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1999 HSC
English 2/3 Unit
(Common)
Enhanced
Examination Report

Acknowledgements

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1999 HSC English 2/3 Unit (Common) Enhanced Examination Report

Paper 1 – Resources and Uses of English and Shakespeare

Section I – Resources and Uses of English

Question 1 – Reading Task (15 marks)

The Reading Question in 1999 was a single question with two passages for candidates to read in order to answer the question. The two passages were titled ‘Cairo’ and ‘Chicago’ (the latter a poem by Carl Sandburg). Candidates were allowed 30 minutes to answer the following question:

Read the following TWO passages, ‘Cairo’ and ‘Chicago’, carefully. They are interpretative responses to two major world cities, each fascinating in its own way.

Analyse the writer’s use of language in conveying their different visions of the city.

PASSAGE A: CAIRO

Cairo is a seething, breathing monster of a city that swallows new arrivals and consumes those who return. All are destined to be captured and captivated in some small way by its incredible past and vibrant present. There are few, if any, cities in the world where the clash between old and new, modern and traditional, and east and west is more evident. Tall, gleaming hotels and office buildings overlook streets where cars and buses rumble and weave past donkey carts and their stubborn drivers. Less than one kilometre from a computer store and supermarket in central Cairo there are mud-brick houses where goats still wander through ‘living rooms’ and water is obtained from taps down the street.

Cairo is still the heart of Egypt and is called the Mother of the World. Since its rise in the 9th century under Ibn Tulun, Egyptians have known Cairo as Al-Qahira, which means ‘the victorious’, and Misr (or Masr), which also means ‘Egypt’. For Egyptians it is the centre of the country and has been attracting them in increasing numbers for centuries. No-one is sure how many people have been drawn in from the countryside, even over the past few years, but the city is bursting at the seams. Some 62 slums and squatter settlements such as Dar al-Salam and Sayyida Zeinab, are home to about five million people. And there are countless numbers of people living in the ancient cemeteries known as the Cities of the Dead. In total, Greater Cairo’s population is estimated at between 18 and 22 million — roughly a quarter of Egypt’s total.

The massive and continual increase in the number of people has overwhelmed the city. Housing shortages are rife; buses are packed to the hilt; snarled traffic paralyses life in the city and broken pipes spew water and sewage into the streets. Everything is discoloured — buildings, buses and footpaths are brown and grey from smog and desert dust.

PASSAGE B: CHICAGO

*Hog Butcher for the World,
Toy Maker, Stacker of Wheat,
Player with Railroads and the Nation’s Freight
Handler;
Storm, husky, brawling,
City of the Big Shoulders:*

*They tell me you are wicked and I believe them, for I
have seen your painted women under the gas lamps
luring the farm boys.
And they tell me you are crooked and I answer: Yes, it
is true I have seen the gunman kill and go free to
kill again.
And they tell me you are brutal and my reply is: On the
faces of women and children I have seen the marks of
wanton hunger.
And having answered so I turn once more to those who
sneer at this my city, and I give them back the sneer
and say to them:
Come and show me another city with lifted head singing
so proud to be alive and coarse and strong and cunning.
Flinging magnetic curses amid the toil of piling job on
job, here is a tall bold slugger set vivid against the
little soft cities:
Fierce as a dog with tongue lapping for action, cunning
as a savage pitted against the wilderness,
Bareheaded,
Shovelling,
Wrecking,
Planning,
Building, breaking, rebuilding,
Under the smoke, dust all over his mouth, laughing with
white teeth,
Under the terrible burden of destiny laughing as a young
man laughs,
Laughing even as an ignorant fighter laughs who has
never lost a battle,
Bragging and never laughing that under his wrist is the pulse,
and under his ribs the heart of the people,
Laughing!
Laughing the stormy, husky, drawling laughter of Youth.
half-naked, sweating, proud to be Hog Butcher, Tool
Maker, Stacker of Wheat, Player with Railroads and
Freight Handler to the Nation.*

General Comments

How the Question performed

Markers felt the question was well-focused, and very appropriate for the passages selected and the analytical response required. The question allowed candidates to analyse the language techniques used by the writers, while it also allowed candidates to explore the writers' different visions of these cities as conveyed through their use of language.

Markers felt the two passages were effective in allowing candidates to address the question, and while there was a distinct difference in the quality and style of writing between the two passages, candidates were able to focus on the language techniques, and their effects, in analysing the visions of the cities they conveyed.

Carl Sandburg's 'Chicago' is a richly textured and evocative poem containing a variety of subtle associations and complex viewpoints. It employs a wide range of language features, providing better candidates with a challenge in analysing their effectiveness in conveying the visions of the

writer, while at the same time permitting weaker candidates the opportunity to analyse the more evident language features in the poem. 'Cairo', by contrast, is a less complex and rather uneven passage with a range of very accessible language features employed in a quite direct manner. Its simplicity is a feature of its strength in this question in that it allowed all candidates to address the language features aspect of the question, while also permitting weaker candidates to explore aspects of the writer's vision of the city of Cairo.

How the candidates performed

The phrasing of the question did not mislead many candidates, other than those who assumed the term 'fascinating' referred to the passages, and not just to the cities of Cairo and Chicago. This preconceived value caused stronger candidates to embellish their evaluation of the 'Cairo' passage to suit a preconceived perspective they felt was suggested in the question. The focus of the question on an analysis of the passages (rather than on a personal response or evaluation) did tend to produce a larger than usual proportion of formulaic or 'template' responses, where candidates identified and examined a range of language features used in the passages. This had the effect of increasing the number of candidates who scored in the 'C' and lower 'B' range marks.

A distinguishing feature of high 'B' and 'A' range responses was the ability to also effectively engage with the second part of the question, analysing the ways the language features conveyed the different visions of the cities. More able candidates discussed ways the poetic devices in 'Chicago', and the language devices in 'Cairo', contributed to the writers' understandings about, and their changing visions of, these cities. They were also able to analyse the underlying messages of the poet as well as the varied, even conflicting, perspectives of the author of 'Cairo'.

A significant number of candidates did not allocate their time effectively, and provided a disproportionate analysis of 'Cairo', the simpler first passage, allowing little time for an effective analysis of 'Chicago', the more discriminating and multi-layered passage. The tendency to adopt a predetermined rubric or 'template' for language analysis did not restrict some candidates in effectively addressing the whole question, particularly regarding the different visions of the cities being conveyed by the writers. A pleasing trend noted by examiners was a reduction in the number of 'D' and 'E' range responses, also evidenced by the confidence and control with which candidates addressed the requirements of the question.

Well Above Average response

The two passages 'Cairo' and 'Chicago' are notably different in their tone and focus. Where 'Cairo' has a formal and informal tone, focused very much on celebrating the city and exploring its opposites, the passage 'Chicago' has a notably masculine tone, focused on defensive language, proud and 'larger than life' description and vision.

In 'Cairo' the writer uses fairly complex language devices. The vision of the city is introduced as a 'seething, breathing monster...', which through assonance gives a fierce feeling to the author's visions. The personification in 'swallows [and]...consumes' gives the city of Cairo a consciousness and a vibrancy. The passage reads to a degree, like a travel brochure – 'captured and captivated incredible past and vibrant present' give an impression of a city with enormous power, personality and confidence. The fact that it is the city's past and present lean towards a vision of Cairo as absorbing the people. As does the use of 'swallows...consumes'. 'All are ... captured and captivated'.

With the strong impression created of the city's power, an explanation ensues – 'the clash between old and new...' is what gives Cairo the new feeling. The beauty of 'east and west' adds to the personality that the writer gives the city 'gleaming hotels' implies the sun shining and gives an extended image of sun and sky reflected. It is a city that is rare in its bringing together of polarities. 'computer store ... mud-brick houses' continues the description and accentuates the differences.

Use of the image of 'water obtained from taps down the street' stresses the differences in economic and social position as well as technological advancement. The first paragraph is focused heavily on the energy created by the 'modern and traditional' coming together to create the city of Cairo 'heart of Egypt'.

The second paragraph moves from the imagery and descriptive focus of the first and goes into the historical and informative area. Cairo, 'Mother of the World' is pushed into a lofty and high position – 'Al Qahira...the victorious'. Interesting to note are the words 'heart .. Mother...centre' which accentuates the writer's vision of Cairo as a dominant city. To back up his/her view of Cairo as so attractive, information regarding the 'increasing numbers...no-one is sure how many' is used. 'The city is bursting at the seams...62 slums'. Very powerful words and accounts, continue to make Cairo an irresistible place. 'Five million people' happen to live in the 'slums and squatter settlements' – they all were drawn to Cairo, and so make Cairo the Venus Fly Trap of cities. The reference to Cities of the Dead is also notable in that it helps to draw the reader in with the childish promise of Mojo and Black Magic – the dark side to the envisaged Cairo. 'A quarter of Egypt's total [population]' are drawn, as the writer is, and the writer gives his/her vision to encourage similar adoring sentiments.

Yet the vision is not all grand and romantic, like the first two paragraphs, but the scent of Cairo still draws. The writer looks at the city's downfalls – 'shortages...packed...shafted...paralyses...broken'. The underbelly is revealed, but even in the underbelly there is still beauty – 'broken pipes spew water and sewage into the streets' is symbolic in that the life blood of the city breaks open its veins and shows the composition of Cairo – water, the drink of life and excrement, the product – virtue and vice? 'Everything is discoloured...from smog and desert dust' is another bringing together of opposites to create a final image of the seedy, yet beautiful Cairo – drawing everyone and 'all are destined to be captured' when called, the writer's vision is present thus in every word.

A very romantic, but still honest perspective is vouched here in 'Cairo'. We find a feeling left – one of interest and mild happiness, but 'Chicago' has the content, tone, language to make the blood race with passion.

'Chicago' begins with the author's vision of the city as the industrious, hard-working 'City of the Big Shoulders' 'The Nation's Freight Handler' – Chicago is immediately placed as important – 'Hog Butcher of the World', and given a masculine edge – 'stormy, husky, brawling' which has a seductive rhythm.

It is fairly direct in its language and its audience to those who would challenge Chicago and those who love Chicago. 'They tell me you are wicked...crooked...brutal', an honest assessment and acceptance, vices and suffering are openly acknowledged – 'painted women...gunmen...wanton hunger', but at the same time made not wrong, but part of life. The writer says 'I believe them' to they who criticise and through the repetition of 'they tell me' enforces the cursory nature of such observations – he/she believes differently of his city – he sees it as 'proud to be alive and coarse and strong and cunning' and sees these as virtues in the rat race with 'little soft cites'. The writer's vision of the city is very smoky with uses of such words as laughing, proud, stormy, husky, brawling, fierce, savage used repetitively to give the masculine edge to his vision. The energy he sees in his vision is 'magnetic', 'savage...[in] the wilderness'. The descriptions are all based on animalistic or labourer beginnings – 'shovelling/wrecking'. The vision is fierce and very manic. There is from 'Under the smoke...' and repetition of laughs and laughing which emboldens the vision of a wild, personified city, alive with 'the heart of the people'.

The content is so strong, so simple and easily styled that the brutality is infectious. It is a proud poem, announcing the power of Chicago as a city of labours who still laugh at light, at 'the terrible burden of destiny'.

The poem is rounded with a return to the occupation description of the introduction to enforce the vision of a city proud in its simplicity and its power in it – ‘half-naked, sweating, proud to be ...the Tool Maker, Stack of Wheat, Player’.

Comment:

This answer exhibits a strong personal response to the question. There is a sophisticated assessment of both passages, but with a fluent, confident and well-structured focus on the question. The candidate is sensitive to the complexities of the passages, and demonstrates a perceptive insight into the visions of both writers. Although a little unbalanced in its analysis of ‘Chicago’, the candidate writes with authority and with an accurate understanding of the writers’ intentions and the language techniques employed to convey the writers’ visions. This script was awarded A 15.

Well Above Average response

The writers of these passages use vibrant imagery to express the energy that they feel in their city. This is to the extent that the cities are personified; the animals being of different natures but nevertheless dramatic. Passage A, Cairo gives the sense of a vibrant and overwhelming monster, alive in its own people. The writer uses images of its overcrowded streets to give the impression of its life, while also showing it as a great centre. The contrasts of past and present also enable us to share his vision of its diversity.

The passage begins with the personification of Cairo as a ‘seething, breathing monster’. This, at the beginning has great impact on the reader for, while showing the main view the writer has of his city has impact. This gives a sense of the movement of the city, in that it is not merely a city but a live beast. This image is continued with the idea that it ‘swallows new arrivals and consumes all those who return’. The writer’s intense passion and love for the city is shown in this impression he has of it and loves it only as he would love a living creature.

The writer conveys the vital energy of the city through a sense of contrast. In this he is able to show the diversity of the city which is attracting the vivid colation of images to express ‘old and new, modern and traditional’ are brought together with the fierce new ‘clash’. This involves both our visual and aural senses as the images he gives us are interpreted as a cacophany, but it is this conflict which he shows which gives it its energy. We are given a brief jumble of such contrasting imagery, ‘Tall gleaming hotels’, ‘cars and buses rumble’ and ‘donkey carts’. This is reintroduced at the end, ‘broken pipes spew water and sewage into the streets’. This onslaught of small pieces of contrasting visual imagery allows us to build up the sense of the city’s vital character.

A sense of movement is important in this passage, and is conveyed in this word choice to show the pulsing energy of the city. The images the writer uses are moving, and makes the reader feel that they are watching the scene. For example he sees ‘cars, and buses rumble and weave past donkey carts’, ‘goats still wander’ and ‘broken pipes spew water. It is effective in the use of verbs here.

The sense of the people is one that is vividly conveyed to the reader. It can be seen that this is what the writer loves, as he spends a while talking of their attitude to Cairo. First introduced as the ‘stubborn drivers’ of the donkey carts, but they are put among other images of the city to show they are part of what he loves. He gives the feel of the populace in sharing his love of Cairo with them ‘Cairo ...is called the Mother of the World’. ‘For Egyptians it is the centre of the country’. With this and the sense of overcrowding, we have the feel of the people and of the intense love which they have for Cairo - shared by the driver. A city ‘bursting at the seams’ is full of the life of the people.

The passage ‘Chicago’ shows us how the writer also sees it as a creature on its own – a more aggressive creature than ‘Cairo’. This is built up in fragments which express the mixture of views that it has, and it is concluded that the writer loves it for all its faults – that (s)he sees as strengths.

This city is introduced as a vibrant and aggressive city where the people composing it carry its essence in their actions ‘Hog Butcher’ ‘Tool Maker’ ‘Stacker of Wheat’. These are quite impressive actions, giving it the feel of a macho masculine city. The sense of activity and movement is strong in the sense of those composing the city, where the verbs used are strong and direct ‘under his wrist is the pulse, and under his ribs the heart of the people’ gives us the sense of a thumping heartbeat.

The personification of this city adds to the strength of personality and movement that we feel for it. The writer shows it to be ‘fierce as a dog with tongue lapping for action’, so we can visually interpret what the impression of the city is. Through this personification, the verbs used add visual and sensual power to the image ‘bareheaded’ shovelling, / wrecking, / planning / building / breaking / rebuilding’.

We are also shown here the source of the city’s spirit – its faults. The writer lists them, ‘painted women...luring farm boys,’ ‘gunman kill and go free to kill again’. He/she does not condemn the city in those acts, but praises it for the courage it has to contain those in its spirit – ‘lifted head singing so proud to be alive’. Thus he shows that its quality lies in its energy, ‘Brawling laughter of youth’ which is daring, wicked and powerful.

The ideas used to describe Chicago collate to give images of power. These ideas are related to men, and fighters; and convey a sense of a strong and vicious community. Images such as ‘laughing as a young man laughs’, ‘as an ignorant fighter laughs who has never lost a battle’, ‘bragging ...’ This gives the sense of freshness, youth and spirit, admired in this arrogant and macho vision. We see through these the intense pride that is felt, the power of this ‘laugh’ owned proudly by the writer. ‘Proud to be Hog Butcher... to the nation’.

These writers convey their visions through vivid contrasting imagery and the sense of the populace. The energy they show in their collation of images, which are unified in the personification of the cities. This creature they show their city as proudly brings together all their admiration of all the qualities of the cities, that they love. A passionate sense of movement and vitality overrides their writing to give us the feel of their city.

Comment:

This is a very fluent response displaying a discerning selection of evidence and an effective analysis of language devices. There is a clear understanding of the vision of each writer, but with an overvaluing of the ‘love’ of the writer for Cairo. This answer demonstrates a genuine insight and an effective understanding of the shifts in style and tone in each passage. There is also a strong awareness of the positioning of the writer and a sustained argument closely focused on the requirements of the question. At times the quality of expression is flawed and there is a tendency towards a convoluted style on occasions. This script was awarded B 12.

Marking Guidelines – Reading Task

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <p>Confidently integrated analysis of visions and language</p> <ul style="list-style-type: none"> – sophisticated engagement with the writers’ visions – explores the writers’ visions with authority – sensitive to complexities and subtleties of language features used to convey writers’ visions – perceptive insight into the visions – critical analysis of language use in both passages – writes from an intuitive understanding of the texts – articulate and confident written expression
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <p>Competent analysis of visions and language, demonstrating insight</p> <ul style="list-style-type: none"> – effective analysis of a wide range of language features – discerning selection of evidence for arguments – shows some genuine insights which may emerge during the response – strong analysis of passage A with a reasonable analysis of passage B – shows an understanding of such features as tone/attitude/style – fluent and/or cohesive response
<p>9, 8, 7</p>	<p>C Range – Average</p> <p>Identifies appropriate language features with some recognition of links to the visions</p> <ul style="list-style-type: none"> – clear notion of visions with insufficient or poor analysis of language – some misreadings possible (eg solely on a dark view of ‘Chicago’), yet uses more effective analysis – discussion of visions is underdeveloped and may include a simple treatment of such features as tone/attitude/style. – some analysis of B with a sound analysis of A – formulaic treatment of language features, with reasonable examples – limits answer to obvious language features and obvious understanding of the writer’s vision (eg contrast) – walking through passages with some evidence of analysis

6, 5, 4	D Range – Below Average Identifies few language features, showing limited understanding of the passages and/or the requirements of the question <ul style="list-style-type: none">– ‘template’ approach to explaining candidates’ limited understanding of language– trivial features overvalued– rudimentary statement of language features and their effects– only paraphrasing or summarising content – may be interspersed with quotations (uncritically included)
3, 2, 1	E Range – Well Below Average Demonstrates very limited understanding of the writers’ use of language <ul style="list-style-type: none">– poor control of written expression– insufficient detail to demonstrate understanding– lacks recognition of writers’ intent– very limited understanding of requirements of the question– illiterate or nonsensical response

Question 2 – Writing Task (20 Marks)

You have to make a speech on the topic, ‘Love is a laugh. Seriously.’

Write out your speech. (Remember you will need to make clear within your speech what audience you are addressing.)

Write at least 300 words.

General Comments

The strengths and weaknesses noted in the general performance of the candidates as reflected in the scripts marked.

Most candidates were able to adopt the speech format and the many faceted nature of the topic meant that it was equally open to students no matter what their background. However, as many chose to write about romantic love from a personal point of view, this did lead, too often, to average candidates’ responses being predictable and clichéd.

Most responses were competent and created some sense of voice and audience. While the better candidates were able to develop a convincing persona and a sustained relationship with the identifiable audience, the average candidate tended to write in a limited voice, an HSC candidate speaking to a generalised audience, a class or simply ‘Ladies and Gentlemen’. While many relied on simply framing their ideas with a salutation, signing off and the use of the rhetorical question, others showed the ability to embed the sense of audience throughout the speech and to utilise a wider variety of rhetorical devices.

Better candidates used a variety of interpretations, integrating appropriate ideas, vocabulary and register resulting in imaginative, passionate, clever or witty responses. Average students tended to be simplistic in their interpretation, often relying on a superficial definition, a list of stereotypical examples, or a limited philosophy, of love.

