Jane contemplates the decision she must make even though she knows what to do. The offering of a dishonourable marriage and a life without trust, morality and honesty leave Jane no other option but to "leave Thornfield at once" and even the man she worships. Rochester pleads Jane to stay but she must retain her self respect and sense of worth by leaving "I am a free human spirit with an independent will -- which I now use to leave you".

After the dishonest environment at Thornfield, Jane encounters a loving environment at Moor House. It is here Jane discovers true friends and primarily a family which she never thought had or needed, "two sisters, whose qualities were such that when I knew them but as mere strangers, they had inspired me with a genuine affection and admiration". At Moor House, Jane is loved, respected and treated as a person.

The only flaw to this harmonious environment is St John Rivers. Jane admires him until he attempts to gain total possession of her, like Rochester tried to. She is confronted with male dominance once again when St John proposes Jane to go to India with him as his wife. Jane is willing to accept only if she goes as who she really is, his sister. Yet St John cannot accept that answer and offers her again marriage without love. Jane immediately "scorns" his idea and rejects his proposal "No St John, I will not marry you". By establishing a sense of her own worth, Jane cannot marry St John just like she could not marry Rochester as they both offered her lives without honour and morality.

With the Rivers family Jane gains an inheritance of 20,000 pounds. The generous Jane distributes it among her family and is now socially and economically independent. She has now entirely established a sense of her own worth and returns to the man she loves, Mr Rochester.

She finds him at Farndean Manor, a small cottage "deep buried in a wood, maimed and blind. Jane accepts marriage this time as they are both equals, "I am my husband's life as fully as he is mine". She has achieved her individuality, self respect and sense of worth and therefore able to settle down without feeling "the stirring of old emotions" to run away.

Through the confrontation of diverse forms of people, relationships and environments, Charlotte Bronte is able to establish Jane Eyre's sense of her own worth. She is subjected to both good and bad, kind and cruel which makes one satisfied with Jane's final decision to be with Rochester and also her final appreciation of her sense of her own worth. Jane Eyre can be symbolic of one human being who can only achieve a sense of their own worth by enduring all the pains of the "Mrs Reeds" and relishing all the joys of the "Helen burns". It is not until then can one be wholly satisfied and happy.

Comment

The essay starts with a simple but consistent argument that Jane's self worth comes about through the experiences she has along her 'pathway'. It proceeds to tell the story, in reasonable detail and with occasional quotations, but only refers back to the question and the argument occasionally. There is, in fact, much more detail than is relevant to the points being made. The argument is never developed or advanced but merely repeated in its original form. There is virtually no attempt to answer the 'how' of the question. There is no awareness of structure, narrative voice or (with one exception) language or imagery. The writing style is fluent but lacks sophistication.

C Range Response

Jane Eyre

Charlotte Bronte establishes Jane Eyre's sense of worth many occasions throughout the novel starting from her isolation in the Red Room to leaving Rochester in the search of something better. The novel outlines and signifies Jane's journey of discovery her self worth and her place in the world she did not belong.

The Red Room is Jane's first awakening, her isolation in this highly religious room gives her the courage to fight out against her oppressor and come to terms with the Reeds feelings of her. To the Reeds Jane was an imposition and a burden, to Jane the Reed family were the people standing in her way for the quest for love and acceptance. Jane uses this new found courage to go to her main oppressor and express just how she feels about her. Here Jane discovers a piece of her self worth and goes out to protect it.

Right from the start Jane is very preoccupied about how others perceive her. She does not like people hating her when she has gone "out of (her) way to please them". This is carried out throughout the novel, worried of how others see her.

It is interesting to note that at the beginning of the novel Jane states that she would not like to "belong to poor people", oblivious of how nice they may be. However, towards the end of the novel after she leaves Rochester Jane leaving her belongings on the carriage, is forced to beg for a bowl of stiff porridge. It is through this experience that Jane is allowed to explore her self and her own worth. This experience makes her stronger and more independent. It is one of the experiences that eventually leads to her biggest achievement; self worth, independence and the love of Rochester.

Even at Lowood, where she is sent, Jane experiences events that challenge her worth and that in the end help her to succeed. Mr Brocklehurst makes a spectacle of her, calling her a liar in front of the whole school, degrading her to almost nothing. Jane with the help of Helen Burns and mentor Miss Temple is able to overcome these accusations and prove them to be false.