The quality of the examination question, its relevance to the course and its capacity to discriminate between candidates.

Junior and Senior English syllabuses provide students with opportunities to transcend their own experiences, thereby developing and challenging their understanding of themselves and the world. This focus is facilitated through the study of a variety of texts in all three courses, many of which explore some aspect of love as a universal experience. In this respect the question was relevant.

The question served as an effective discriminator because the more able students responded at a level beyond the narrow ‘romantic’ view of love. However, less able candidates resorted to clichéd responses reflecting stereotypical views. These included unworldly philosophising and moralising.

A clear understanding of form, purpose, audience and appropriateness of register was central to the question, all of which are syllabus requirements. The fact that the question specified form and a topic enhanced comparability of candidates in their approach to it. Salutations alone identified a speech form for many, while more able candidates utilised more subtle techniques which signalled an awareness of audience and a development of a relationship with the audience. While the apparent contradiction inherent in the question may have confused some candidates, others used the irony to their advantage.

Well Above Average (A Range)

Ladies and Gentlemen of the Queensland Cricket Board,¹ I am here to address you today on the topic of Martin Love. I, being the forgiving type, am usually not too fussed about players

¹ Audience immediately identified

performances, on or off the field. Being the Chief Executive Officer of the Board, however, I feel it is necessary to inform you of the drastic situation in which we now so unfortunately find ourselves.

In essence, love is a laugh. Seriously.² Although he CLAIMS to be a well-respected player who is diligent in his work, he really is just a run of the mill guy. NO. I withdraw that assessment of him. He is NOT a run of the mill kind of guy. He's worse! The way he conducts himself around the place is an absolute disgrace to himself, his state and his country.³

PAUSE FOR APPLAUSE

Now, the fact that I am only addressing the four of you may incur disapprobation. This, however, would be misjudgment of my character. I have left it up to our Chairman of Jokers here, (POINT TO BILL) William Amour, to tell Love and his family, and anyone else who he should consider appropriate, the dire consequences in which Love has left himself and his state.⁴

PAUSE

Mr Geoffrey Ford (POINT TO GEOFF) will inform the media of the situation. Now they will undoubtedly be the ravaging wolves that they always are, but you just tell them the truth Geoff – tell them that Love is just simply a laugh. Seriously, the media will start throwing all sorts of questions your way. PAUSE. Perhaps things like: 'But, Mr Ford, Love has just scored a hundred for his state. Why are you kicking him out of his position?' To which you reply, Geoff – (WAIT FOR GEOFF TO SAY 'LOVE IS A LAUGH'.) That's right.

PAUSE

I've no doubt you all agree with me on this topic. I mean, it's plain for all to see that the way Love carries on around here is completely unacceptable. But the Public, of course, doesn't know this.⁵

PAUSE FOR RESPONSE OF SURPRISED REALISATION

Ahhh! Yes indeed, you hadn't thought of that one had you? Well lucky I'm here to remind you all! The public just see Love scoring all there runs, and they don't realise just how much of a laugh he is. Seriously people I know what I'm talking about here.⁶

Now I know you'll all be keen to get amongst everyone and tell them the good news that we've finally decided to give Love the boot, but I ask you most sincerely to withhold everything that I have told you today until I give you further instructions regarding the issue.⁷

PAUSE

Ladies and gentlemen, thank you for your precious time. I trust you all enjoyed my words of wisdom and will be behind me all the way on this one. And just remember people – Love is a laugh. Seriously. He is.⁸

Comment

An original and creative script which effectively creates a strong persona through well selected language and rhetorical devices. It presents and sustains a strong relationship with the audience through direct address and spoken register. Purpose and sense of situation are immediately established and maintained convincingly throughout, with an effective and appropriate closure.

² Original approach to the task

³ Establishes appropriate spoken tone – using short, declarative sentences

⁴ Reaffirms audience, purpose and situation

⁵ As per 4

⁶ Use of rhetorical devices and appropriate tone through effective punctuation

⁷ Repeated use of succinct signposts indicating delivery of speech

⁸ Effective closure incorporating direct address to audience, and appropriate topic and tone

Well Above Average response (A Range)

Love is a laugh. Seriously. Remember that nervousness you felt just before your first kiss! You may laugh now, but you youth of today are forever denying responsibilities. Back in those good old days – when I was a small boy love meant commitment – you buy a girl a rose and you’d end up marrying her.

Marriage – I’ve been married for 57 years! Dear old Bessie, married her in ‘31 I did,⁹ and still remember the first day I met her. Just after World War I – I was living in England at the time, joined the army as a boy – I wanted to be a hero. Bessie was a spritely young lass,¹⁰ used to be the bar-lass that served us every evening.

One day our eyes just met and I knew. I knew she was the one for me. Gosh,¹¹ she was a looker, long brown hair with a slight wave to it. The curls used to bounce up and down as she moved – her smile was enough to tame a lion and her blue eyes sparkled. We used to talk for hours – I reckon she knew me better than myself...¹² oooh, the hours we spent together.

You¹³ young ones, with your head in the clouds would never understand. Committed we were. Yeah,¹⁴ that was love. You see, that’s what a girl wanted in my day. Someone to provide for her, to take her seriously.

It wasn’t easy when I had to let go. Doctor said it was terminal, said she’d had a long life and I should say ‘goodbye’. Just like that!¹⁵ 57 Years and it had all come to a goodbye. There’s no laugh in that. I kissed her goodbye that very night – her face so pale and cold – gosh,¹⁶ that Bessie, she was special. That night I lost half of myself, we were one Bessie and me.

See,¹⁷ lads, you never know what tomorrow holds. Love is sharing the good with the bad – seriously.

The youth of today take love as a laugh – something to use in good times and throw away in the bad. It’s not that easy.

I planted an oak tree¹⁸ in memory of my dear Bessie – every year the leaves fall to the ground and die. they disappear... the important thing is that the tree will once again become beautiful and allow us to play under it’s shade – just as long as you keep you love – perseverance and commitment – yeah, that’s what is wrong with the world today. Nobody takes nothing seriously any more – growing up with the world in your pockets – it ain’t that simple! Alright!

You younger lotta people – you need to settle down. come back down to earth, get a job, get married and have 2.3 children.¹⁹ That’s the way it was meant to be – that’s the way my Bessie wanted it...dear old thing...57 years,²⁰ now that’s commitment! Love is a laugh, ha! Give me a break.

Comment

The persona is of the bereaved elderly man who reflects on his marriage and its significance to his life interspersed with a sense of outrage at the lack of commitment prevalent in today’s society. The

⁹ Appropriate use of detail to create voice

¹⁰ Language appropriate to the persona

¹¹ Archaic asides expressing emotion and involving the audience

¹² Use of pause appropriate to reflection

¹³ Use of second person and invitation to audience to share the different experience

¹⁴ Subtle and selective use of events to suggest time and the personal relationship

¹⁵ Short emotive sentence

¹⁶ Summation by understatement

¹⁷ Acknowledgment of audience and developmental didactic purpose

¹⁸ Use of symbolism which remains controlled avoiding sentimentality

¹⁹ Detail which is inappropriate to the persona and his voice

²⁰ Reflective time recaptured unifying the piece

language used throughout is appropriate to that persona, the form of a speech incorporating relevant details from the period.

Engagement with the audience is established through the subtleties of the use of asides, variations in time and appropriate detail, contrasts and comparisons with the present.

Above Average response (B Range)

How often have we all watched religiously the events of Blue Heelers and wondered if PJ and Maggie will get together? Is love that important, are there more serious things in life?²¹

Good afternoon fellow lovers. Here today in a room full of people who have most likely experienced love at some stage in life. As we all get older, think back to old loves, and whether the heartbreak was as bad as once thought. Love should be enjoyable after all!²²

Think back to the first ten years of life. Lots of time with the opposite sex in sandpits and at playgrounds, but the only love we knew about was for our mums and dads, the ones who listened to our babbling, feigning interest. This was good love, a love that would always be there. Everyone was friends with one another, and it was a laugh, seriously.

Then came the teenage years. Each boy you saw was possible for girls, each girl a possibility for boys and, it was also the time some realised they were different. Love was all important then, the first and last thing you talked about each day and having a 'partner' was the coolest thing around. We realised love became more serious and this was the time some didn't love their parents so much!! But looking back the trials and tribulations of love were all a bit of a laugh seriously!²³

University life, during the 70's free love and all that. Love was not important, it was all fun.²⁴ The workforce loomed and many began to settle down with the one they loved hoping for a meaningful and lasting relationship. But, love still seemed fun, the first years of marriage, independence, it was a laugh, seriously.

Then, the thirties, many thinking they were old now and wondering how life had passed so fast. They had spent a couple of years with their spouse, sometimes wondering who else was out there and perhaps acting on that thought. Love was still there, but it was being shared between the kids, the partner and everything else. It sometimes came in after everything else, the bills taking a long time to be paid and wondering if we really could afford that holiday? Looking back, love wasn't a laugh, it was a joke, seriously.²⁵

Then forties, kids hitting high school and learning about love them-selves. Sometimes coming to you for some answers. It was now that you re-evaluated love in an attempt to make it easier for them to understand. Bills were still a problem but the size of the mortgage began to decrease finally. More time was spent at work, and it often came home with you, limiting the time you had with your spouse. Some of us found the wrong decision had been made fifteen years earlier. Others had decided earlier. Moving on, we found there was a lot more in the world to see and experience. Meeting new people, love was again a laugh, seriously.²⁶

And now, all of you in this room single, many divorced. You too have been through this journey with some changed in areas. Perhaps love always has been taken too seriously, and it is time we realised that it should be a laugh. Turn around introduce yourselves and have a laugh. After all, love is a laugh, seriously.

²¹ Use of rhetorical questions immediately establishes notion of speech

²² Direct recognition of audience and introduction of topic

²³ Use of pronouns (we, you) develops speaker's relationship with audience

²⁴ Truncated sentences reflect spoken form

²⁵ By repeating and rephrasing words of question the student has demonstrated a clear development of ideas

²⁶ Relationship with audience is further enhanced through direct address

Comment

The response presents a chronicle of love, developing a clear direction and a strong persona. The controlled use of language clearly establishes the form of a speech in developing an appropriate relationship with the audience. However, it lacks the sustained engagement of an 'A' script.

Above Average response (B Range)

To all of you here at the 'heartbreak' retreat, good morning.

You may be here because someone you 'loved' has deserted you – your husband, wife, lover, friend, or perhaps you just feel alone and loveless. To all of you, I'm here to tell you that 'Love is a laugh. Seriously.'²⁷

Firstly lets think about what 'love' means. It could mean compassion, caring attraction, distraction, an all-consuming fiery passion – supposedly, though you'll know when you find 'love'. Whatever it is it'll come up and bite you really hard so that you'll know for sure when you're 'in love'.²⁸

That love is a laugh, could be interpreted in a number of ways – perhaps that wonderful feeling just makes you want to burst forth with joyous laughter. Or, perhaps, as I see it, love, and the world today's conception of love is an absolute joke. Such a funny joke in fact, that it makes me want to laugh. It seriously makes me feel like laughing to look at all you sad, 'heartbroken', miserable people, and know that 'love' in one of its many elusive forms, had something to do with it – or at least that's how you see it, isn't it?

The word 'love' really complicates a relationship doesn't it?²⁹ First, it takes a lot of courage to say 'I love you', when you really feel that 'thing' for another person. It suddenly conjures up words like commitment, forever, only you, de facto, marriage, kids, a nice car, what's yours is mine, what's mine is yours. But what happens, a few days, weeks, or years down the track when one person in the partnership wakes up and suddenly realises 'I don't love him/her any more' or 'I never did'.³⁰

The funny thing about whatever it is we call love is, that just as it can cause happiness and make us believe in goodness, it can just as easily turn happiness into those miserable and twisted faces I see before me.³¹ It can cause your 'heart' to 'break', which is, I assume, what has happened to all of you.

But think about this – can your heart really be broken from loss of love if there was not real 'love' there in the first place, if 'love' is really a joke, a label we put on top of pity, compassion, lust and friendship?

Rather than irrationally letting television, magazines and your workmates tell you otherwise, think of 'love' as a laugh – love as a label for everything you thought was love.

And please, though you have and are at this stage as you decide whether to live a loveless live or just die, DON'T take love seriously.³²

Love is a laugh. Seriously.³³

Comment

This script develops a strong sense of persona and an appropriate relationship with an identifiable audience. This is achieved through the use of rhetorical devices, directly addressing the audience

²⁷ Clear opening, immediately establishes speaker audience and context

²⁸ Directly addresses audience (you), maintains clear relationships

²⁹ Rhetorical questions appropriate to speech

³⁰ Use of quotes and ideas relevant to audience experience

³¹ Again link to audience

³² Final paragraphs clearly illustrate purpose: to give advice to love

³³ Finishes appropriately with topic

and a controlled use of language. The script has a clear purpose which is sustained throughout with an appropriate and relevant closure.

Average response (C Range)

‘Love is a laugh – seriously’

Ladies and Gentlemen, Lovers and Losers, it is my intention today to enlighten all of you about the misconception of the ages – Love.³⁴ I could begin by listing all shapes and sizes and forms love can be found in such as, love from one’s family. But, the reason I am here today is to address a particular form of love, and that is the love that exists between two people that are drawn together in a relationship. I’m not talking about the high school sweetheart routine but the living together – long term – on the verge of marital commitment love, because we all know that once you get married ‘love’ becomes a word that is purely used in two instances. Number 1 – at the dinnertable – ‘Love, can you pass us the salt’ and, Number 2 – when one of the spouses has gone interstate on business – ‘I love you Rhonda / Mark but my wife/husband is due back on the next train.’³⁵

These sort of instances are tragic in themselves and although the scenarios are quite amusing, that is all the service they provide.

The real issue here is the afore-mentioned, the, ‘love birds’, in their little ‘love nest’. In this instance ‘love’ is a word, in fact, in most instances that is all ‘love’ means, all ‘love’ amounts to. A pun, a joke, terms of sarcasm – ‘I love that tartan skirt with the plaid stockings’. My point is that these fools take love seriously, even as a word, most girls have experienced the moment when they express their inner most feeling of ‘love’ to a male who is so scared by the implications of the words – ‘I love you’ that they run away.³⁶ Now, if that isn’t funny I don’t know what is, my only problem is that people are still taking ‘love’ too seriously – when Elvis wrote the song ‘Love me tender’, I’m sure he had the best intention in wooing Priscilla, little does he know that after his death his wife has sold the copyright to this ‘heart felt’ rendition to a fast food company, he may not have minded in the seventies, but if he was alive today he would be laughing. Just like every other model American would. If they can ‘love’ people at the age of 10 and bear their children in the time it takes to sing Star Spangled Banner and people are still taking it seriously then I’m glad that I have not yet met one Australian that says the words ‘I love you’ to their live in partner who provides them with all daily essentials, vices and colour tv and meant it, then I laugh at you all. Love is a laugh seriously.³⁷

Comment

This script is a typical C range answer. It does develop some relationship with the audience, especially in first half of the response. Some attempt is made to use language appropriate to a colloquial speech. Ideas are simple and are not developed. Control is lost with the use of examples in the latter part of the response.

Average response (C Range)

Card #1

Good evening³⁸ ladies and gentlemen, and welcome to the 1999 convention of love at this beautiful convention centre of Darling Harbour – HOLD FOR A SECOND

Tonight, I will be talking about the topic: ‘Love is a laugh, Seriously’³⁹. – WAIT FOR A POSSIBLE LAUGH

³⁴ Does develop relationship with audience and a purpose

³⁵ Vocabulary appropriate to speech register

³⁶ Simplistic examples used to substantiate ideas

³⁷ Final section of answer demonstrates student somewhat losing control of expression and ideas. However, does return to the topic in concluding sentence of speech

³⁸ Addresses audience

It's funny, you no, when I was asked to write⁴⁰ on this topic I thought: 'what?, love as a laugh, no such thing', but then I got thinking about all my past experiences in the pursuit of love and realised 'Gee, this is some pretty funny stuff.'

What I would like to do is take you all back with me to a time that you all probably encountered in the younger years of your life, the men at least. This is the time of the male courting ritual, which usually took place in a bar, and which usually took your hours to pluck up the courage for.⁴¹

You'd⁴² be standing there at the bar, with your other, like minded 'pals', a beer in the hand, and an eye ever watchful for the next new 'talent' to walk through the door.⁴³ And then

Card #2

you'd see her, 'the one'. She's on the dance floor with a couple of friends. You stand there⁴⁴ for about half an hour, and about three more beers, before you decide that it's time to venture out there into the great unknown, and ask to dance with her.

CHANGE OF TONE

You⁴⁵ know what, Ladies and Gentlemen, it's the lonliest moment on earth the moment you step onto the dance floor! You're all alone. You're a crusader, alone, and about to face your enimey, which is ironical, because this enimey is one you are hoping to become good frends with (if you know what I mean).

As you walk up to her, you start 'bobbing' with the music as if, suddenly, you've had an attack of epilepsy, or something.

You sidle up to her group and you ask: 'Mind if I dance with you'. Sometimes your lucky, but the usual reaction is muffled giggles from her friends, as she turns her

Card #3

back towards you and continues dancing.

Now, what is this denyle Ladies? All us men are asking you to do is just to turn a little so that we can join in. It's not that hard to do is it? It's not that much to ask?

So anyway, you turn, and 'bob' your way back to your friends.

They're not showing much pittty either. the usuall comment from them all is 'you got shot down'. To which you retort 'well, at least I gave it a go'.

And so ends another, of what is a long chain of corting attempts by the male that shows us that love is really a laugh, seriously.⁴⁶

Thank you.

Comment

Develops some relationship with the audience but this is always at a simple level. This is reflected in a single anecdote which does not allow for a full development of ideas relevant to the approach to the topic.

³⁹ Clearly introduces topic

⁴⁰ Some errors in understanding of task requirements

⁴¹ Simple ideas and content sustained throughout

⁴² Constantly addresses audience

⁴³ Retains contact with audience through anecdote but topic not developed, merely illustrated

⁴⁴ Simple contact with audience maintained

⁴⁵ Audience

⁴⁶ Conclusion reconnects with topic. Validates anecdote

Marking Guidelines — Writing Tasks

The **Writing Task** requires students to compose a speech for an audience on the topic, ‘Love is a laugh. Seriously’.

- The audience may be explicit or implicit.
- The topic is not confined to the notion of romantic love.
- Students may adopt a variety of approaches.

The key element of this task is the development of a relationship with the audience.

The guidelines assist in judging the extent to which a response has addressed this key element.

(15, 14, 13)	<p>A Range – Development of a sustained relationship with the audience through:</p> <ul style="list-style-type: none"> - Synthesis of persona/content/language. - Persona used to enhance the relationship with the audience. - Selected and integrated ideas related to the approach to the topic taken by the student. - Direction/control/completeness - Control in the selective and appropriate use of language to enhance the relationship with the audience.
(12, 11, 10)	<p>B Range – Development of an appropriate relationship with the audience through:</p> <ul style="list-style-type: none"> – The use of persona/content/language. Lacks the controlled synthesis of the A range. – Persona used to establish an appropriate relationship with the audience. – Selection of ideas and content appropriate to the approach to the topic taken by the student. – Clear sense of direction. – Control in the use of language appropriate to the relationship with the audience.
(9, 8, 7)	<p>C Range – Development of some relationship with the audience through:</p> <ul style="list-style-type: none"> – Inconsistent use of persona/content/language, or use of some of these elements. – Persona either undeveloped, unsustained, or inappropriate to audience. – Ideas, though simple, are appropriate to the task. – Content lacks any real development. – May lack direction. – Does everything but at pedestrian level. – Control of language is adequate to the task.

(6, 5, 4)	D Range – Development of limited relationship with audience through: <ul style="list-style-type: none">– Use of some of persona/content/language.– Persona unclear/inconsistent/limited; content/language inappropriate to persona.– Ideas/content are present but undeveloped.– Very simple, or unclear in direction.– Could be literate; alternatively, could contain problems in expression.– Too brief to develop relationship with audience.
(3, 2, 1, 0)	E Range – Development of little or no relationship with audience through: <ul style="list-style-type: none">– Little or no persona.– Confused ideas.– May be literate but incomplete.– May have little or no control of language.

Section II – Shakespeare

Question 3 – Othello (25 marks)

Discuss the statement that ‘Iago’s use of language shows “the cool logic of persuasion,”’ Othello’s “the hot power of passion”.’

Use the following TWO passages, one by Iago and one by Othello, and both from Othello III. iii, as the starting point for your discussion.

- (a) Iago *Ay, there’s the point: as, to be bold with you,* 230
 Not to affect many proposèd matches
 Of her own clime, complexion, and degree,
 Whereto we see in all things nature tends –
 Foh! one may smell, in such, a will most rank,
 Foul disproportion, thoughts unnatural. 235
 But pardon me: I do not in position
 Distinctly speak of her, though I may fear
 Her will, recoiling to her better judgement,
 May fall to match you with her country forms,
 And happily repent. 240
- | | |
|----------------------|------------------------|
| <i>affect</i> | <i>like</i> |
| <i>clime</i> | <i>country</i> |
| <i>disproportion</i> | <i>impropriety</i> |
| <i>fall to match</i> | <i>come to compare</i> |
| <i>country forms</i> | <i>own countrymen</i> |
| <i>happily</i> | <i>perhaps</i> |
- (b) Othello *This fellow’s of exceeding honesty* 260
 And knows all qualities, with a learnèd spirit,
 Of human dealing. If I do prove her haggard,
 Though that her jesses were my dear heart–strings,
 I’d whistle her off and let her down the wind
 To prey at fortune. Haply for I am black, 265
 And have not those soft parts of conversation
 That chamberers have, or for I am declined
 Into the vale of years – yet that’s not much –
 She’s gone, I am abused, and my relief
 Must be to loathe her. O curse of marriage, 270
 That we can call these delicate creatures ours,
 And not their appetites! I had rather be a toad
 And live upon the vapour of a dungeon,
 Than keep a corner in the thing I love
 For others’ uses. Yet ‘tis the plague of great ones, 275
 Prerogated are they less than the base;
 ‘Tis destiny, unshunnable, like death:
 Even then this forkèd plague is fated to us
 When we do quicken. Look where she comes.
- Enter Desdemona and Emilia.*
- If she be false, O then heaven mocks itself;* 280
I’ll not believe it.

<i>haply for</i>	<i>perhaps because</i>
<i>chamberers</i>	<i>gallants, young men</i>
<i>vapour</i>	<i>stinking air</i>
<i>prerogated</i>	<i>privileged</i>
<i>forkèd plague</i>	<i>cuckold's horns (the mark of deceived husbands)</i>
<i>do quicken</i>	<i>are born</i>

Specific Comments

Many candidates found the question challenging, and some found it hard to directly address a language-based question without straying into discussion of extraneous material. Candidates, in general, demonstrated a good knowledge of the play and expressed themselves literately. The question elicited a range of responses, the best of which were specifically language-focused essays which incorporated an analysis of the given passages and drew discriminatingly from other parts of the text to support their thesis about the nature of Iago's and Othello's language. They were sophisticated in thought and expression, and explicit and analytical in their discussion of language. Weaker responses tended to be essays which seemed uncomfortable with the demands of a language essay and hence incorporated material which was either not relevant or which only tangentially or implicitly touched on language. Unsupported generalisations about language and the substitution of quotation or plot retell for language analysis or discussion were characteristics of the weakest essays.

Most candidates challenged the assumption in the question that Iago's language was consistently cool, logical and persuasive and Othello's consistently hot and passionate. The best responses examined the irrational, illogical dimensions of Iago and noted that his persuasion was often not effected by cool logical language but by a variety of styles of approach. Most students noted a change or shift or degeneration in Othello's language which paralleled a shift in his emotional state.

Well Above Average response (A Range)

In Shakespeare's Othello the characters are drawn and realised for the audience through the language they use. Iago's manipulative nature and 'cool logic of persuasion' are reflected in his ability to change his language and style of address as he changes the character he is speaking to. Iago's language only reflects his true character in his soliloquies. On the other hand, Othello's language always reflects his attitude and mood. At the beginning of the play, with his public and accomplished image intact his language is confident, however, as Iago reveals his insecurities and flaws Othello's 'hot passion' is reflected in his language. In the final scene when Othello reverts to his romantic 'warrior' image, so does his language, and interestingly Iago abandons speech altogether, which may help the audience to identify his motives.

Iago is intelligent, manipulative, devious and cunning. His ability to change his language is admired by the audience. As he speaks of other human beings in bestial images, he reveals his idea that humans act according to their animal instincts and that love is merely a 'sect or scion'. As Iago plays the street ruffian and conspirator and attempts to degrade Othello and Desdemona's love to his own level he uses horrible grotesque images of beasts 'an old black ram is tugging your white ewe', 'you'll have your daughter cover'd in a barbary horse, you'll have your nephews neigh to you.' This bestial imagery Iago uses reflects his attitude to others and reveals his own character as one that is devoid of empathy and that has no capacity to love.

Iago's language changes with every character he converses with. With Roderigo he speaks in prose, yet with all the other, more intelligent and acknowledged characters he speaks in verse. In speaking to Othello he must be polite and self effacing, 'to be bold with you' and 'But pardon me', if he is to 'make the Moor love me, thank me and reward me for making him egregiously an ass.' He politely asks Othello 'pray are you fast married' and his hypocrisy is revealed to the audience when he says 'he spoke such scurvy and provoking terms against your honour' (Brabantio)

Iago's language, although constantly changing always reflects his true nature for as he states 'I am not what I am.' Iago may play the courtly gentleman as he talks to Desdemona 'She never yet was foolish that was fair, for even her folly helpt her to an heir, 'You rise to play and go to bed to work.' He can also act as a high minded advisor, as is seen when he advises Cassio to express himself 'freely to her'(Desdemona), and also when he starts to manipulate Othello 'O beware my lord of jealousy.' Iago 'counsels Cassio to this parallel course directly to his good.'

Iago's language has a 'cool logic of persuasion'; he knows exactly how to manipulate others and how to adapt his language to do so. It is his ability to change his style of address that allows others to believe he is trustworthy and honest. Iago knows how to reveal Othello's insecurities, and, that all he must do is make Othello suspect Desdemona is unfaithful. He thus begins to work on his medicine with the small line 'Hah, I like not that!' and later suggests Desdemona would be more suited to one of her 'own clime, complexion and degree'.

Iago's language is consistent with his character, even though the audience can see it continually changing. In his soliloquies, his true evil character, devoid of any feeling is revealed as he revels in the fact that his victims' own qualities will entrap them. He says, 'so will I turn her virtue into pitch and of her own goodness make the net that shall enmesh them all.' Iago is simply dazzled by his 'double knavery' and proud of himself because he can prove their qualities that he detests are inferior to his own cleverness. 'How am I then a villain.....Divinity of Hell!'

Iago's language reflects his character and attitude that humans are no more than the animal images he describes them with. His choice to 'never speak a word' 'from this time forth' reinforces the idea that Iago has no conscience and is completely devoid of any feeling. He will not even speak to pray. Iago cannot speak a word because he does not even understand the forces that defeated him. He cannot understand the meaning of love.

Othello's language, in contrast to Iago's always reveals the state of his mind. He is a simple character with two extreme images. Othello is first presented to the audience as a noble confident and calm character and that is reflected in his speech, 'Keep up your bright swords for the dew will rust them', contrary to the image that Iago has previously painted for us ('an old black ram). Othello easily 'out tongues' Brabantio's slanders as he is confident of the public warrior image that wooed Desdemona. Although he modestly states, 'Rude am I in speech', his speech is eloquent and controlled as he speaks in heroic triplets, 'Most potent, grave and reverend signors.' This public image of Othello which is presented is the image Othello believes himself to be and the image that Desdemona fell in love with. However, as Iago pours 'pestilence' into his ears, Othello's insecure side, which cannot relate to others personally, and is passionate, jealous and lacking in reason, is revealed. The lines, 'Haply for I am black, And have not those soft parts of conversation as chamberers have suggests his underlying insecurities'. Othello wishes to conceal the shameful parts of his character because he is self absorbed and only concerned with his image and his honour. He is angry with Desdemona for her alleged actions reinforce the insecurities that he wishes to hide from the world and from himself. Iago manipulates Othello and reveals his insecure, personal side, resulting in his frenzied state of Act IV.

Othello's speech abandons him as his passion overrules his ability to reason. He begins to speak in confused sentences, 'Lie with her. Lie on her. We say lie on her when they belie her.' 'Handkerchief- confessions- handkerchiefs.' His speech revolves around handkerchiefs and confessions and yet he does not end up coming to terms with them. He speaks in staccato repetitions 'obedient, very obedient' and he makes wild exclamations 'Goats and monkeys!' 'O devil!' His frenzied state here reflects the passionate, self obsessed and insecure private image that he wishes to conceal.

In the final scene, Othello reverts to the public warrior image of himself and the audience can see that he has not come to terms with his real nature at all. He goes back to his 'fantastical lies' and speaks of 'medicinal gum' and 'Arabian trees'. Othello's calm speech after the murder reflects

his reversion to his public image. He plays with the tenses of the verb to be 'That's he that was Othello, Here I am.'

Iago and Othello's characters are both revealed through their language. Iago's language shows 'the cool logic of persuasion' and is always consistent with his character, but Othello's language, although demonstrating the hot power of passion when his personal side is revealed, is also calm and confident when the audience views his accomplished public image.

Comment:

This first script is typical of the A range in that it is a firmly directed, language-focused essay which looks at the way the characters are presented to the audience through the language they use. Like most of the stronger responses, this essay challenges the given statement as being too generalised to encompass the variations in the language of the central characters. It argues that Iago uses the cool logic of persuasion, as part of a larger repertoire of manipulative devices. The essay points out that Iago, too, is passionate and not always coolly logical in his soliloquies. The essay argues that Othello's language is not consistently passionate but displays stately control early and late in the play. The essay does not dwell on the given passages at length but subsumes them into a larger discussion of the language of the characters throughout the play.

The script demonstrates firm control of its own language, sophisticated understanding of the two characters, thorough knowledge of the play and accurate and relevant quotation.

Well Above Average response (A Range)

The statement 'Iago's use of language shows 'cool logic of persuasion' is true only to a limited extent. Iago is a master of language, and manipulates it to suit his ends. Where the end will be achieved by 'cool logic', then Iago uses it. In other situations he adopts a different style, adapting like a chameleon to his environment and his listeners. Othello is similar in that he changes - his language at the start of the play does not show 'the hot power of passion', it is only when he is aroused by Iago that the 'Pontic Sea' guides his anger, which is translated into language. In Act V his anger subsides as his mind is made up, and his language returns to the controlled, stately manner of the start. Unlike Iago, Othello lacks conscious control over his language.

The quoted passage is definitely an argument based on logic - whether it is logical is another matter. When Iago says this, Othello still has his rational mind, and counters the argument by saying that Desdemona 'had eyes' and chose him. However, the argument itself is cool. Iago goes to great lengths to convince Othello he is speaking out of his own observations, which he cannot help. It seems to make sense - Desdemona was offered many matches of her own status, and it is natural, she should seek someone of her 'own clime, complexion and degree'. But in a way the argument contradicts itself. He admits that Desdemona rejected the best of Venice's gilded youth, but then goes on to state it is likely that she would change her mind after marrying Othello. Thus in this passage Iago's language is cool and he does use logic to attempt to persuade. However logic is only one of Iago's many tools, and perhaps more powerful is his skill at insinuating. Othello's interest is first aroused by the sly comment, 'I like not that', whilst the comment 'I cannot think he would steal away so guilty like' has no logical basis - it is a deliberate implication of Cassio's guilt. Logic would debate that Cassio left as Othello approached because of their recent falling out. Later on, Iago states that he would think Cassio honest if 'men should be what they seem.' Whilst making no logical sense, this statement strongly implies that Cassio is hiding something. As Othello's actions show in the play there are far more powerful forces at work than logic. Iago's imagery is what puts Othello in a fit. Phrases like 'naked with her friend in bed' and 'with her, on her.. what you will' successfully conjure ideas in Othello's mind.

Iago's speeches especially when he is discussing his 'motives' show a mixed use of logic - selective application of logic, it could be said. Logic for example dictates his self interest (or so he says). 'Others there are ...keep yet their hearts attending on themselves ... and when they have lined their coats, do themselves homage... such a one do I profess myself.' In this speech, Iago justifies his act

as being Othello's faithful servant by stating it will achieve his aims of money - thus a cool, logical statement. However, several points show that he is really only using logic as a rhetorical tool - in this case to win over the gullible Roderigo. His later actions show that, with respect to Othello, money is not Iago's objective. He acts in a manner for which critics have spent years searching for motives, and the only financial gain he makes comes ironically out of Roderigo, who he instructs to 'line your coat'. Thus in this section Iago's logic is only a tool.

In his soliloquies, he displays a much more complicated nature with words completely free of logic. This is one reason that Coleridge described him as 'a being next to devil' - he does not give any rational reason for his incredibly malice-filled revenge. Fearing Cassio 'has done my office' and Othello usurped his 'nightcap' is not rational. The statement 'I hate the Moor' is impassioned, reminding us of Othello in his dark anger. Othello, in fact, becomes more like Iago during the play, and his language reflects this decline into the 'hot power of passion' which Iago contains but rarely displays.

The quoted passage is itself a miniature version of Othello's overall language metamorphosis, for he begins in cool consideration, moves to passionate anger, and with the arrival of Desdemona, is calmed somewhat. The lines 'O curse of marriage' to 'When we do quicken' definitely show us something of the power of passion that resides in Othello. He demonstrates a belief that cuckoldry is destined from birth, which increases his anger, and uses strong verbs such as 'loathe' in application to Desdemona - something unthinkable in Venice.

It is in Venice that we can see that Othello's language displays a stately, calm and poetic style which is free from the 'hot power of passion'. When confronted by Brabantio he says, 'Keep up your bright swords, for the dew will rust them' and even more calmly, 'Were it my cue to fight, I should have known it, without a prompter'. His speech to the senators, in which we would expect passion to play a part, remains concise and logical, in stark contrast to Brabantio's angry accusations 'Thou hast enchanted her!' He justifies his love in fairly unromantic terms - 'She lov'd me for the dangers I had passed, and I lov'd her that she did pity them.' The visitors from Venice, Lodovico and Gratiano, note the difference in Othello, (which includes his language), saying, 'Is this the noble Moor, whom our full senate call all in all sufficient?'

Is this the nature, whom passion could not shake.' Othello definitely undergoes a change, and to state Othello's language shows only 'the hot power of passion' ignores the complexity of his dynamic character.

It must be said, however, that Othello does freely (ie without Iago's interference) display a passion upon his arrival in Cyprus to meet Desdemona. His greeting, 'O! My fair warrior' is a good example of this, as is his ironic, and tragic, premonition 'That not another comfort like to this, succeeds in unknown fate.' But even this language retains the stately air, which he loses during his anger of Act III and IV. In the quoted section he says, 'Yet 'tis the plague of great ones' when referring to himself, but the audience loses the sense of greatness which Othello evoked earlier with lines like 'I fetch my life and being, from men of royal siege.' The stately air returns with his concluding comments though, and the audience finds his self-description just - 'Of one that lov'd not wisely but too well, Of one not easily jealous, but being wrought, perplexed in the extreme.' He appears to lose his stunned exasperation after stabbing Iago and questioning him - 'Will you, I pray, demand this demi-devil, Why he hath thus ensnared my soul and body.' Iago's reply, 'From this time forth I will never speak word' shows that words have always been a screen for him - his end is achieved through language and so now there is no more use for it.

Thus in Othello, Iago and Othello display changing use of language, with Iago using 'the cool logic of persuasion' when it suits him and Othello displaying 'the hot power of passion' when anger overtakes him. Both are dynamic characters and their language changes. Iago consciously, and Othello involuntarily.

Comment:

This script demonstrates the qualities typical of the A range in that it is a language focused response which engages directly and fully with the question. The introduction is a firm and comprehensive outlining of the essay's thesis, making it clear that the candidate has an understanding of the variations evident in Othello's and Iago's language throughout the play.

The candidate demonstrates a very thorough knowledge of the play, quoting accurately and discriminatingly, and demonstrates an excellent control of his/her own language. Both passages given in the question are analysed, rather than merely discussed and there is a good deal of emphasis on whether logic underpins Iago's manipulation or is merely a tool he uses. Similarly, Othello's language is discussed as being passionate or calm depending on his emotional state.

Above Average response (B Range)

In the play 'Othello' by William Shakespeare the language of Iago and Othello display marked difference. While Iago displays his skill in persuasion, Othello shows his more passionate approach, yet this is not all that the language reveals about the character.

While Iago's language may show a 'cool logic of persuasion' this is not the only aspect of his character that it reflects. Although comments in passage (a) such as 'I do not in position speak distinctly of her' do indeed support Iago's use of persuasion it is important to note that his machinations of evil are not planned in advance. Iago himself says that 'I follow him to serve my turn upon him' indicating that he feels that he must wait until the situation is appropriate to seek revenge on Othello.

Part of Iago's persuasive nature is also, however, revealed through his wide command of obscenity. It is only through this kind of language that Iago is able to get Brabantio so incensed about the marriage of Desdemona and Othello. Gross animal imagery in such blatant forms as 'an old black ram is tupping your white ewe' and that Desdemona should be held in 'the gross clasps of a lascivious Moor' are evidence of his persuasive ability, though not in its calmest form.

The 'cool logic of persuasion' that Iago displays is often only in the presence of Othello and the other characters when they are alone. It is only at this time that Iago is able to have the greatest influence. Much of Iago's persuasive language comes from his intense hatred of those above him in both social and military rank. By appearing as 'honest Iago', offering advice and being an unwilling witness he is able to arouse other's suspicions. When Othello sees Desdemona talking to Cassio and asks 'Was that not Cassio parted from my wife?' Iago is able to convince and persuade Othello to believe it was even though his reply is 'No, sure, I cannot think it'. These aspects of Iago's behaviour emphasise the persuasion of his language.

Iago's persuasive nature is further enhanced by both the language he uses and his tactical and gambling abilities. While consoling Roderigo after he believes he must commit suicide, Iago convinces him he must 'put money in thy purse'. This not only persuades Roderigo to do so, benefitting Iago, but allows Iago further opportunity to 'make the net that shall enmesh them all.'

However, Iago's language also shows the cruel and plotting nature of evil and hatred that consumes 'Othello's' notorious villain. In his soliloquies the audience learn of his machinations, this language reveals his attitudes to women and Othello, that 'pleasure and action make the hours seem short'. This exemplifies how Iago is able to manipulate language according to the situation around him.

Thus, there are two aspects to Iago's use of language: one heard by the characters, the one of cool persuasion and concern, yet there also exists the language laden with bestial images that reveals his true self.

Similarly, while Othello's language shows the hot power of passion' it also shows the struggle that Othello faces in life as in passage (b). In the city of Venice, Othello is the only man that can maintain the balance of order and chaos. Amongst the senators while Othello's language reflects his

inner passion for Desdemona, it also shows him to be a model of self control. In the court when Othello must defend himself against claims of witchcraft he states calmly, 'She loved me for the dangers I had passed. I loved her that she did pity them. This only is the witchcraft I have used' This can be seen not as language of passion but of respect from a man with such a sense of 'otherness'.