Another scene that shows Jane's sense of her own worth is in the decision to leave Thornfield and Rochester, choosing not to be his "mistress", but to leave in the hope of something better. This particular event shows strong character on the part of Jane, who once again is faced with a difficult position but again comes out on top, losing nothing, except perhaps temporarily the love of Rochester.

When she leaves Rochester, Jane embarks on the start of a journey which will allow her to discover herself. The path she takes is symbolic of the journey she is taking inside herself. This physical path leads her to Marsh End/Moore House, where she not only discovers three cousins but also becomes a rich heiress.

Throughout the novel Jane endures many hardships and rejections to finally come to the place she feels loved and at home Ferndean. In the novel Jane comes to the threshold of marriage three times and it is consummated. The first offer was love but it was not on equal terms - Rochester was her master and she, his employee, if she had of married Rochester then, Jane would have lost her identity, independence and any self worth she had hoped to have. The second offer of betrothal from St John was not for love of his own "pleasure" but instead for the "Sovereign's Service ". If she had of accepted this loveless offer Jane again would not have completed her journey of self growth, independence, and so on.

It is the third which is accepted that Jane has become a full woman, she meets Rochester on equal terms, both have their own money - independent. Jane does not meet Rochester at Ferndean as his employer, but as his future wife and lover. It is also only after his first wife "Bertha" has died that Jane can keep her self respect and the man she loves. In the fire Rochester loses his sight but through this he gained so much more, his whole attitude had altered. For Jane to develop as she needed, it was necessary for both her and Rochester to change. This was done by both by facing their fears. Rochester had to come to terms with losing "little Jane's heart" and his heritage - Thornfield as well as his eyesight. Jane had to face her fear of isolation, loneliness and beggary. She left her home at Thornfield to proceed to where she knew no one and was forced to beg of food and shelter. It was through these experiences that contributed to the change they went through that allowed them to meet on equal terms and become married.

Throughout the novel Jane experiences isolation a number of times, giving her the time to assess her situation and remedy it as in the Red Room at Gateshead. This is one of the aspects responsible for Jane's awakenings, a few others are death, Jane had to come to terms with the death of the closest friend Helen Burns, "I was asleep .. Helen was dead".

Rochester also awakens Jane sexually although not physically until late in the novel. Allowing her to explore a variety of different feelings and allowing her to blossom, "I was no longer plain", the attention and love from Rochester gave Jane the opportunity to see herself in a more positive light.

Jane treats Adele very well throughout the novel - as she sees her as an "image" of a younger her. She tries to give the love and attention to Adele that she never experienced as a child. It is through Adele also that Jane grows and establishes a sense of her own worth, to be able to give someone the love that she never had.

It is through Jane's experiences with other people that Charlotte Bronte is able to establish Jane's sense of her own worth. It is through her interactions with different people that Jane gains the experience to fight against the restrictions placed upon her and to triumph of the hardships she encounters along the way. It is also through these experiences that Jane goes through a sense of awakenings that allows her not only to become a full person, successful, happy and maimed to the man she loves but also gives her the strength to see and discover the of her own worth.

Comment

This essay offers a sound overview of the basic elements of Jane's awakening. However, it does not go beyond flagging the key moments of change to explore the full implications of such moments. The interpretation is narrow and supported only by general rather than specific references to the text. Most significantly, this script does not explore how the writer presents the protagonist's discovery of self worth.

C Range Response

Portrait of the Artist as a Young Man

In James Joyce's *Portrait of the Artist as a Young Man* the experience of awakening is shown in Steven's development into an artist. In order to awaken, one must be opened up intimately, mentally, physically and individually. Throughout the novel, Steven goes through all these transformations to become awakened into a creator of art.

To become a true creator of art, Joyce believes one must experience everything. In order to achieve a spiritual understanding, one must experience through the body in order to open the mind. Therefore it is clear throughout the novel that Steven must be awakened both through the mind and through the body.

The first essential 'experience of awakening' into an artist is to have the ability to connect. Steven begins this ability by first realising and admitting the intimacy he has with his mother. At first it is difficult for him to deal with this, since at school he is taunted for kissing her at night. Yet Steven's sensitivity and need for intimate relationships is what is heightened through this experience. His ability to connect with his mother is what leads to his connection with other events and circumstances.

This experience is what closely leads to Steven's mental awakening. From a young age his perceptions have been high. His high analytical and observational skills were clear from an early childhood. This is seen in his observations of his family where his judgement of character is considerably high for his tender age. This mental awakening is symbolically represented in Steven's geography class where he writes his name in the cover of his text book. The listing of his address, then following with 'the world' and 'the universe' are symbolic of Steven's place in the world. Then followed by Steven's analysis of where the world ends symbolises Steven's place in the world, which we know is an artist.