In the presence of Desdemona however, Othello's language does indeed show 'the hot power of passion'. He feels strongly for her as if 'her jesses were my dear heart-strings'. He describes his wife in very sensual terms such as 'balmy breath' and 'I smell thee on a tree' even when he is about to murder her. Othello comments that her skin is as smooth as monumental alabaster' which not only reflects the physical smoothness of Desdemona's skin but also the high regard with which Othello holds his wife. In such examples does Othello's language show 'the hot power of passion'?

When Othello is enraged however his language and temperament slip into epileptic fits and also in the midst of conversation erupts with 'Goats and Monkeys'. Such language contrasts markedly with his normal elevated manner, despite his claims of 'Rude am I in my speech' hence while Othello's language often does reveal strong passion this is not the only aspect that can be seen.

The inner conflict that Othello suffers and the resultant dialogue also reveal the pure passion he experiences despite feeling ultimate love and intense hatred for the life force in the play, Desdemona. Once Iago's poison has caused Othello to have a bruised heart that was 'pierced through the ear', Othello feels that Desdemona must be proven false so that he can continue to live with himself. His attitude and language change from 'if she be false, O then heaven mocks itself' to telling Iago to 'be sure to prove my love a whore.' His passion for Desdemona is also shown when he 'looks down towards his (Iago's) feet' as Othello cannot believe that such manifestations of evil could be created by a man and he wishes that he could see the cloven feet of the devil on Iago.

Such is the power of such passion that once Othello learns of Desdemona's innocence he feels he must kill himself in order to restore order. So intense is his love for Desdemona that he compares himself to the 'base Judean' that 'threw a pearl away richer than all his tribe'. Such comparisons can only reveal intense passion.

Thus, Othello's language shows deep love for Desdemona yet also the calm nature of a highly respected nature. Similarly Iago's language shows 'the cool logic of persuasion' that he utilises throughout the play.

Comment:

This response is a fluent, well expressed essay which engages directly with the question but without the depth and detail apparent in the A range. The essay argues that Iago's language is varied and that Othello's language is not consistently demonstrative of hot passion throughout the play. The essay at times focuses on the nature and behaviour of Iago and Othello and makes associated comments on language rather than focusing directly on the language itself. Occasionally what is said by the characters is mentioned or quoted but not analysed, eg the discussion of Iago's persuasion of Roderigo.

Above Average response (C Range)

Iago's use of language shows the cool logic of persuasion, and Othello's the hot power of passion. The setting of Othello adds to the opposition of these characters, in those separate respects. As Othello progresses, the themes become more interwoven with that statement also. It is important to look at the nature of the relationships within Othello, and how Iago's cool persuasive logic tempers Othello's hot passionate power.

In the passages provided, the first obvious signs of Iago's cool persuasive logic is found within the slant that he delivers his dialogue with. For instance, Iago never directly says what he means, he uses implications and skirting messages to convey his true meanings. Iago alludes with 'one may smell, in such a will most rank', whereas removal of 'may' changes the focus of his statement from

subtle and manipulative to direct and slanderous. To further prove this point Iago covers his statement with 'But pardon me: I do not in position distinctly speak of her.' Who is Iago speaking of exactly? The answer is of course Desdemona, but his methods for saying so are manipulative and insubstantial, a prime example of his cool persuasion.

From the passage given, Othello's hot passionate language is an example of his powerful passion. The nature of his expressions reveal the depth of his emotional power. The colour and detail of his expressions such as - 'I am abused, and my relief must be to loathe her', shows little maturity or control over these emotions. Othello believes his wife to be unfaithful, backed by the words of a single man and hardly worthy evidence. More interesting is Othello's revealing hints towards what is truly troubling him - 'Haply for I am black, and have not those soft parts of speech as chamberers have' shows his self-doubt stemming from his racial heritage and military background, which he feels leaves him deficient in the subtleties of the Venetian Senate: 'Or that I am declined into the vale of years' his doubts concerning his much more senior age; and the unshakeable worry that unfaithful wives is like 'destiny, unshunnable like death.'

The change in setting, from Venice to Cyprus, also plays an important role towards the beguiling of Othello. Cyprus has a reputation for barbarity in those times, and we see the characters briefly within the safety of Venetian society, where perhaps the most revealing insights of the focus characters, Iago and Othello, are shown. Iago shows blunt honesty with his words to Roderigo - 'I hate the Moor', also showing intense racial prejudice - 'Black ram tugging your white ewe', 'Barbary horse' and 'the beast with two backs', all reveal the racism to Iago's imagery.

Othello is portrayed as heroic, with some of his opening lines revealing this 'Put up your bright swords or the dew will rust them' shows an unfaltering confidence in his abilities and leadership. This links with his removal to Cyprus where he is shown in an unsteady marriage, at an outpost for civilisation being manipulated by a jealous rogue.

Othello's marriage is new and unsteady, and Othello even admits he is more a stranger to the bedchamber, than to a battlefield, so it is assumed he is inexperienced with the demands of marriage, perhaps a sound reason for him listening to Iago, who has been married for a long time and is established as a more experienced husband. Thus his position as Othello's 'ancient' gives credibility to his words to Othello's mind, allowing his rational and methodic manipulation to run its course with out much intervention.

The unfortunate 'ocular proof' the handkerchief, serves as the play's main reason for tragedy, as coincidence plays Iago's hand against Othello, not brilliance. This is the turning point in the play, as Othello begins to view Iago's manner with less suspicion and more belief, as he becomes consumed by his own deficiencies and hot passionate emotions.

Iago's use of language shows the cool logic of persuasion and Othello's, the hot power of passion. The setting of 'Othello' adds to the overall sense of opposition between the characters. As 'Othello' progresses, the themes become more interwoven with that statement also. It is also important to look at the nature of the relationship within 'Othello', and how Iago's cool persuasive logic defeats the hot passionate power of Othello's emotions.

Comment:

This script is typical of the C range in that it attempts to engage with the question but tends to stray from a discussion of the language into discussion of characterisation and plot. It addresses both the given passages fully and does discuss the language of the characters elsewhere in the play. Othello is discussed as a character whose language changes through the course of the play and Iago is shown to speak using language which is not always 'cool'. The expression is sound rather than sophisticated and the quotation is accurate. The essay loses impetus towards the end.

Marking Guidelines - Shakespeare

General Comments

Candidates found this question challenging and many found it difficult to produce a consistently language-focused essay which incorporated analysis of the language of two characters and specific reference to two passages. Much language discussion is implicit rather than explicit.

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <p>‘A’ range responses demonstrate a firm engagement with the question. They are focused on the language of the play in relation to Iago and Othello and in relation to passion and persuasion. They usually challenge the assumption that Othello’s language is always demonstrative of the power of passion and that Iago’s is always demonstrative of the cool logic of persuasion. They argue that Othello’s language changes and that Iago’s language, when he is not manipulating others, reveals irrational and emotional elements. They usually argue that Iago uses a variety of persuasive techniques rather than just cool logic. They also draw a strong distinction between Iago’s calculated use of language and Othello’s more spontaneous speech. These responses incorporate into a language-directed essay relevant and accurate quotation from the passages and the wider play. They make explicit analysis of the language used to support their thesis. They demonstrate excellent control of their own language and expression and sophisticated insight into the play’s ideas and characters, usually indicating an awareness of Shakespeare’s crafting of the play.</p>
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <p>‘B’ range responses are primarily language focused and give explicit analysis of the language used by Iago and Othello. Whilst firmly focused on language use they may make short digressions into character analysis or discussion of the concepts of passion and persuasion. They usually argue against the statement given, to some extent, demonstrating that Othello’s language is not reflective of passion throughout the entirety of the play. They discuss Iago’s persuasion of others as being effected by a variety of techniques depending on the situation and to whom he is speaking. They generally argue that Iago is consistently manipulative, using the cool logic of persuasion but that Othello’s language varies and is more genuinely reflective of his inner state. They demonstrate a firm control of their own language and expression and a thorough knowledge of the play. They quote accurately and relevantly to support their argument.</p>

<p>9, 8, 7</p>	<p>C Range - Average</p> <p>‘C’ range responses often demonstrate a lack of ease with the question, but do pursue a clear thesis. They are more focused on character analysis of Iago and Othello or on the concepts of passion and persuasion than on language. These scripts demonstrate a sound knowledge of the play’s issues and characterisation, and in discussing character or concept they give some explicit discussion rather than analysis of language, often using generalisations or quotation as a substitute for direct analysis. They sometimes accept the premise of the statement wholeheartedly arguing Othello is consistently passionate and Iago consistently coolly persuasive. They support their argument with quotation from the passages and the wider play with varying degrees of accuracy and relevance. They generally recognise that Iago is a calculating user of language and that Othello is more spontaneous in his speech. They usually trace a degeneration in Othello’s language, making reference to his adoption of the animal imagery earlier used by Iago, and his broken syntax. Use of verse and prose are commonly mentioned. Stronger Cs make some points explicitly, weaker Cs implicitly or by unanalysed example. They may be unbalanced in the quality and quantity of their treatment of Iago and Othello.</p>
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <p>‘D’ range responses demonstrate a sound knowledge of the play but less insight into the subtleties of characterisation. They answer the question through character analysis or discussion of passion and persuasion with little if any explicit analysis of language. They often make unsupported, generalised assertions about the language using the terms of the question but fail to give specific evidence other than quoting what was said by Iago and Othello when they were being passionate or persuasive. They may give a list of examples where Iago demonstrates persuasiveness and Othello’s hot passion. They may also struggle to adequately or consistently define ‘passion’. They may retell the plot in an attempt to trace Othello’s and Iago’s interaction and give their essay coherence. Their own use of language may be flawed and they obviously struggle to synthesise the various elements of the question into a coherent argument.</p>
<p>3, 2, 1, 0</p>	<p>E Range – Well Below Average</p> <p>‘E’ range responses are usually brief, undeveloped essays which are unfinished or completely fail to engage with the question. They may be plot retells or very obvious reworkings of other essays. Their control of language may be sound but they fail to develop a sustained and coherent response.</p>

Paper 2 – Poetry / Fiction / Drama

Section I

Question 1 – Poetry (common question)

'When I write poems I'm interested in my world.'

How do poets explore their worlds?

How do they make their worlds of interest to us?

In your answer, write about TWO poems, ONE from each poet you have studied from the list below.

Judith Beveridge

Samuel Taylor Coleridge

Robert Frost

Robert Gray

General Comments

For the first time, candidates in both 2/3 Unit Related and 2 Unit General courses responded to common texts in each question.

Overall, the responses reflected thorough preparation and sound knowledge of the language and stylistic devices of poetry. This question provided students the opportunity to showcase their strengths and knowledge of the poems. The range of poems selected also indicated total preparedness for the demands of this section.

Strong candidates were able to synthesise and integrate ideas and text while demonstrating the link between poetic language and effect. Many students successfully incorporated sophisticated literary expression. The weaker responses made generalised comments on the question.

Specific Comments

The stimulus quote elicited a range of responses from the candidates and the questions enabled them to demonstrate their knowledge and understanding of the set poems. The questions enabled candidates to respond either affirmatively or negatively and there were excellent responses adopting both viewpoints.

The best candidates demonstrated superior knowledge of the poets' worlds: how the poets explore their worlds and how they make the worlds of interest to their readers.

Overall, the candidates' responses in the above average range were characterised by sustained, detailed and insightful discussion of the question. Judiciously selected and integrated quotes were a feature of this range.

They integrated comprehensive discussion of the poetry with solid discussion of poetic technique and were able to engage the question with articulate and thoughtful answers which were written with insight and with flair.

Above average responses demonstrated a thorough understanding of how poets created their worlds as well as a discussion of the way in which poets made their worlds of interest to the reader. The best responses showed an ability to synthesise poetic techniques, readers' response and the poet's worlds.

Literacy and control of language were impressive. The most outstanding candidates displayed flair and sophistication in their responses.

Candidates in the upper range were able to synthesise the elements of the question into articulate and insightful responses.

Some more able candidates disadvantaged themselves by dealing with more than the two poems required. It is important for students to clearly identify the requirements of the question each year.

Average candidates referred to the question but often made generalised observations which were not substantiated with sufficient knowledge. They often lost sight of the question as they embarked on a 'prepared' analysis reflecting their knowledge of poetry.

This range was characterised by competent understanding of the poems. Candidates at the top of the range engaged more closely with the question and supported their responses with some relevant evidence.

The weaker candidates tended to retell the story rather than discuss the significance of ideas and offer appropriate evidence. In some cases, they listed poetic devices with little understanding of their effect. Weaker candidates were also characterised by narrow concepts of the poet's world as well as limited understanding of the poetry itself. They involved simplistic discussion of poetry. These candidates were narrow in their interpretation of the question.

Above Average response

In Frost's poem 'Out, Out' and in Coleridge's poem 'This Lime-Tree Bower My Prison', they explore their worlds making them interesting to the reader through the poetic techniques used. In 'Out, Out', Frost's exploration opens with the menacing picture of the buzz, which is persistent in asserting its position in the beauty of nature, vividly described. 'Out, Out' builds in tension, with Frost's use of hyperactive verbs to show the climactic episode of the boy's 'handshake' with the saw. The following scenes show the callous nature of the world described by Frost, with the rhythm suggesting that the people have composure beyond what would be suspected, after the tragedy.

Frost's opening to 'Out, Out' with the onomatopoeia of the buzz saw which 'snarled and rattled', is placed before the vivid imagery of nature and its beauty, showing the indomitable character of the saw. The beauty which Frost describes is both sensual and magical. The 'sweet-scented stuff', the wood cut by the saw, evokes the senses of smell present in the world described by Frost, using the magical alliteration. Frost also appeals to the readers sense of sight, with the delightful view of the sunset on the mountain ranges far into Vermont.

Yet the sunset conveys the approaching darkness, foreboding the tragedy to come. It is implied that the coming darkness is nature's way of telling the workers to stop. The caesura used by Frost 'and nothing happened: day was all but done', shows that the coming action of the saw could have been averted easily. The saw establishes itself again, through the menacing repetition of the onomatopoeia of the opening line, showing its regular rhythm.

The saw is personified by Frost, as he uses the hyperactive verb 'leaped' to illustrate its action. The dramatic tension of the scene is conveyed to the reader through the hyperactive verb. The tension is maintained, as the boy 'swung' around, still in shock. Frost's use of implication, 'But the hand!' allows the reader to imagine the incident for themselves.

As the boy comes to realise what has just happened, the pace slows, as the boy 'saw all'. The assonance implemented in this instance is not only indicative of the slowing pace, but also makes a pun on the word 'saw', indicating the helpless atmosphere.

Frost's description of his world shifts to the boy laying down, as he 'lay and puffed his lips out with breath'. The verb 'lay' is a contrast to the active verbs of 'leaped' and 'swung' from the earlier tension. Frost's onomatopoeia gives the reader an aural representation of the scene, which illustrates the troubled breathing rhythm with 'puffed' and 'breath'.

The conclusion to the poem shows Frost's world as callous. The pathetic death is captured in the description of the boy's pulse, 'Little-less-nothing'. Despite the tension which reappears, with the

short sentence 'No one believed', the people show their indifference to the accident through their composure. The rhythm indicates this, with use of commas to slow the last sentence. The repetition of the word 'they' in the last sentence shows the preoccupation of the people as 'they turned to their affairs', conveying clearly the pessimistic and callous world explored by Frost.

In 'Lime-Tree Bower', Coleridge explores his world from the confines of the lime-tree, his 'prison'. Coleridge's use of imagination allows him to transcend his setting, imagining the beauty of nature, witnessed by his friends on the walk. Coleridge further explores his world, as he comes to appreciate the beauty in his surrounds, aware of God's presence in nature. Coleridge concludes the power, linking the expanding and contracting structure with the rook.

The world of Coleridge at the outset of the poem is depressing, as expressed in his melodramatic language of the 'Beauties and Feelings' that will be lost even when his 'eyes have been dimmed to blindness'. The longing sound of the assonance in words such as 'gone' and 'lost' portray his great regret.

Coleridge manages to turn his negative loneliness, into a more positive isolation, where he utilises his imagination to recall the beauty of nature. Coleridge wanders, with his imagination, venturing to the 'narrow dell'. The onomatopoeia used to convey the aural aspects of the environment is captured in the 'roaring dell', repeating this sound for greater effect. The mid-day sun which only gives a 'speckled' covering of the dell shows the mystical nature of Coleridge's world, as he describes it. The 'long lank weeds' convey the narrow nature not only of themselves, but also of the dell, through the alliteration. The repetition of the short 'i' assonance with words such as 'slim' and 'Fling', also accentuate the narrow nature of the dell. The vitality of Coleridge's imagined world is further conveyed with the rhythmic onomatopoeia, with the 'nod and drip of the dripping edge'.

Coleridge moves to the description of the sights from the top of a hill, with the religious imagery of the 'wide wide Heaven'. This beauty is intensified, with the 'ship of smooth clear blue betwixt two isles of purple shadow', using alliteration and colour to convey the picture of the 'fair bark', with its great beauty.

As Coleridge stops to think, he becomes aware of God's presence in nature, and comes to appreciate his surroundings, with the diminutive 'little lime-tree bower'. The 'radiance' of the sun 'Full on the ancient ivy' illustrates Coleridge's appreciation of his environment.

The understanding of God's presence, as shown in his relation of 'No plot so narrow, be but Nature there'. This understanding, and true beauty of his imagined world, allows Coleridge to make the assessment that it may have been good to have been 'bereft of promised good'.

Coleridge unites himself with the walking party through the use of the rook, as it flies over both of their heads. This shows the unity of nature and its great beauty.

Coleridge and Frost both explore their worlds with vivid images, of great interest to the reader. Frost's portrayal of the beautiful world, and the callous response of the people is conveyed effectively to the reader. In 'Lime-Tree', Coleridge shows the beauty of nature, through his great imagination and insight.

Comment

The candidate displayed a clear understanding of the poet's world and linked this to the reader by discussing the 'how'. The candidate has a sophisticated grasp of the language and writes with flair. The candidate also displays a good understanding of how poetry works.

Above Average response

Both Frost and Gray express the feelings of their world through their poems' tone, atmosphere and feeling, as a result of the language used. Therefore exploring their worlds in attempt to reconcile confusion or doubt within their own minds about life's eternal truths. In addressing such fundamental and controversial issues of life, Gray and Frost engage the reader, making their world,

essentially our world, thus creating interest for the reader. Frost and Gray therefore, whilst exploring their own worlds, engage us as readers, hence making their worlds of interest to us.

Robert Gray's poem 'flames and dangling wire' is an extremely confronting poem which engages the reader due to the profound visual image. The despair of our dying world is conveyed throughout the entire poem, until Gray himself comes to a realisation about the essential existence of us within our world. This journey of Gray's is evident to the reader as we progress through the poem, thus carrying the reader through the same thought processes as the persona.

The title itself is suggestive of the end of the world, as we know it, with the image of 'flames' suggesting hell or the end of the earth from fire's destruction. The title therefore sets the sombre, dark tone of the poem conveying the seriousness with which Gray is interested in our world. The initial image of the 'highway over the marshland' immediately conveys a juxtaposed image of a highway, an essential symbol of man's progress through development. Whilst the marshland offers an image of an undervalued ecosystem. Gray cleverly uses 'the marshland' to add to the tone and mood of the poem, as the reader visualises the marsh. Whilst also pointing out that in progress we have forgotten nature at its fundamental. The image of fires 'different fires everywhere like fingers spread to smudge...' adds to the heaviness of the atmosphere, of the poem. The simile visually conveys the strength of this image to the reader. The image of fire and smog has taken over the natural image of the marshland, which is exactly what Gray is trying to convey to the reader about our world. Another image reinforcing this viewpoint is the image of the bird flying heavily across the horizon 'as a turtle moves on the Galapagos shore'. Through the poem, Gray conveys the heaviness of the air from all the pollution, and portrays this weight by likening the birds speed to a turtle. The image of 'Galapagos shore' represents nature at its entirety, unaffected by man, thus the two images contrasts starkly evoking heightened feeling from the reader.

The image of the city from the rubbish tip is highly effective also in conveying our world as Gray conveys the feeling that we are merely adding more and more pollution. On one side you have the 'city...driven like stakes into the earth', a devilish image of the sophisticated form of a tip. Whilst, on the other you have the 'dump' itself, rubbish at its most fundamental.

A feeling of loss pervades the poem as Gray visually depicts more images of desolation, the 'cars...like skulls' the shape of 'rolling sanddunes'. The simile emphasises the image of isolation and loss, for the reader. Essentially Gray conveys to the reader, what all of us fear in our world will happen, 'I realise I am in the future, this is how it shall, be made of things that worked'. Each deathly image is vividly described by sensory imagery conveying the sense of loss of our natural world. Gray uses an homeric simile to describe those working in the dump 'as devils might pick through our souls...so these figures seem to wander'. An intense emotion is conveyed as Gray justifies the hatred that men possess 'how could they avoid a hatred of men?' Such a confronting question causes the reader to ask themselves how we could let the world get to such a stage.

In the closing of the poem a sense of hope arises as the persona realises the human race will never completely die 'see a radio that spills its dangling wires...and I realise somewhere the voices it carried are still travelling...'. In realising material possessions are destroyed, yet our souls live on Gray conveys the essential idea that our existence moves beyond material possessions and into a spiritual sense, through 'Chopin' music and soul. Thus as the poem ends the sound of the curtains raising to an 'ocean of light' essentially conveys the fact that we have meaning in our lives, despite the destruction we cause because of progress. Thus through Gray, we are taken through our world by the journey of the persona. Gray relates our world to common experience, hence interesting us as readers.

Frost deals with his world differently to Gray using everyday elements within our lives and symbolically portraying them to us, as readers. To evoke a sense of interest and asking what meaning our lives have within this world. Frost portrays his world through 'After apple-picking' using the seasonal imagery to symbolise life itself. The title conveys the feeling of the persona. 'After' implies the ending of life, as Frost himself asks what meaning his life has had. In evaluation

of his world Frost directly involves the reader by using the symbolic ‘apple harvest’. The tone is created in the initial part of the poem ‘My long two pointed ladder is sticking through the trees toward heaven still, and there’s a barrel that I didn’t fill...’.

The ladder symbolises our lives as readers forcing us to ask whether we have achieved all we wanted to in life, have we filled all our barrels? The universal theme thus engages us as readers interesting to all reading the poem. The ‘essence of winter’ conveys the coldness and a sense of finality is conveyed. In coming to terms with his life journey the wintry feeling is resonant of death. As the persona peers ‘through a pane of glass’ it is as if we are all trying to find out what lies ahead of us.

In this evaluation Frost cleverly intertwines the idea of a haunting dream ‘stem end and blossom end’, ‘apples appear and disappear’ to take us through the feeling that we all experience when we are trying to resolve such a big issue. Yet essentially the persona just wants the answer now, ‘my instep arch not only keeps the arch, it keeps the pressure of the ladder...’. Life as each of us as readers know is a long journey. Essentially an acceptance of the end must be accomplished. ‘There were ten thousand-thousand fruit to touch’, the repetition there evokes a sense that we can’t do everything in life.

Each image appeals to us as we can identify these experiences which occur in our own worlds. The persona realises that perhaps there is no resolution and objectively throws it onto us as readers ‘one can see what will trouble this sleep of mine...whether it is just some human sleep’. The reader’s themselves are left to identify the answers as the final image of the hibernating woodchuck is the only solution for the persona. The persona seems to wish he was like the woodchuck and forever in the cycle of nature. Thus Frost himself realises that we can’t have answers for everything in this world and in realising this, he leaves us to realise this for ourselves. Cleverly, through Frost’s language we are engaged into his world which enables us to assess our own lives – thus fulfilling our interest as readers.

Therefore both Frost and Gray explore their worlds through their poetry. Gaining interest from us as readers through the language used. Creating imagery and feeling that we identify with in our own worlds.

Comment

A superior discussion which addresses all aspects of the question. A well-substantiated discussion which exhibits a strong perception about the philosophy of the poet’s world.

Average response

Every poet has their very own unique and distinct manner in which they convey their ideas and feelings to their readers. Through differing methods, poets individually allow readers to ‘explore their world’. In Robert Frost’s ‘Out Out’, he uses conversational language to uncover the heart of human experience, while Judith Beveridge uses beautiful imagery in portraying her experiences in ‘The Domesticity of Giraffes’.

The poem ‘Out Out’ has a deceptively attractive landscape and environment of ‘Five mountain ranges, one behind the other’, which makes the devastating accident to follow a surprising one. Robert Frost uses images and savage onomatopoeia to describe the unstoppable qualities of the round saw, ‘The saw snarled and rattled, snarled and rattled’. The rhythmical repetition illustrates the unstoppable qualities of the saw.

Although we originally believe that the Vermont setting is one that is not spoiled by the overindustrialisation of sawmills, the ‘sunset’ acts as a metaphor for darkness setting in and the invading process of fate. The scene darkens dramatically, we the sole intrusion of the speaker occurs, ‘I wished they might have called it a day’. This emphasises the importance of statement, which could have saved the boy from the accident.

The saw is personified 'is as to know what supper meant', creating an exciting image for the readers, as the accident takes place. The speaker originally blames the saw for the unwanted meeting, however when he rationalises the situation, he believes the boy 'must of given the hand', but concludes that it was just an accident that can so easily happen between nature and human activities.

The boy is in great shock and responds with a 'rueful laugh'. It is ironic how such a horrifying incident, allows the boy to see and understand the fragility of life.

Robert Frost allows his readers to understand and make them a part of the natural world and the way of life in the country. Through his conversational language and excellent use of poetic devices, his readers look at the importance of life in such a conquering manner.

In the poem 'Domesticity of Giraffes', Judith Beveridge uses compassionate, yet penetrative images to convey the importance of animals living in their natural environment. She is very passionate about the well being of animals, and portrays her experiences that greatly entralls her reader.

'She swings her tongue like a black leather strap' illustrates how the giraffe is so confined within her home at Taronga Zoo. She is bored of her daily routine and although she cannot picture her herd, she mistakes the tall buildings across the harbour for her associated species.

Beveridge, makes an excellent contrast, as the second stanza displays the giraffe on the natural plains of Africa. The Giraffe is free, like a 'long slim bird ready to take flight'. The readers become a part of the giraffe's natural world, as we see the difference in the description of her hide, to that of the zoo which is expressed as 'stained underwear'.

As the poem returns back to zoo, the giraffes behaviour becomes neurotic as she 'endlessly licks the wire for salt'. The giraffes develops a love, hate relationship with the wire as it provides her with her only stimulation, yet is her barrier to freedom.

Beveridge condemns tourists who go to zoo for entertainment and watch an animal living out of it's natural environment.

Judith Beveridge explores her world and relays her thoughts back to readers, through excellent images. We discover that a change in environment is at best a compromise, it is survival, but it is not living.

Both Robert Frost and Judith Beveridge explore their worlds through a microchism which relate their thoughts to the universal world and the macrochism, for their readers to associate with. Through significant events that people take for granted these poets are to convey the true fragility of life and the importance of one's natural environment.

Comment

The candidate demonstrates a sound understanding of the question and is able to select appropriate evidence to support their position. It is a fluent response but lacks the depth of development of the 'A' range answer.

Average response

'When I write poems I'm interested in my world'. Robert Gray's 'Late Ferry' and Robert Frost's 'Out, out' are both examples of poets exploring their world. This achieved through the use of physical settings and emotional themes, which explore the complexity of nature and humanity. They make their worlds of interest to us by the use of metaphors and personification. The word choice, style and structure of the poem all reflect the poet's exploration of his world and his ability to make it interesting to the reader.

In Robert Gray's 'Late Ferry', the poem is set on Sydney Harbour with the lights of the city reflecting off the water. Gray uses the setting to maximum advantage, as he incorporates every aspect of the Harbour into the journey of the ferry. The ferry leaves the 'tuberous small bay' to head

out beyond the 'tomato stake patch of yachts'. This is an example of Gray exploring his world and reflecting it in his poetry. Gray uses an emotional theme to demonstrate his exploration of his emotional world. The ferry is a symbol of child, leaving the bay of home to head out into open waters. As the ferry nears the city, its honeycombe light is lost amongst the glare of the bright city lights reflecting off the water. This represents a loss of identity as the poet, who is representing the parents, or watcher, can no longer recognise the ferry. This universal theme is made interesting to the reader as the poet uses metaphors to describe the setting, and personification to describe the ferry. Along the journey the ferry passes: 'tomato stake patches of yachts', and the bridge is a 'giant prop' as the lights around the bridge are a 'Busby Beckley spectacular'. The reader is caught up in the interesting and enthralling description of the journey. The ferry which is used to represent a child, is also referred to as 'a moth caught in a projectors beam'. The poet uses this simile to express his thoughts on the ferry being unable to resist the lure of the lights, and like a moth, he believes the ferry/child will get burnt.

The poet's word choice also reflects his exploration of his world, and his impression of the harbour. Gray describes the lights of the city as a 'swarming'; 'blizzard'; as 'long bright lights' and 'silver lamé'. This gives the reader the impression that the city lights are cold, harsh and artificial. The lights of the small ferry are described as 'sweet honey filled light' and again refers to light as being 'honeycombe'. The contrast between the bright, harsh, cold, artificial lights of the city, and the sweet, mellow, calming lights of the ferry is not lost on the reader. The style and structure of the poem also reflects the poet's emotional feelings as he watches the journey of the ferry. In the start of the poem, the narrator is loath to lose sight of the ferry, and the stanzas are improper. All stanzas are of the same length, but in the beginning of the poem, the end of a stanza does not represent the end of a sentence. As the poet accepts the inevitable, however, the stanzas become more flowing and less complex.

The use of the poem consisting of the small stanzas while the rest of the poem is so long, is also a reflection of the size of the ferry on so large a harbour. Robert Gray explores his world through the physical setting and emotional theme. Gray uses metaphors, similes, personification, word choice, style and structure to make the exploration of his world interesting to the reader.

Robert Frost in 'Out, out' uses a harsh and natural setting to reflect the harsh and natural realities of death. With the story evolving around the events in the yard, under 'the five mountain ranges of Vermont' the poet uses contrast to the maximum advantage. With the poem opening 'The buzz saw snarled and rattled in the yard' the poet then goes on to explore the scene, with wood 'sweet scented stuff when the breeze blew across it'. The poet contrasts the beauty of the setting, with the loud peircing sound of the saw; just as he contrasts the violence of the saw to the innocence of the boy. With the brief description of the setting, the reader is aware of the irrelevance of flowery descriptions when the events are so hasty and frantic. The emotional theme of the poem is the innocence of the young, the fragility of life, and the conclusion of death. The metaphor of the saw being a violent, snarling beast which leaps out at young boy's hand gives the reader an interest in the poem, and therefore they share the exploration with the poet.

'At the word the saw leapt, or seemed to leap, as if to prove that saws knew what 'supper' meant'

The use of repetition by Frost reflects his need to emphasise the snarling of the saw: 'The buzz saw snarled and rattled, snarled and rattled'. The word choice in this poem also reflects the poet's in-depth exploration of the frailty of humanity. The boy is not regarded as a child and the poet's comment 'He was old enough to know, big boy doing mans work' shows the sympathy of the poet that he wishes to share with the reader. The poem is one long, unbroken stanza. The sentences are smooth and flowing in the description of Vermont, but jagged and confusing in his recounting of the attacking saw. Frost uses physical settings and emotional themes in his exploration of his world. Frost uses metaphors, personification, repetition, word choice and structure to make that exploration interesting to the reader.

‘When I write poems I’m interested in my world.’ Robert Gray’s ‘Late Ferry’ and Robert Frost’s ‘Out, out’ are both examples of poets exploring their world. The physical settings and emotional themes explore the frailty of humanity and his emotions. They make their worlds interesting to the reader by using metaphors, similes, repetition, personification, word choice, style and structure to reflect the poets exploration and make it interesting to the reader.

Comment

This is a sincere response to the question. Solid knowledge of each poem, although stronger on ‘Late Ferry’ than ‘Out Out’. The candidate integrates ideas and techniques. A detailed, thorough discussion which engages with the poet’s world and how the poet makes their world of interest to the reader.

Average response

The poets explore their worlds through everyday experiences. They then make their worlds of interest to us by conveying messages to us through their poems. They do this by using techniques such as imagery, language, lining, metaphors, similes, personification alliteration.

Judith Beveridge’s poem ‘The Two Brothers’ is about a girl’s horror and anguish at the cruel activities of two brothers. This is vividly recalled by the adult poet.

In the poem it shows us that girls are carers and nurturers of nature, while boys destroy and exploit nature e.g. the sadistically cruel way in which the boys kill sparrows and snails in contrast to the girl who is upset by their actions and places the snails in a safe place next to a flower so they can eat at its stem. To emphasise this she has used words such as ‘as when they’d shown me lizards they’d killed or sparrows they’d slowly bled with a needle’ and ‘some flower would let them cobble and feed at its stem’.

Another message that Beveridge displays to us is that boys relate to the world through power and dominance, e.g. ‘Those boys, big with the world in their pockets’ to emphasise that boys feel powerful penis’ and conquest over nature.

Beveridge uses techniques such as similes and metaphors to illustrate that boys have learnt from the adult world that their role as a man has something to do with power over lesser creatures, cruelty and violence and sexual aggression. She uses ‘tattered lace’ in her poem. This is a metaphor for the broken up trail made by the snail after being sprinkled with salt. The poet still sees it as beautiful. ‘We watched the snails boil and froth like illicit stills’ is a simile to visualise the movement of bubbles and colour of snails mucus after the boys had sprinkled them with salt. The words ‘that writhed in salt like epilepsy’ were also used. It is a simile to visualise the out of control movement of the snails, similar to someone having an epileptic fit.

In the poem ‘North Coast Town’, Gray demonstrates that there is the changing nature of a coastal town from its natural beauty to one that is becoming commercialised. He uses imagery, as it creates realistic pictures that appeal to the senses eg. the sound and smell of the ‘vandals lavatory’ and the familiar ‘mud’ around the tap. He uses the metaphor ‘they’re making California’ to compare the tasteless, showy American towns to the Australian towns, and to show that the Australian towns are becoming Americanised.

Gray also illustrates the dryness and desolation, as well as the fading image of the town. To do this he has used verbs like ‘sand crawls’ and ‘palm fronds crape’.

The poets uses colloquial language when speaking to the reader as it is easier to understand and gets his message across clearer. ‘Hood’, ‘rev’, ‘tattoo’, ‘vandals’ and ‘greasy’ are used to illustrate the use of this colloquial language.

In the poems ‘The Two Brothers’ and ‘North Coast Town’ the poets explore their worlds by personal experiences and make their worlds of interest to us by conveying messages and using techniques to do so.

Comment

The candidate engages with the question in the opening paragraph. Some sense of language as shown in the laboured description of a simile. Simplistic understanding of 'North Coast Town'. Very limited discussion of the Gray poem and little support for any of the comments it makes on 'North Coast Town'.

Marking Guidelines – Poetry (common question)

The different ranges may be characterised by some of the following.

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Well above average but not necessarily perfect – Answer strongly focuses on the poets’ worlds; how the poets explore their worlds and how they make the worlds of interest to their readers. This is demonstrated through the discussion of the chosen poems – Generally a sophisticated and well structured response – Often superior discussion/ analysis of effects of language/ imagery/ ideas clearly linked to the poet’s world – Deals effectively with two poems - one may be stronger than the other – Sustained discussion of the poems in answer to the question – Often displays flair, fluency and originality – May be succinct – Effective use of quotations – May be an integrated approach making a coherent link between discussion of two poems to illustrate points made; or two ‘mini essays’ – Interpretation of poetry displays insight and engagement – May be comprehensive though not inspirational
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Above average response which may have some flaws which restrict it to the ‘B’ range – Engages with the question demonstrating an understanding of the poet’s world – Proficient discussion/ analysis of effects of language/ ideas/ imagery – May be stronger on one poem than the other – Sustained discussion on the poet’s world, how the poets explore their worlds and how they interest their readers – Interpretation is supported by evidence drawn from the poems – Detailed understanding of the ideas in the poems and poetic technique – Appropriate choice and selective use of quotations – Good expression with a more structured approach – May be a very detailed answer with mundane expression
<p>9, 8, 7</p>	<p>C Range – Average</p> <ul style="list-style-type: none"> – Competent response to all or some aspects of the question – Competent if pedestrian approach; may be repetitive, some retelling with links to the question; persistently laboured expression; some language problems

	<ul style="list-style-type: none"> – Some discussion/ analysis of effects of language / imagery/ ideas – Demonstrates an understanding of the ideas in the poems but it may be a superficial understanding – May be stronger on one poem than the other – Refers to poetic devices with some understanding as to their effect – At the top of the range the candidates may have a sound understanding of the poems, as well as an ability to link some techniques to the question – A weaker C shows knowledge of the poems but may not deal with the question as a whole – May communicate ideas clearly but with flawed expression
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Below average response – Limited attempt to answer the question – Grapples with the concept of the poet’s world – Serious imbalance in the discussion of the two poems – Excessive recounting of content, story telling, or paraphrasing with no attempt to select salient points – May mention techniques without further development or support – Unsupported generalisations – Limited understanding of the poems and/or question – Ideas but poor expression – Simplistic ideas with little substantiation – May be articulate but not enough content – May be repetitive – Some misinterpretation – May not be completed – Discernible padding
<p>3, 2, 1</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Well below average response – Little relevance to question – Discussion of the poet’s world not substantiated – Unsupported generalisations – Irrelevant discussion – Serious misunderstanding or lack of understanding of poems – May be a general discussion about the question, but with little or no reference to the poems – Poor expression

	<ul style="list-style-type: none">- Inadequate treatment of poem(s)- Significant gaps in understanding of the poems- May be very short or incomplete
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Notes:

'0' mark: nothing worthwhile pertaining to the question.

'00' was awarded for a NON ATTEMPT.

A candidate who answered using only one poet would score no higher than the 'C' range but may have reached 'C 8'.

If a candidate attempted more than one poem from each poet, the examiner read the whole script but counted only the best poem from each poet.

Question 2 – Fiction (common question)

'The greatest challenge for a novelist is to create living characters.'

How do novelists meet this challenge?

In your answer, refer to the TWO novels you have studied from the list below.

Jane Austen, *Pride and Prejudice*

Scott Fitzgerald, *The Great Gatsby*

David Guterson, *Snow Falling on Cedars*

Christopher Koch, *Highways to War*

Specific Comments

The Common Fiction question allowed candidates who knew their texts and were able to relate that knowledge to the question to achieve their potential. The question was seen as a good discriminator, with the focus on the writer's techniques in creating living characters being a key feature. It guided students into a more focused response.

The question was accessible to all candidates. The question's focus on how novelists meet the challenge of creating *living* characters enabled capable students to develop an intelligent thesis and helped candidates to structure their essays coherently.

Strengths:

- Most candidates were able to define 'living'.
- Candidates were able to identify and discuss methods used by novelists to create living characters.
- Candidates on the whole produced balanced answers, demonstrated a detailed knowledge of the text, and were able to select appropriate supporting evidence.
- Most candidates demonstrated skilful and appropriate use of quotations.
- Candidates understood the contribution of plot, themes, narrative structure and stylistic features to characterisation.
- Candidates wrote extensive responses and generally used sound writing skills to construct an argument.
- Most candidates successfully handled the common question requirement of writing on two texts in one essay.
- The majority of candidates chose to write either two-framed mini-essays or interleaved their discussion of the two novels. Candidates who chose an integrated approach were not disadvantaged.
- Comparisons of the texts when made were relevant to the question.