Joyce is careful in Steven's awakening not to deny or shy away from Steven's physical awakening. As Joyce is sure to reflect through the novel that to experience an awakening one must be awakened by the body and mind.

This physical awakening is seen in Steven's saving up and payment for prostitutes. Steven's early dreaming and admiring women leads to a healthy respect and curiosity about sex. His sexual encounters, although illegal are given an air of intimacy and beauty. However, Steven's awakening physically is hindered significantly by his spiritual awakening.

Steven's inner debate over religion was caused by his innocent encounters with sex. Religion drove fear into Steven about the sin he was creating. This sent him on a fast purifying process

involving religion. Through this, Joyce raises the issue that if one lives in extreme, they cannot completely awaken. One must experience the whole notion, not just live on the extreme borders.

What possibly ties Steven's awakening together is his individual awakening. Through this he achieves a mental, physical and spiritual balance. As an artist, he mentally relises that 'literature' is the finest of the art forms. Physically, if he is to see beauty in everything, he must see the beauty in sex. This not only lends to a physical awakening, but a new level of maturity is seen. Spiritually, Steven rejects all that hindered him previously. The pressure of his drunk father, religion and his Irish Nationalism heritage are thrown away. Steven takes on the belief that all of these are "nets" to capture his imagination. To be an artist, Joyce is reflecting the belief one must think for themselves. It is essential to create true, individual work then one must be an individual.

Steven's experience of awakening into in artist is effectively portrayed in Steven's affirmation; "I will not serve". To awaken, and in this case, to awaken into an artist, one must have the courage to discover their own self worth and self importance, and the strength to do that alone. In doing this, Joyce has ensured Stevens awakening experience has been true and complete.

In conclusion, the experience of awakening in Joyce's *Portrait of the Artist as a Young Man* is achieved by the control characters development intimately, mentally, physically, spiritually and individually. This experience enabled the central character to be awakened into a true and complete creator of art.

Comment

A somewhat confused line of argument to begin the essay and an inability to look critically at the experience of awakening mark this script as a typical C range. While the student demonstrates some knowledge of the text there is limited specific reference used for support. There are problems with essay structure and a tendency to simply describe the physical aspects of Steven's awakening.

Question 8 Australian English

Discuss the view that:

'The study of Australian English provides confirmation, of the most intimate sort, of where we have come from and where and who we are.'

General Comments

Though only 12 students submitted answers on this elective those who did were well prepared. The absence of a passage for analysis prevented students who had not studied the elective choosing the question. Most students responded to this question with a succinct historical overview of influences on Australian English, relying heavily on examples from Wilkes.

Better answers also related the question to contemporary language use and these responses tended to be more engaged and lively considerations of the issues. Some candidates were distracted by the phrasing, 'of the most intimate sort', but most focused on 'where we have come from' in general terms.

A Range Response

The view that the study of Australian English (hereafter referred to as Aus E) provides confirmation of where we have come from, and where and who we are can be seen to be substantiated to some extent.

In truth the study of Aus E does provide us of our history in the 'most intimate' way. However as we approach the 21st century, the statement becomes less appropriate in Australians terms, of who they are (i.e. their national identity).

Aus E can basically be defined as the "dialect spoken by (non-Aboriginal) native born Australians, the most used form of English "as was done so by Blair, and scholars agree that it can be classed as such as it has "achieved its own status (Ramson) through its use.

Aus E does provide us with an intimate confirmation of our past, or "where we come from" due to the fact that the underlying language used is that of English, reminiscent totally of Australia settlement by Britain. Howarth believes that from the first moment in 1788 there were 2 prestige dialects (cultivated or High, and Broad or Low) transplanted from London. This view is commonly held (except by Bernard who believes prestige accents were only developed later) and thus reveals the first confirmation of English in Australia.

However, its beginning as a dialect can be seen more through its changes. Etymology can trace back words to their first usage thus probably providing the best confirmation of where we (or our language) has come from.

Throughout our early history comments have often been made on our colloquial "barbarisms" (Dr Johnson mid 18th) or how translators were needed in courts to interpret the defendants words (Watkin Trench 1793), however such has done little to diminish the Aust dialect.

Words such as 'stock' and 'station' reveal how British English (BE) was found to be unsatisfactory in its application to the "different & unfamiliar environment" (Rawson). 'Station' was firstly adapted to represent a government outhouse of employed convicts, and later was generalised and adapted to incorporate such aspects as, "station-house", "out-station", and "station-hand". 'Stock' also was compounded to include "stock-house", "stockman" and "stock station". This reveals Australia's rural history and its incredible importance, in "where we have come from".