Concerns:

- A few candidates continue to force prepared answers into the current year's question.
- Some students still need to pay attention to structural concerns such as paragraphing, the correct integration of quotations and the agreement between subject and verb.
- A particular concern was the number of candidates who misspelt the character's names and other vocabulary associated with their texts.

Above Average responses (A and B Range)

These responses were characterised by an ability to present a clear thesis about what constitutes a living character and were able to successfully examine how the novelist developed this character. They were more sophisticated in style and structure, were fluent in expression and showed a superior analysis of both texts.

The following introduction explores the nature of a living character and clearly outlines how this is achieved:

Living characters are complex characters. They are not static but full of vibrancy, life, sorrow, happiness, pain and any other human emotions that exist inside our hearts. To create living characters is to establish their feelings and emotions and this is developed through relations with other characters, the setting, and the themes of the novel. Guterson and Fitzgerald have met this requirement and have created powerful and complex characters.

The best responses incorporated a detailed analysis of how the novelist creates living characters, offering perceptive insights and understanding.

Guterson takes us into the worlds and hearts of Japanese American characters, through the victimisation that they experience during World War Two. Characters such as Kabuo and Hatsue draw in our compassion, as they are the subjects of irrational fears and hatred. Kabuo, in particular, who stands trial for a murder he did not commit. As Guterson writes 'His only crime was his face'.

The following conclusion succinctly and perceptively draws the issues and the question together:

Living characters affect the reader. Through emotive response, the reader is challenged by the issues raised by the characters. 'The Great Gatsby' effectively does this through the genuine portrayal of dreams and aspirations and then their subsequent failure. 'Highways to a War' creates the Langford legend, more than a figure, an ideal, for which the reader feels admiration and surprising loss at his death. Novelists meet the challenge of living characters by creating real ones, by encapsulating the strengths and the weaknesses of human nature and the frailty of our existence.

Average responses (C Range)

Candidates in this range tended to present a more simplistic argument generalising their comments on both novels. They relied more on description of the plot and character rather than an analysis of technique.

The following introduction typifies an average response:

The greatest challenge for a novelist is to create living characters. In the two novels I will discuss Pride and Prejudice and Snow Falling on Cedars the writers have both made living characters in the way in which they conduct their day to day activities and their inner feelings which resemble a normal person.

Marking Guidelines – Fiction (common question)

General Comments

There were many valid and acceptable ways of answering this question so the approach selected was not viewed as a discriminating aspect in itself.

Students may have defined ‘living’ characters as:

- realistic
- able to be identified with
- able to have an emotional link formed with
- credible, believable
- imperfect ... having faults
- complex
- unpredictable
- based upon realistic human experience
- growing and developing
- capable of change/changing
- multi-dimensional
- interesting
- represents an era (historical)

Students may address ‘how’ by discussing:

- language – descriptive, emotive, style, symbol, contrast, colloquial, realistic dialogue, imagery
- narrative technique – both positive and negative views, point of view, time sequence, revelation and flashback
- character – details, contrasts, relationships, development
- issues or themes – relevant, real, ‘typical’, meaningful
- setting – as a backdrop for real characters

The different ranges may be characterised by some of the following.

15, 14, 13	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Offers perceptive understanding of the nature of ‘living characters’ in both texts – Engages in close detailed discussion of how novelists create ‘living characters’ – Presents a closely reasoned argument – Demonstrates a perceptive, analytical and comprehensive knowledge of the texts in relation to the question – Provides specific and relevant supporting detail and where quotes are used they are effectively integrated into the discussion – Expresses ideas clearly and fluently – Sustained argument focused (start with premise and takes them to the end)
12, 11, 10	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Offers clear understanding of the nature of ‘living characters’ in both texts – Engages in a sustained discussion of how novelists create ‘living characters’ – Presents a clear argument – Demonstrates a sound and detailed knowledge of both texts in relation to the question – Provides supporting detail which is both appropriately chosen and effectively used – Although generally quite fluent, may be plodding in their thoroughness.

<p>9, 8, 7</p>	<p>C Range – Average</p> <ul style="list-style-type: none"> – Offers an understanding of the nature of ‘living characters’ in both texts – Engages in a discussion of how novelists create ‘living characters’ – Presents an argument which though simplistic is relevant to the question – Demonstrates a reasonable knowledge of both texts in relation to the question which while generally balanced may be stronger on one text – Provides supporting detail which may rely on description of the plot and character rather than analysis of technique – May encounter some difficulties in fluency
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Offers little understanding of the nature of ‘living characters’ in both texts – Engages in a superficial discussion of how novelists create ‘living characters’ – Presents a simplistic argument with limited support from both texts – Demonstrates some knowledge of both texts in relation to the question but may be stronger on one text – Provides supporting detail which relies on description – May not be fluent
<p>3, 2, 1</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – May appear to be discussing the question but does not necessarily link the discussion to the texts. The response most likely reflects a poor understanding of the question or the texts – Brevity of response may be a characteristic. Supporting detail is likely to be inappropriate or miss the point. Responses tend to be unstructured
<p>0</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Completely irrelevant, inaccurate comments on one or both texts

Note: A response to only one text was awarded no more than eight marks.

Question 3 – Drama (common question)

'In drama, characters struggle – but fail – to control what happens to them.'

How do dramatists interest us in their characters' struggles?

In your answer, refer to the TWO plays you have studied from the list below.

Arthur Miller, *The Crucible*

William Shakespeare, *Macbeth*

Sophocles, *Antigone*

Katherine Thomson, *Diving for Pearls*

Specific Comments

This was a challenging question that required students to be able to integrate elements of a quotation with a discussion of the dramatists' techniques in engaging an audience's interest in characters' struggles. The link between the quotation and the question was somewhat ambiguous and students were not given a great deal of direction as to the intended focus of their response. There were a number of approaches evident in the scripts.

More students attempted the Common Drama question in both the 2 Unit (Related) and 2 Unit (General) courses than the other options.

The most popular texts were *Macbeth* and *The Crucible*. This combination of texts was also the most popular.

The question was adaptable to any of the texts and did not favour any one text over the others.

The literacy level of students was generally good and most candidates were able to structure their essays reasonably well. Most candidates incorporated some level of textual reference in their response.

In general, candidates dealt with the demands of responding to two texts within the one essay competently. Most candidates provided a balanced discussion of both texts. The length of the essays in this option seemed to be longer than in previous years.

A substantial number of candidates clearly knew the texts well but were unable to apply this knowledge to all or parts of the question. In particular, many candidates just focused on the quote and ignored the second part of the question. The most capable candidates were able to articulate insightful focused arguments that explored the nature of the 'struggle' evident in the characters and then continued on to discuss the dramatic techniques employed by the playwrights to interest their audiences in these struggles. A significant number of candidates considered the term 'struggle' as a synonym for 'conflict' and then proceeded to present discussions that focused on the central conflicts evident in characters. Some students seemed to have prepared responses on 'conflict' which they adapted to fit the question, often with limited success. Less able candidates tended to focus on how dramatists 'interest us in their characters' and ignored the 'struggle' aspect of the question. There seemed to be a higher prevalence of storytelling this year than in past years. This was particularly noticeable in the weaker responses.

The question provided candidates with an opportunity to incorporate a wide range of dramatic techniques in their response. The most common techniques were characterisation, dramatic irony, soliloquies, external conflict, internal conflict, lighting, foreshadowing, issues, suspense, dialogue, sound devices and setting.

Well Above Average response

As well as creating and shaping a sense of theme and universality, the key to good drama also lies in the audience's ability to identify with the characters facing adversity. In the two plays 'Macbeth' and 'The Crucible', we observe that the sense of struggle and dramatic conflict arises out of the tension between individual characters and the power and demands of society. We become inextricably involved in the emotional worlds and actions of the characters in these two dramas, and the playwrights establish this engaging nature through a variety of means.

The central interest of Macbeth lies in the struggle in a man's soul between good and evil courses; the choice of good leading to the development of full potential, while the choice of evil leads to the utter loss of being and identity. Shakespeare draws us into Macbeth's internal struggle by constantly giving us insight into his ambitious psychology. For example, when the protagonist is given the initial prophesy 'All hail Macbeth, that shall be King hereafter', we witness him 'rapt withal' as he immediately considers that 'horrid image which does unfix [his] hair' – regicide. He muses over the dangerous nature of placing his trust in the 'secret, black and midnight hags' because 'this supernatural soliciting cannot be ill cannot be good', but eventually succumbs to his great and ruthless determination. Shakespeare's clear conveyance of the fact that Macbeth 'has no spur to prick the sides of [his] intent' draws us into his struggle as we are made aware of the fatal flaw that will cause his transformation from 'valour's minion' to 'the fiend of Scotland'.

Macbeth's struggle with his own conscience is further emphasised by Shakespeare's use of the soliloquy, which functions to evoke sympathy for an increasingly repellent character. We witness him experiencing visions of 'a dagger of the mind', and later in the play, his sense of total helplessness and emptiness is conveyed with illucid density of thought:

Life's but a walking shadow...
A poor player who struts and frets
His hour upon the stage, and is heard no more.

This enormous sense of internal conflict and struggle with conscience elicits our sympathy for Macbeth, despite his savage actions.

Macduff is also a character with whom we identify. Shakespeare achieves this by portraying him as a hapless victim. The 'savage slaughter' of his family engenders in us a great pity for him – 'all my pretty ones?' – and this subsequently captivates us as he vows to avenge 'devilish Macbeth'. We also identify with Macduff's struggle to bring about justice and end the 'violent sorrow' of Macbeth's tyranny because he personifies the force of good. He is a man of 'noble passion' – a 'child of integrity'.

We become interested in the struggles experienced by Lady Macbeth, the protagonist's 'dearest partner of greatness', owing to dramatic irony. Shakespeare initially presents her as a woman of great sturdiness, power and ambition – 'Leave all the rest to me' / 'no one shall that morrow see' – but then reveals that she is, in fact, a character of internal turmoil. The agitation conveys how although Lady Macbeth could escape the guilt of sin in the consciousness – 'new deeds must not be thought after these ways' – her inner tumult surfaces during sleep – 'what, will these hands ne'er be clean'. In this case, Shakespeare uses dramatic irony to draw us into the struggles of characters.

'The Crucible' is a play which delivers an astute philosophical discourse about the power of collective consciousness and the overbearing strength of a deluded theocracy. Miller achieves the impact of such a universal theme by focusing on the personal. A very clear example of this is the character of Proctor; we identify with his man so greatly because he acts as the voice of reason. As we witness Salem 'sliding into a pit', Proctor acts as one of the sole voices challenging theocracy and owing to this, he enunciates the emotions and opinions of the audience. 'I like not the smell of this 'authority' / the town's gone wild, I think'.

Our ability to become captivated by Proctor's struggles is heightened by the fact that he is a flawed hero, but an unrealistic, idealistic one. His sin of 'lechery' and the impact it has upon his marriage – 'its winter in here yet' – heightens our sympathy for his struggle for truth and justice. This pity reaches a pinnacle as he sacrifices his own reputation and integrity in an effort to end 'the delusion':

I have made a bell of my honour
I have rung the doom of my good name

Another technique Miller utilises to draw us into the personal adversity of *The Crucible* is dramatic irony. In Act Three, Proctor and some of his company appeal to the court over the 'nonsense' of Salem's belief that 'theology is a fortress'. 'The girls, sir, the girls are frauds' exclaims Francis Nurse only to be accused of 'contempt of court'. 'We burn a hot fire here; it melts down all concealment' says Judge Danforth, totally oblivious to the fact that all courts are burning is rationality, mercy, truth and innocence. We feel so devastated and caught up in these characters' struggles as we realise every attempt they make to remove Salem's blindfold – 'you are pulling down heaven and raising up a whore' – only functions to further damn them.

The hapless victims of the Salem 'fever' also draw us into the tragedy of characters struggles. The goodness of such innocent characters as Giles Corey – 'Tell me John, are we lost?', Martha Corey – 'I know not what a witch is', Rebecca Nurse – 'there be a prodigious danger in the seeking of loose spirits' and Elizabeth Proctor – 'Oh, the noose, the noose is up' makes the tragedy so much more potent as we watch them being destroyed by a belief system that is determined that 'its God's work we do'.

What we observe, therefore, is that playwrights utilise the personal struggles of characters against greater forces to create tragic impact. In *Macbeth*, Shakespeare uses psychological insight, the soliloquy, Macduff's pain and Lady Macbeth's irony to interest us and draw us into the world of the drama. In *The Crucible*, Miller employs such techniques as audience identification, the flawed hero, dramatic irony and crushed innocence to ensure the potency of his message. In essence, these aspects are what make the two plays so devastatingly effective because only through experiencing struggles with the characters can we fully comprehend the dramatist's message.

Comment

This was a highly articulate response which constructed an argument on the two plays utilising a wider range of characters than most scripts.

Well Above Average response

A good play is the synthesis of drama (internal change grounded in conflict) and theatre (stage effects) – a synthesis that creates tension. The tension in Miller's *The Crucible* is the character struggle of Proctor within himself and the relationship with his wife, Elizabeth. Miller utilises setting, language and lighting to ensure audience emotional investment in the character's fact. Shakespeare's *Macbeth* revolves around the internal struggle of Macbeth for audience engagement. Shakespeare, at the height of his literary powers, employing imagery, soliloquies and the spectacle of the supernatural to present this tension to the audience. In both plays, the character's struggle revolves around the process of discovery within themselves; ultimately, both protagonists do control what happens to them – and often this decision is painful and heart-wrenching from an audience perspective.

Miller's *The Crucible* presents with an unconventional hero, John Proctor, whose former lechery ('single err of [his] life') humanises the character; but whose devotion to his wife ('fall like an ocean on that court') wins audience approval. His eventual purification, martyrdom and glorification (emphasised in the title – 'crucible') allows him to 'put knowledge in [our] heart[s]'.

The Salem theocracy is the perfect setting for Miller to present conflict for the free-thinking Proctor because it 'is a fortress'. We are removed from the framework of beliefs, as is Proctor, ('the world

has gone daft with this nonsense') and Thomas Putnam's offhand remark strikes with powerful reverberation in reference to their witch-hunt 'what anarchy is this'; nevertheless, Miller's theatrical craftsmanship and engaging drama compels us to explore the 'boil of all [their] troubles'. The set presents a frontier society stripped down to its fundamentals; The upper bedroom of Parris' house, the common room of the Proctors' house, Salem vestry room and gaol cell are all basic, stark and sparing in their furnishing – 'naked now'. His rigid society evokes the great struggle between John Proctor and the court – 'is the accuser always holy now?' 'crazy little children are jangling the keys of the kingdom and 'spite keeps me silent'. The setting, reflected visually in the set, engages the audience in Proctor's struggle against the rigid mentality of the court.

Proctor goes through a personal struggle within himself to 'forgive [himself]'. Miller has crafted the lighting to perform a specific dramatic function in this sense. Particularly in the final scene, the constant references to the sunrise ('sun is soon up' 'he will die at sunrise', there is light in the sky') serves to heighten tension (internal conflict of Proctor) and increase suspense – will Proctor confess? It serves to interest the audience highly as it evokes a complex emotional response – we want Proctor to live because there is little point 'if the worms declare his truth' but Elizabeth's astute observation that 'another judgement awaits us all' causes us to admire Proctor's ethical and moral steadfastness when he defiantly tears up the confession. Proctor's struggle internally to 'have his goodness now' is made engaging to the audience through lighting.

Miller's use of language, through archaic location, strengthens the credibility of the play but also heightens audience emotional investment in characters. We may not sympathise with them, but we are interested in their struggles. The language allows us to witness the danger when pettiness and personal agenda masquerade as morality: Thomas Putnam's 'land-lust', Abigail's 'whore's vengeance' Parris' 'corruption in his house', Goody Putnam's 'seven dead in childbirth' and Danforth's 'resolution of the statutes'. Miller skilfully employs language for us to empathise with characters and be interested in their struggles.

Shakespeare's Macbeth presents the seared conscience of the protagonist, 'heart oppressed brain', making the audience unable to accept the phrase 'this dead butcher' as a wholly adequate epitaph on the man. Macbeth's struggle is coming to terms with the magnanimity of the regicide and subsequent evil.

It is through Macbeth's soliloquies that we gain a deeper understanding into his character. This torment, 'dagger of the mind', active imagination, 'like a naked new born babe' and sensitivity, 'withered murder' are all present with frightening intensity. The audience is led to discover the fascinating dichotomy of a man consumed by evil whilst retaining remarkable moral insight that struggles against it. The use of the soliloquy allows an intimate connection with the audience for us to see inside the mind of this interesting man.

Macbeth is an example of the artistic and dramatic effectiveness of imagery. Macbeth murders Duncan in his sleep, a fact which stakes his imagination with active horror (Methought I heard a voice cry 'Sleep no more, Macbeth does murder sleep'. Macbeth's description of sleep as 'sore labour's bath', 'balm of hurt minds' and 'chief monster in life's feast' registers with the audience the intensity of Macbeth's awareness (and his struggle to repress it) of the far-reaching consequences of the regicide, 'breach of nature'. Similarly, the striking image of blood 'I am in blood ... go'er' – gives Shakespeare vision of evil striking imaginative reverberations. Macbeth struggles against the evil he has associated himself with – 'supped full with horrors'.

The spectacle of the supernatural brings out the struggle of Macbeth to avoid the evil that is consuming. The mesmerising iambic tetrameter completes of the theatre scene (III 5) and the visual spectacle of the Apparitions Scene (V) is entertaining to a modern audience. The witches' metaphor, however, puts the evil in context: through this bark cannot be lossed, / yet it shall be tempest tossed', which serves to make the psychological genesis of Macbeth's crimes perfectly clear. He struggles against his own actions (of 'supernatural soliciting' and not 'doubting the

equivocation of the fiend that lies like truth') and chooses his own fate – 'at least we'll die with harness on our back'.

The struggles of characters in both plays is interesting to the audience through the respective playwrights crafting of theatre and drama. Both protagonists chose their final fate (death) but for very different reasons. As we leave the theatre, our 'hearts are sorely charged' but we have witnessed the struggle of people to understand themselves and others' and this is ultimately satisfying.

Comment

This script demonstrated a number of outstanding features. It presented a sophisticated and insightful discussion in a wonderfully articulate manner.

Above Average response

Drama makes a large contribution to society through themes. All drama includes characters that are struggling to cope, and control what happens to them. Both 'The Crucible' and 'Diving for Pearls' portray this struggle of characters trying to control their destiny. To keep interest in these characters and their struggles various dramatic techniques are used. The characters of both dramas struggle to control their relationships and society.

The crucible, written by Arthur Miller, has a thought provoking title. A crucible is a melting pot. The court in Salem is also described as a melting pot 'we burn a hot fire ... melts down all concealment.' This metaphor describes Salems court and thus creates interest in the ensuing drama.

Other techniques are also evident. Each scene begins slowly but then increases in intensity until it reaches a climax this keeps the audience tense and interested. As drama is intended to be acted live, Miller uses start imagery to interest the audience in his characters. The first scene is of girls dancing rambunctiously in the woods, immediately the audience becomes intrigued, as is the effect of Betty laying motionless in her bed. Later in the play the horrors of the gaol give a solemn feel. The Crucible is not only about societies struggle, but also the characters. John Proctor struggles to control not only his destiny but also the destiny of others. Interest in Proctor is kept through the many conflicts he endures. Proctors inner conflict is what drives him to passionately defend his wife, Elizabeth. He committed the crime of lechery and was therefore out cast. His struggle to control relationships is also evident when he tries to repell Abigail 'I'll cut off my hand before I reach for you...' This struggle is lost as the damage has been done. Proctor also struggles against Salem's conformity and indoctrinated views. In court he shows heroism for standing up for what he believes, against the courts preconcieved ideologies. The courts fail to see logic as hysteria clouds their vision this along with Danforth's conviction and predetermined views cause Proctors cause to fail. Proctor is liked by the audience as he says what they are thinking. 'Is the accuser always holy now?' The audience is taken on an emotional ride when Proctor 'toys' with the idea of succumbing to the conformist views but his character remains strong and ironicaly wins his inner struggle by dying a martyr.