As English was found to be lacking the expressions to properly 'fit' this new country Aboriginal words were also incorporated, especially in reference to the environment unfamiliar to Britain. Such words include "waratah", "wombat", "brumby" (perhaps the word "boora" by meaning wild, or the wild ancestors of Lt. Brumby's horses) and "walkabout" (first recorded in the Sydney Gazettes, record of an Aboriginal execution). Thus by the inclusion of Aboriginal words (which as well as British are higher than originally thought states Blair), the study of Aus E provides conformation of our heritage and thus who we are.

However, this has only included the etymology of certain vocabulary and compounds, pronunciation also provides us with information about our past and present. Delbridge states that among Australia today 34% speak 'Broad' Aus E, 55% General and 77% Cultivated Aus E. As Bernard then states that even though the cultivated accent tends towards that of South Britain, the "vowels and diphthongs are still characteristically Australian". He also states that the diphthong 'a' is most commonly used by Australians than any other English speakers, and that as speakers we have a tendency to not use the diphthong 'I' as an open unstressed syllable, thus Bernard through his studies of Aus E has been able to define Australian's particular speech patterns and record them as proof of "where we have come from and where and who we are."

The study of Aus E also allows grammatical features to be found, thus making them 'Australian' and providing a national identity. Contractions such as "G'day" are a common feature in spoken and written Aus E, as are the use of irregularities such as "Water them Geraniums" (a title by Lawson) and "I don't know where he are". ("Clancy of the overflow, perhaps these can be linked back to the mix of British dialects at the time of first settlement, especially that of the lower prestige dialect, but regardless these irregularities in syntax and grammar have provided a national identity.

As too does the use of swearing (especially that of the word "bloody" or "bastard"), found heavily in characteristic Australian E idiom. Such examples are "as happy as a pig in shit", "I wouldn't piss on him if his gums were on fire"; "shitbox" and "pissant" or "pisspoor" as adjectives. These, despite their vulgarity in other English speaking eyes, are very succinct in their meaning and through their originality have provided a national identity.

In more modern times, however, Aus E has been showing itself to (despite its characteristics of certain grammatical aspects) become more uniformly English in its vocab. This has become due to the enormous impact of the media and information technology from the 1960's onward. As Blair states the current vocabulary trend is to transfer words from other dialects and languages, and this has expanded into media terms. American terms, he continues, were first evident in the 19th century goldrushes ("digger", "dirt", "prospector") and have since expanded due to

America's influence in the modern world. Thus the study of Aus E has now become more to reveal that "who we are now" and "where" is more aptly described in 'global terms, and uniformity, than through our difference.

However, Aus E does allow us to view the progression of our dialect. Churchill, in the mid 19th century stated that "the common speech of Australia is the most brutal maltreatment of English" expressing what was a commonly held view. However Sidney Baker's book *The Australian Language*, waxes lyrical about its "colour, virility" and "revived elation" of BE. Thus we can see how the views of Aus E have progressed and confirm that our dialect, through its characteristics, reveals a national identity.

Also a recent study revealed by Bryant, expressed the vocabulary within Australia and how, even in modern times, it was able to see regional variation within the states. What was called "polony" in W.A. was "fritz" in S.A. (a remnant of the early German Lutheran settlers states Ramson) and "devon" in NSW. Even such close states such as NSW, VIC and SA & Qld had differences among themselves which were quite marked. SA and Broken Hill had a "yeast-bun" and a "butcher"; while Victoria a "Boston Bun: and a "pot of beer"; while NSW a "Schooner" and a "tea cake". Although not earth shattering however this study does reveal the differences which can be found from state to state in Australia, and these provide as the view states "where and who we are".

Thus, the view can be said to be correct. A study of Australian English through its research into Australia's vocabulary, grammar, and structure can provide confirmation to Australia of their national identity; past and present.

Comment

This A range response draws on reading from a variety of sources to provide examples in support of its contention that the view quoted in the question is accurate. A pleasing aspect of the response is its analysis of the means by which Australia's physical environment affected the development of Australian English. The incorporation of Aboriginal words into the Australian language is also acknowledged as an instance of the way in which the language of England required modification and addition in the new land.

In more modern times, the influence of American English is recognised, as is the fact that language comprises a variety of linguistic features, not simply vocabulary.

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