Danforth's character has been indoctrinated with ideologies from a young age. His father was a judge and he believes the Bible is law. His struggle is to listen to logic against these ideologies, but the hysteria created by Abigail in Act 3 clouds his judgement and ultimately loses his struggle. He remains strong even though he has some conscience he is wrong. 'The town expects them to hang.'

Putnum is most successful in controling his future. He plays on the superstitions of others for his own personal gain. He accuses George Jacobson of wizardry knowing full well that this would mean he must forfeit his land allowing Putnum to buy it.

Abigail tries to control her relationship with John. She feels Elizabeth is all that stands in her way so she accuses Elizabeth of witchery. Proctor can see this truth. 'She means for us to be together'.

In 'Diving for Pearls' by Katherine Thompson many techniques are used to keep our interest in the characters.

The title immediately engrosses the audience as it comes from an Elvis Costello song 'Diving for pearls when we should have been diving for dear life.' This arouses suspicion that the Play will be about characters striving for something. Dramatic techniques are used to keep our interest in the characters. The incessant rumbling of the coal truck interrupts the dreams and the lives of the characters in the play. It sounds whenever a character dreams and therefore causes them to fail. 'If you look out past it you can see the sea ... I wonder if[coal truck]. Fifty he was bugger of an age'. The tuba also gives a message of the towns struggle to remain industrial. It is relevant as Dens father was in the miners band and played the tuba. The tuba sounds whenever the mining era makes a progression towards extinction.

Dens character struggles to control what happens to him. He is at first scepticle of change. This can be seen at city beach 'Resort beach it'll never catch on'. Public speaking classes allow his character to progress and he struggles with his goals to have an adult relationship and gain a trade. He is indoctrinated by Rons views and becomes confident though is still perceptive. 'Your like the person who sees someone in a rip, takes his shoes off, jumps up and down and hopes it looks like he's about to jump in'. Den fails as he is betrayed by the government and Barbara, who it appears has used him. Ironically this could have been seen from Dens love of the comfortably familiar – his book 'never fails to win and always gets the girl on the last page.' This sadly doesn't happen for Den.

Barbara struggles to escape poverty and industry. She tries to become more elegant but fails ' see that's the thing, what do you say instead of fuck?'

She struggles to control her relationship with Den. This is a personal flow as she has preconceived ideas of what she wants. She also tries to control verge but fails. This can be seen when she frantically results to locking her in a cuboard.

Ron fails to control Den's fate. His illusions of power were shattered by the closing of the steel works.

In both 'The Crucible' and 'Diving for Pearls' the characters and their struggles are made interesting by techniques and vivid examples of failed relationships and dreams.

Comment

This was considered a typical 'B' range script. Whilst it did not present a sophisticated argument it did articulate a consistent line that addressed the question. Knowledge of the text was sound even though there was evidence of reference to the film version of 'The Crucible'.

Average response

Dramatists interest us in characters' struggles by contrasting their individual conflicts. In the plays 'Macbeth' and 'The Crucible' there are struggles within each individual character. These struggles also represent themes and issues that Arthur Miller and William Shakespeare were addressing when they wrote these plays.

In 'Macbeth', Lady Macbeth's and Macbeth's individual struggles represent themes including ambition, evil and trust.

The opening scene with the witches is the first sign of evil in the play. These three witches allow the themes of ambition, evil and trust to be illustrated in the character of Macbeth. Without Macbeth's trust in the evil sisters he would not have acted on his ambition to become King. When he does listen to these witches we see the internal struggle of good and evil within him. This struggle is of interest to us, the reader, because it is an issue that is often presented to us. Should we do what is good and hope that we receive what we want in the natural order of the world? This is one of Macbeth's thoughts on his ambition to become king.

'If chance will have me king
Then chance may crown me
Without my stir.'

However, the struggle within Macbeth results in him performing the unnatural deed of killing King Duncan in order for him to achieve his ambition of becoming King.

We remain interested in Macbeth's struggle because we are intrigued as to whether good or evil will win in his character. This struggle is similar in Lady MacBeth, she too is ambitious for her husband to become king, for this event will make her queen. She also has evil tendencies within her but these were not encouraged because of her trust in the witches. She beckons this dark side to assist her in achieving her and her husband's ambition. 'Come you evil spirits, that tend on mortal thoughts. Unsex me here!' We remain interested in this character too, similarly to Macbeth, to see if evil will overcome her. It is seen that it does in the scene with the doctor where she cries: 'Out damned spot. Out I say' referring to the blood on her hands from the evil deed. She is soon so overcome by this deed that she commits suicide to relieve herself of it.

Similar themes arise from the characters of John Proctor and Mary Warren in 'The Crucible'.

John Proctor betrayed the trust that was bestowed upon him by his wife and the society of Salem when he had relations with Abigail Williams. From that moment on there was his individual struggle as to whether he should tell the truth of his deed of lechery and be punished or whether he should keep this to himself.

This struggle again maintains interest within the reader because it is a common situation whether we choose to live with a lie or to tell the truth and be punished.

Mary Warren also highlights the themes of evil and truth. When she is under the influence of evil in the form of Abigail Williams she fails to tell the truth.

'It were only sport in the beginning'. However, as the play continued and it was no longer 'sport' but people were being hung as a result of the hysteria she decides to come forth and tell the truth, no matter the punishment. The hysteria that has overcome Salem is greater than the honesty of one girl, so the truth is revealed, but goes unbelieved by the court and the town. This resulted in Mary Warren succumbing to Abigail Williams and the girls which in turn means that evil had won. It was this struggle of truth and evil that kept the reader intrigued in the play.

Therefore in both plays it is clear that dramatists keep us intrigued by the struggles in the individual characters, because of insights into these character's thoughts, feelings and emotions, and also by presenting situations that are familiar to the reader because they continue to occur throughout history. These situations are the battle of good and evil, the desire to achieve our ambitions, and in whom we place our trust.

Comment

This script presented a simplistic argument that addressed the question through storytelling. An attempt was made to link this storytelling to audience interest. There was evidence of strong essay structure but less discussion of 'The Crucible' than 'Macbeth'.

Marking Guidelines – Drama (common question)

The different ranges may be characterised by some or all of the following:

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Sophisticated language and argument – Excellent understanding of texts – Appropriate and extensive use of quotation – Explicit discussion and linking of ‘struggle’ with the concept of audience interest – Links techniques, character and overall purpose of play – Sense of audience response and theatricality – Fluent, relevant, coherent and/or succinct – A variety of approaches to the question
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Articulate and competent use of language – Very good knowledge and understanding of text – often more descriptive than insightful – Adheres to some aspect of the question – Relates technique to struggle through a discussion of themes and issues – Creates a premise and sustains the argument – Selective in choice of support material – Competent but may be lacking in flair and style – A variety of approaches to the question
<p>9, 8, 7</p>	<p>C Range - Average</p> <ul style="list-style-type: none"> – Competent expression (conveys their message) and sound essay structure – Addresses the question – not merely storytelling – Simplistic in argument – Lacks selectivity even if lengthy – Lacks perception and insight – Shows sense of audience though often not well articulated – Some attempt at textual support – Listing of dramatic devices

6, 5, 4	D Range - Below Average <ul style="list-style-type: none">- Simplistic/mechanical language- Superficial/awkward- Attempts question initially but gets lost along the way- Story telling- Very simplistic argument- Poor or limited knowledge of the text- Limited understanding of dramatic technique- Brevity- Marked imbalance in treatment of texts
3, 2, 1	E Range – Well Below Average <ul style="list-style-type: none">- Poorly expressed- Very tenuous link or no link to the question- Deals with only one text – poorly- No selectivity or focus- Poor understanding of dramatic technique- Very poor or limited knowledge of the text- Extreme brevity

Section II

PART A – Poetry (unique questions)

General Comments

Most candidates showed a pleasing understanding of what the individual words and phrases of the poems meant. Awareness of poetic technique proved to be the discriminating factor. Ticking off a list of pre-prepared features is not the same as displaying a genuine appreciation of the poetry.

Again this year too many candidates relied on the use of paraphrase. A series of quotations strung together is not grappling with the poetry and with what makes the poetry work.

The better prepared candidates chose to explore the poems most appropriate to the question. Less prepared candidates often had to twist poetic meaning to fit the question.

Teachers and students are exhorted to check the poems set for study carefully. Some students chose to answer on 'Oh My Black Soul', a Donne poem cited for last year's examination, but not this year's.

Specific Comments

Question 4

Robert Browning

Discuss how Browning uses irony to reveal the characters in his dramatic monologues. In your answer, refer in close detail to two of the poems set for study.

Above Average: These candidates could demonstrate the way irony was used to reveal character through a discussion of language techniques. The tension between twitching 'the nymph's last garment off' and 'Moses with the tables' - all happening in the same sentence, in the same breath, reflected the continuing tension in the Bishop between the venal and the spiritual.

Average: These candidates showed an understanding of irony and tended to list examples of irony in the poetry. Even at this level, some candidates became confused and thought that the 'cloister' was the persona of the poem.

Below Average: These candidates did little more than retell the story and struggled to explain how irony actually worked in the poetry. They tended to repeat the terms of the question rather than grapple with the poetry itself.

Question 5

Emily Dickinson

'Wrecked, solitary – here'.

Discuss how this view of life is expressed in Dickinson's poetry, with close reference to at least two of the poems set for study.

Above Average: These candidates addressed all three focus words of the quotation. This was a challenging question which provoked thoughtful responses. An awareness of Dickinson's feeling of isolation and sense of personal struggle was conveyed.

Average: These candidates focused mainly on the word 'solitary' from the quotation and were able to explore this aspect of her poetry quite well.

Below Average: These candidates did little more than paraphrase and tended to be brief.

Question 6

John Donne

'Beneath the confidence of Donne's poetry lie anxiety and doubt.'

Discuss this view of Donne's poetry, with close reference to two of the poems set for study.

This question could have been approached in several ways. Some candidates successfully showed that anxiety and doubt did underlie Donne's confidence in both the secular and religious poetry. Others saw confidence only in the love poetry, and doubt and anxiety in the Holy Sonnets. Some good candidates also saw the anxiety and doubt beneath the facade of confidence in the love poetry. Regardless of which line was taken, a well-argued essay, discussing two appropriate poems, could score highly.

Above Average: These candidates explored Donne's use of language in dealing with the ideas of confidence, anxiety and doubt. Some candidates, in dealing with 'The Apparition', commented on the persona's inherent doubt as it was reflected in the last word of the poem.

Average: Candidates in this range showed a solid awareness of Donne's major concerns and some knowledge of poetic techniques. Because candidates this year were asked to argue a case, there was less evidence, at this average level, of a listing of metaphysical characteristics.

Below Average: These candidates tended to retell the poetry rather than pursue a sense of consistent argument.

Well Above Average response

Donne's poems have an essential quality of confidence about them. This is particularly shown through the diction, argumentation and the direct relationship between Donne and the addressee. However, as can be seen in such religious sonnets as *Batter My Heart* and *Death Be Not Proud*, there is likewise an inherent feeling of doubt and anxiety which comes from the essential paradoxes of the Christian doctrine.

The diction of *Batter My Heart* is very dramatic. Filled with verbs such as the plosive 'knocke, breathe' and 'breake, blow, burn', it is a poem of intense action. Donne is commanding that God do these things to him. He attests that 'dearly I love you', and so he can be free from the grips of sin, to 'divorce mee'.

However, underlying this commandeering sentiment, lies fear and anxiety as well as doubt, shown clearly through Donne's diction. The fear is that God has not 'made me new', so he is 'to another due'. The weak rhyme shows his despair. His likening of himself to 'an usurpt town' is an interesting conceit, carried through with the word 'viceroy'. Donne feels he cannot escape, as the 'reason' he had 'is captiv'd, and proves weak or antine'. His tragic despair is shown in the wail of 'Oh, to us end', as well as the repetition of 'mee'. The doubt in the piece is a result of paradox. In Donne's religious poetry, he tries to come to terms with the essential paradoxes of Christianity, the nature of Christ's death for humanity's forgiveness, and the universal fear of god despite the promise of eternal life. Here, Donne deals with these contradictions in paradoxes of his own: to 'make me new' God must 'breake' and 'burn' him, so he 'can be free' God must 'take me to you/imprison mee', and unless he will 'ravish me', Donne will be 'nor ever chast'. Thus, the doubt and anxiety clearly undermines the confidence of the poetry in terms of diction.

In terms of argumentation, too, can be seen this duality of confidence and fear. This is seen in the structure of *Batter My Heart*. After the demands made on God by Donne, in the octave, punctuated by despair, comes a different mood. After the word 'Yet', which clearly indicates a change of sentiment, Donne's argumentation becomes more personal. He tells God he 'would be loved faine/But am betrothed unto your enemy'. The rhyme scheme after this is far more regular, as it was very excited and confused in the octave. The stanza shows reflection, but still that ever present fear. However, Donne is confident enough to assert what God should do to him so that he is no

longer 'betrothed unto your enemy'. This change in argument clearly shows the dual sentiments involved in the poem.

This doubt and anxiety which undermines confidence can be seen in the complicated relationship Donne has with God. His doubt thus also extends from the confusion about the relationship. Donne is like the lover, who cannot be 'chast/except you ravish mee', sexual imagery that makes the concept confusing. Thus through *Batter My Heart*, the true dual nature behind the poem can be seen through the diction, argumentation and relationship in the poem.

This same sentiment is clear in *Death Be Not Proud*. Donne, to try to rationalise his fears about death, personifies it. The diction in this poem clearly shows the surface confidence of the speaker. The tone is extremely condescending in 'thou art not soe' and 'poore death'. The sibilant 's' in 'some' and 'soe' show the supposed mocking of death, while the long vowel sounds show confidence, such as 'thou art not soe' and 'thou dost overthrow'. However, there is also weak rhyme, by the rhyming vowels 'mee' and 'bee'. Weak rhyme is particularly used to show insincerity or lack of confidence, and placed here, amongst these confident assertions of superiority, undermines them all. Thus, although the poem itself is confident right to the end, with the emphatic and monosyllabic 'Death thou shalt die', there is an ironic retraction of all this in the diction itself.

In his augmentation, likewise, we can see that Donne himself was not as confident as he seems. This is most pertinently seen in the constant and regular shifts of argument throughout the sonnet. Donne begins by saying that death must be so far due to the 'pictures' of 'rest and sleepe' being so pleasurable, that 'soonest our best men with thee do goe' for 'rest of their bones and soules deliverie'. After this, Donne asserts by the overwhelming list of nouns that 'Thou art slave to fate, chance, kings and desperate men', and hence demeans Death's power in taking away life. His final effort at an argument is pertaining to the fact that 'one short sleepe past, we wake eternally' after death, so death shall 'die' after a very brief period. This flux of argument shows that Donne is uncomfortable and doubtful.

In his relationship with death, there is further duality. Donne establishes a relationship with it by personifying it. This is done by putting it in upper case letters. The motive behind this action must be seen to be that he is trying to rationalise it so he can dispel his fear. This paradox of death and eternity springs again through his examination of the complexities of the Christian doctrine.

Hence, through his diction, argumentation and the relationship Donne establishes with the addressee, shows that in *Batter My Heart* and *Death Be Not Proud* is divided between fear and doubt and confidence. This is explored in the sonnets through the paradoxes of Christianity and Donne's efforts to come to terms with them.

Comment:

This response is a genuine attempt to explore the argument. There is strong awareness of the power of language. This student appreciates how the poetry 'works'. There is well integrated use of quotation to support the argument.

Well Above Average response

The assertive confidence evident in much of Donne's poetry can indeed be seen to conceal the poet's anxiety and doubt concerning a world greater than himself. In particular Donne's Holy sonnets portray the intense spiritual anguish he experienced in his later life and his ardent desire to be re-united with God.

Donne's seventh Holy sonnet opens with a startlingly assertive, confident tone which later becomes a passionate and anxious plea. The powerful aggression of the first line, 'At the round earth's imagined corners, blow...' and the obvious paradox contained here within serve to heighten the dramatic impact and indeed the sense of immediacy in the poem. Donne engages here a tone of deliberate audacity in his demand for the 'Angells' to blow their trumpets. At this stage we feel the speaker is immensely confident of his place in this world; confident of his resurrection in the

spiritual realm. The idea of universality is established and sustained through the references to the 'numberlesse infinities of soules'. The octave is a conceit in itself, as if an extreme will can precipitate this early judgement. However, the sestet follows to render this poem a 'thought-in-process'. The poet's demeanour here shifts drastically and the tone becomes desperate, conciliatory and pleading, 'But let them sleepe God, and mee mourne a space', thus revealing the fervent anxiety and doubt that are the real impetuses behind the poem. The speaker is portrayed to be extremely doubtful of his redemption and yet is driven by an immense yearning for unity with God. The omnipotence of God is highlighted when the speaker places himself 'on this lowly ground' and engages an increasingly deferential tone. The last three lines are delivered in the form of a prayer, implying that the narrator is on his knees begging forgiveness. Here the extent of his intense spiritual torment is portrayed. The powerful conclusion and the image depicted through the last word, 'blood', give this sonnet a sense of urgency and immediacy that cannot be ignored. The earlier display of confidence has been entirely undermined by the true anxiety and doubt which lie beneath.

Similarly, the display of over confident language evident in Donne's tenth Holy sonnet can be seen as merely a front for the poet's anguished torment. The poem opens with an impudence characteristic to Donne, immediately demanding our attention and reinforcing the poet's contemptuous manner. The first words, 'Death be not proud' are a radical undermining of death's power, deflating this metaphorical antagonist with a tone of aggressive disgust and, indeed, confidence. The personification of death not only enervates its power but makes it accessible to mortal intervention and human weaknesses. It is accused of one of the mortal sins, pride, and demeaned through an insinuation that it has self-delusions: 'those whom thou thinkst thou dost overthrow/Die not'. However, the speaker's inconsistent argument indicates the complexity of his attitude and the fact that he is far more doubtful of his confident assertions than he seems. The poet firstly, through a confident Christian belief in the Resurrection, maintains that Death is in fact a desirable end to life and its vicissitudes, better than 'rest and sleepe, which but thy pictures be'. Yet the narrator goes on to describe death as a vile accompaniment to the evil forces in life: 'Thou art slave to Fate, chance, kings and desperate men/And dost with poyson, warre and sicknesse dwell'. The speaker's shifting argument is therefore an indication that he is doubtful even of his own logic. This is an argument against a fear that is increasingly pressing on the poet's mind. The witty paradox of the conclusion, 'Death, thou shalt die' seemingly deals with the same unredeemable fate with which is previously exercised its absolute power over humanity. However, unsuccessfully. The display of assertion throughout the poem is merely Donne's attempt to deal with the enormity of death which ultimately proves futile and instead reveals his exceedingly anxious and doubtful state of mind as he approaches death himself.

Donne's Holy sonnets exert the confidence and assertive attitude that are evident in his earlier poems, yet they hardly conceal the undeniable sense of anxiety and doubt that lie beneath. As his pen turned to devotional verse, his mind become increasingly spiritually focused and we are able to witness the depth of this spiritual conflict, ironically, through his desperate attempt to overcome it.

Comment:

This response is sophisticated and sustained. It has a strong sense of argument coupled with an awareness of how the language conveys Donne's inherent anxiety and doubt.

Above Average response

Donne's poetry does appear to show a lot of confidence through his bold and direct openings as well as his clever and logical arguments to persuade. However, it is possible that underlying this confidence is anxiety and doubt, perhaps sometimes because his arguments can be very outrageous and a little too confident and irreverent when addressing such powerful things as the sun, God and death. In this essay, the two poems *The Flea* and *Batter My Heart* will be discussed to analyse the possible anxiety and doubt which lie beneath the confidence of Donne's poetry.

His love poem, *The Flea*, is typical of Donne's poetry as it displays his wit and brilliant ability to use a very unlikely subject (such as a small insect: a flea) to argue his case. At face value the poem seems to show the poet's amazing confidence in using a flea to persuade his lady that there is no loss of honour in losing her virginity. The abrupt opening: 'Marke but this flea' sounds like a lecture. He continues with 'and marke in this' – the emphasis and repetition of 'marke' make the poet seem very confident and sure of himself and what he is arguing. He proceeds to describe the flea as their 'marriage bed' and 'marriage temple' (the religious terms elevate the theme and significance of the flea somewhat) because Donne and his girlfriend have both been bitten by this flea and so their bloods have already mingled inside its little body. All throughout the poem Donne appears to be displaying his unshakeable confidence, particularly at the end when he is able to turn his lady's argument against herself.

On closer inspection, however, Donne can be seen to have doubt and anxiety about the argument he has to put forward. Although he begins bravely and gets straight to the point, this may also be desperation in trying to persuade his loved one. His pleading tone in the second stanza: 'Oh stay' perhaps reveals that the poet is not completely in control. Statements such as 'thou use make thee apt to kill me' and 'thou parents grudge, and you', appear to show doubt and a shaky belief in his ability to seduce the lady.

The flea has done 'alas, more than wee would do' and Donne can be portrayed as an almost desperate man resorting to such an unlikely argument and subject as a flea to seduce his girlfriend. Elevating the flea's status and his argument to a religious level through words such as 'temple' and 'cloystered' and 'Jet' (which is the colour of a black flea but also maybe referring to a precious stone) is clever and witty but could also be just a desperate and last attempt to use whatever argument he can to make his lady yield to him.

Donne's underlying anxiety and doubt may also be spotted in his *Holy Sonets*, such as *Batter My Heart*. Like *The Flea*, this poem has a bold, dramatic and immediate opening – giving the reader the impression that Donne is extremely confident: 'Batter my heart, three-person'd God'. Yet as the poem continues the reader may feel that this is a very urgent plea made by the poet, and beneath the confidence is fear and worry about his sin and situation: 'am betrothed unto your enemy'. He feels he is owned by Satan, not God and tries desperately to be persuasive in his argument through powerful words and alliteration 'Breake, blowe, burne'. He is anxious about his position and reveals this through similes and conceits: 'I like an usurpt town to another due'. He has a dramatic energy in his language and uses violent imagery such as 'imprison me', 'o'erthrow me' and 'ravish me' which is effective in showing his desperation and willingness to endure all sorts of pain in order to be liberated from his hopeless and sinful state. 'ravish me' is also important because, although the poet is addressing God, he is still using sexual terms which shows that he has inner struggles and conflicts between the physical and the spiritual, and also perhaps reveals his doubt that he can ever be saved from God who is too gentle and will only 'knocke, breathe, shine and seeke to mad'. He is anxious that he won't be able to give up his desire and attachment to the flesh and the physical, and so unable to be fully devoted to God.

It can therefore be seen that although Donne makes such wonderful use of unusual and interesting imagery, conceits, forceful words and bold and immediate openings to be persuasive in his arguments, beneath his confidence can be seen to be much anxiety and doubt either about winning over his lady or being saved from his own sin.

In his poems, such as *The Flea* and *Batter My Heart* it can be found that beneath Donne's confidence may lie fear, anxiety and doubt which may not be apparent at first.

Comment:

Despite some retelling of the poem there is a consistent line of argument and an awareness of the effectiveness of language which places the response in the above average range. The candidate's response to the first poem is stronger.

Question 7

Gwen Harwood

Discuss the view that 'Harwood's poetry takes us to the edge of understanding, and leaves us speculating'.

In your answer, refer in close detail to two of the poems set for study.

Above Average: These candidates chose poems most appropriate to the question. They displayed a real understanding of the difficult abstract concepts that Harwood explores. They discussed how the language was used to take us to 'the edge of understanding', and were aware of the purposeful duality Harwood expresses. For example, better candidates could see that the woman in the park experiences the unresolved tension between being 'sucked dry' and down-at-heel, and on the other hand being aware of the basic joys of motherhood.

Average: These candidates understood that the poetry did not necessarily resolve major questions of life. There was however, limited awareness of how the language reflected this tussle for truth.

Below Average: These candidates tended to do little more than simply retell the 'story' of the chosen poems.

Question 8

Seamus Heaney

Discuss the view that 'Heaney's is a deceptively simple poetry, resonant with memory and instinct.'

In your answer, refer in close detail to two of the poems set for study.

Candidates found this question difficult because it required them to address a number of different concepts.

Above Average: These candidates were aware of the basic instincts Heaney explores – fear, revenge, a desire for youthful innocence and survival. They chose appropriate poems in which these concerns resonated and showed how the language worked to create this. Memory was seen as more than something that happened in the past. There was an awareness of the basic human struggle to make sense of life.

Average: Candidates here often dealt with the 'deceptively simple' aspect of the question. They were able to see that there was more to Heaney's poetry than a simple story.

Below Average: These candidates struggled with the question doing little more than retelling the 'story' and stringing quotations together.

Question 9

Antigone Kefala

Discuss the view that 'Kefala's poetry is confronting and unsettling – but ultimately rewarding'.

In your answer, refer in close detail to two of the poems set for study.

Very few candidates attempted this question. Better candidates were able to show that it was the quality of the poetry that was rewarding rather than simply the bleak picture which the poetry at times presented.

Marking Guidelines – Poetry (unique questions)

The different ranges may be characterised by some of the following.

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Well above average, but not necessarily perfect – Answer displays a clear understanding of the requirements of the question – Generally a sophisticated style and structure – Often displayed flair, fluency and originality – Sustained discussion of the poems which demonstrates insight – presented a line of argument – Dealt effectively with two poems – both should be thoroughly explored – The chosen poems should be shown to be appropriate to the question – Effective discussion of poetic techniques and language should be evident – There should be effective use of quotations, well integrated to support the argument
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Proficient – Above average response that may have some flaws – Engaged with the question – May display sophisticated style and structure – Sustained response showing reasonable fluency – presented some line of argument – Interpretation was supported by argument and appropriate evidence drawn from the poems – Appropriate use of quotation, well integrated to support the argument – Detailed understanding of the ideas in the poems – Some reasonable reference to the effectiveness of the language – The poems chosen should be shown to be appropriate
<p>9, 8, 7</p>	<p>C Range – Average</p> <ul style="list-style-type: none"> – Competent – Adequate understanding of the poems discussed and an attempt to answer the question (may imply an understanding of the question rather than establish a direct link) – At the top of this range the candidate should have an understanding of the poems and may have an appreciation of their qualities and poetic impact – Generally sound expression and logical structure – laboured expression/problems with expression may get to lower C range – Weaker C scripts may paraphrase, but in doing so should show some poetic understanding

	<ul style="list-style-type: none"> – May refer to poetic devices but with little understanding of effect – May be stronger on one poem than another – Candidates who only write on one poem can score no higher than the C range
6, 5, 4	<p>D Range - Below Average</p> <p>Will be limited in response to the question with some of the following characteristics:</p> <ul style="list-style-type: none"> – unsupported generalisations – may have a list of terms or points that are not explained – may be repetitive – shows a limited, generalised understanding of both poems – over reliance on recounting content, storytelling or paraphrasing – simplistic ideas with little substantiation – may interpret part of the question/poem – may not be completed – may be articulate, but with insufficient content
3, 2, 1	<p>E Range – Well Below Average</p> <p>Will be a poor response to the question with some of the following characteristics:</p> <ul style="list-style-type: none"> – does not engage with the question – problems with expression – discussion not substantiated, unsupported generalisations – irrelevant discussion – serious misunderstanding or lack of understanding of the poems – inadequate treatment of two poems – minimal knowledge – ideas often simplistic – no concept of the poems as entities – incomplete

PART B – Fiction (unique questions)

General Comments

Candidates exhibited a thorough knowledge of the texts studied and were generally articulate showing a variety of approaches to the questions. Better responses had a coherent and sustained argument, clear analysis and a sophisticated understanding of the demands of the questions. They used well chosen and integrated quotations to support their theses.

The limited number of weaker responses relied on retelling the story of the text or presented a prepared answer when the scope of the question was beyond their understanding.

Specific Comments

Question 10

Emily Bronte, Wuthering Heights

'I care nothing for your sufferings. Why shouldn't you suffer? I do!'

Does Bronte lead us to care about suffering in Wuthering Heights? Give your reasons.

Above average responses showed how Bronte was able to 'lead us to care' by dealing with narrative structure and techniques, settings and symbolism in a sophisticated and sustained argument. They analysed how Bronte presented suffering and examined a range of reader responses.

Average responses depicted clearly the range of sufferings experienced by the characters and in many instances linked this to the wider thematic concerns of the novel. They limited their responses by listing the more obvious examples of suffering rather than examining how Bronte leads the reader to care.

Below average responses tended to rely on a recount of the story, making only cursory reference to the terms of the question. The focus of these responses was narrow.

Well Above Average response

In the novel 'Wuthering Heights', Emily Bronte leads her readers to contemplate the issue of suffering and its effect. Not only does Bronte use the suffering of characters to create intrigue and draw readers into her novel, but also, she manipulates suffering to drive the plot, motivate characters, link to the setting and leave a lasting impact through a message in relation to the consequences of suffering.

Bronte's choice of narrator, Lockwood, assists in the process of coaxing readers into the novel. As Lockwood journeys up to Wuthering Heights and is fascinated by the characters within the house, the readers also possess a similar interest. Lockwood's descriptive diary entries depict the suffering of 'that pleasant family circle' to which both he and readers are an outsider to, thus compelling readers to crave an understanding of Heathcliff, and thus, the suffering environment and characters that constitute the strange house. Bronte leads both her own characters to care about suffering which actually parallels the reader's feelings, and uses these feelings to lure the reader into the story of 'Wuthering Heights'.

The actual plot of 'Wuthering Heights' is also heavily influenced by the suffering of characters. Not only does Hindley suffer when Heathcliff becomes Earnshaw's favourite but also, this suffering motivates Hindley to inflict suffering on Heathcliff through negligence, depravity and physical abuse. Furthermore, this motivates a part of Heathcliff's revenge: 'I'll paint the housefront with Hindley's blood' constituting a motivation for Heathcliff, who significantly drives the plot. The reader cares about these sufferings, through their cyclic nature and consistency in the plot. Readers are forced to analyse their feelings of sympathy and to what extent characters are entitled to it, thus challenging readers and urging them to read on in the hope of understanding consequences of suffering and hoping for satisfaction.

A series of characters in Bronte's novel all suffer, thus forcing the reader to at least consider this issue. As aforementioned, Heathcliff suffers through his treatment by Hindley. Also, Heathcliff suffers through his love for Catherine: 'It would degrade me to marry Heathcliff now'. This in turn manifests Heathcliff's desire to return a gentleman, and take over Wuthering Heights and eventually Thrushcross Grange.

The readers can see that through inflicting suffering on characters they are thus motivated and influenced by it, which in turn helps the reader understand characters and their actions.

Catherine's self-invested nature leads her to suffer as well. By choosing to marry Edgar, when Catherine has claimed: 'My love for Heathcliff resembles the eternal rocks beneath the surface, a source of little visible delight – but necessary!'

She is overstepping her own boundaries and is then forced to suffer for her choice. Perhaps this explains why Catherine haunts Heathcliff, as she also claims: 'Whatever our souls are made of, his and mine are the same' implying a connection beyond physical boundaries, thus linking the book to supernatural elements and forcing the reader to contemplate them.

This psychological setting affected by the suffering of characters, could explain the nature of supernatural forces. As the characters Catherine and Heathcliff are so capable of inflicting suffering, this is perhaps why they do not fit into heaven, 'heaven did not seem my home' and in fact suit the setting of the isolated, but free Yorkshire moors. The readers are faced with this aspect, that to inflict suffering as Heathcliff or Catherine does, influences their afterlife, which in turn generates a careful consideration for the reader.

Parallels are created through the suffering of characters. As Heathcliff states about Hareton: 'I know he suffers'. The readers are encouraged to compare these two characters.

Similarly, by naming the second Catherine her mother's name, the reader is forced to contemplate their similarities that again do become apparent, as Cathy inflicts a bitter attitude on Hareton and Joseph when a prisoner at the Heights. Suffering is therefore a link between the generations, thus readers are perhaps forced to consider more than care about suffering.

Lockwood's suffering of unrequited love also provides a parallel to the suffering of internal characters in the plot. Heathcliff is physically unrequited in his love for Catherine when she marries Edgar, as they are only spiritually connected.

Edgar is unrequited in this deep level of love for his wife, as Catherine has already given her soul to Heathcliff.

This creates an enriched layer of parallels and contrasts, that allows the reader to understand the extent of suffering and its interwoven effects throughout the novel.

Readers care the most about this suffering towards the ending of the book. Bronte ties aspects together, through creating the second generation that are a product of the first. The reader has witnessed the consequences of suffering, its effect on characters inflicted with it. This in turn entices readers to crave a balance, this balance being the critical message that Bronte instils on her readers by allocating the inherently 'good' characters a physical survival, and Catherine and Heathcliff a supernatural reunion.

Emily Bronte's novel *Wuthering Heights* therefore, is emphatically concerned with the issue of suffering. This is augmented through its interrelation between characters, plot and setting. However, readers are directed to essentially care about suffering through the impact of the story, and the message she projects about the need for a balance which the reader can identify with and walk away to contemplate.

Comment:

This response shows solid knowledge of the text and deals comprehensively with the psychological suffering of characters, the role of setting in relation to suffering and how Bronte involves the reader in the drama of the novel.

Above Average response

In her novel 'Wuthering Heights' Emily Bronte leads the reader to think about and consider the ideas of suffering. She presents her characters in such a way that suffering, throughout the novel, is presented in a number of different forms. We see self-inflicted suffering, just and unjust suffering and Bronte challenges her readers to decide for themselves whether or not to care about suffering in 'Wuthering Heights.'

Suffering is a major theme in Bronte's novel. Throughout it we see varying forms of suffering and also varying outcomes and consequences related to it. Bronte does lead us to care about suffering in her novel and this is aided through the characterisation of the novels narrators and characters.

The first instance of suffering we see in Bronte's novel is that of the circumloquacious and dignified Lockwood. He endures a horrific, nightmare laden sleep and, although somewhat exaggerated by his erratic choice of words, the experience clearly traumatises him and leads him to arouse Heathcliff, who's ongoing suffering at the loss of Catherine is again stimulated. In this instance the reader's response to the suffering is one of shock towards the content of the dream, not necessarily what Lockwood and Heathcliff went through at the expense of the young girl's return.

Through his suffering at the hands of Hindley as a child, Heathcliff seems to be a character who is continually suffering. His early suffering turns him to a life of revenge and the reader begins to genuinely care about the suffering of those who happen to get in his way. We come to see the suffering that the young Hareton is subject to because he is a constant reminder to Heathcliff of his lost love Catherine, we see Heathcliff's revengeful attacks on Hindley who is lead to drunkenness and gambling in a vain attempt to overcome his suffering.

Suffering in Brontes novel is also self-inflicted. Just before Catherine dies she says to Nellie 'Then if I can't have Heathcliff as a friend I'll break both their hearts by breaking my own.'

Heathcliff too inflicts suffering upon himself by staying outside the house in the storm mourning the death of Catherine. The readers emotions are stirred by Bronte's clever use of language and vivid descriptions in such moments and this leads the reader to become emotionally tied to the characters and thus genuinely concerned about their suffering.

The social expectations and expectations of the characters are also aspects which are responsible for elements of suffering on the character's parts. Heathcliff says of Edgar after Catherine's move to Thrushcross Grange: 'He might as well plant an oak in a flower-pot and expect it to thrive.'

Here Heathcliffe is referring to the isolation that Catherine would be enduring. From her childhood days of 'rambling on the moors' with as much freedom as the wild animals (so much so that she went without her shoes which begged little concern from anyone) her confinement to the house at Thrushcross was a key element in her eventual death. But it was this suffering by Catherine that caused Heathcliff to become grieved. This domino effect of suffering causes the reader to feel concern and even share in the grief of the characters because of the ways in which Bronte conveys its affects.

Bronte certainly leads us to care about suffering in her novel. The 'care' of the reader could come in the form of a negative or positive response, concern, disgust, shock or delight in the suffering of certain characters. But no matter the response, Bronte's descriptions and method of conveying the suffering of her characters, causes the reader to care about the suffering they endure.

Bronte encourages, through her novel, the reader to consider their own suffering and the suffering they could be causing for others. By doing so, she is able to arouse the desired response to the actions of the characters.

Even down to the hanging of puppies, Bronte's novel is rife with examples of suffering, some more obvious than others. Bronte engages the element of shock to convey much of the suffering throughout her novel and also toys with the reader's emotions in describing and conveying various moments in her novel. Also the use of a narrator adds a much more personal feel to the suffering endured and the reader develops a closeness towards the characters which may not otherwise be felt.

'Wuthering Heights' is a novel which is laden with examples of suffering. Emily Bronte leads her readers to consider and make choices about the suffering in her novel and encourages a number of different responses to it. We see a number of different forms of suffering in the novel and Bronte's vivid descriptions and character development really encourage the reader to take an emotional perspective and therefore 'care' about suffering in 'Wuthering Heights.'

Comment:

This response shows a detailed presentation of suffering, and attempts to deal with how Bronte leads the reader to care about suffering through an analysis of the characters.

Average response

Despite the passionate natures of the main characters of 'Wuthering Heights', Emily Bronte leads us to care for them as we witness their suffering and torment in the isolated environment that is the Yorkshire Moors. Despite the responsibility of Cathy and Heathcliff for their own suffering (and the suffering of many characters around them) Bronte evokes in her readers a great deal of sympathy for them as we witness their pain and anguish at their separation. There is also a great deal of sympathy for the other characters who are crushed by the passionate natures of the 'hero' and 'heroine' of Bronte's novel, in their isolation on the wild moors.

Catherine and Heathcliff's separation is truly tragic and although they try to blame it on one another, they have a mutual responsibility. Heathcliff blames Cathy saying: '...misery, and degradation, and death, and nothing that God or Satan could inflict would have parted us; you, of your own will, did it.'

Of course he contributes to the separation by running away on hearing her talk to Nelly of marrying Edgar.

The true tragedy in their separation is that they claim to be part of one another. Catherine says: 'Nelly, I am Heathcliff' and Heathcliff tells Cathy, just prior to her death: 'I cannot live without my life, I cannot live without my soul.'

Their companionship has been very important to them since early in the novel when Nelly observes 'The worst punishment was to keep her separate from him.'

Having firmly established their interdependence on one another and the 'impracticable' nature of their separation, Bronte goes about separating them for the first time and demonstrates through pathetic fallacy, the frightening consequences of this: 'The storm came rattling over the Heights in full fury ... violent wind ... thunder. And either one or another split a tree off at the corner of the building.'

At this first separation, the reader feels enormous sympathy for Cathy, despite her involvement in the separation. We witness her making herself very ill, an illness from which she never fully recovers. Heathcliff is also the subject of great sympathy in his absence, and on his return he confirms our sympathies by stating: 'I struggled only for you.' (Cathy).

However, Cathy is now married to Edgar and this promises further separation. However, in their passionate bond, the separation of Heathcliff and Cathy not only causes them pain, it also results in

great suffering for Edgar. Edgar is put into suffering on Heathcliff's return and it grieves him greatly to see the total refusal for the two to be parted directly before Heathcliff's death. However, Edgar does not receive as much consideration in his suffering as the 'hero' and 'heroine' do. This is because he is seen by the reader, to be an interference in the unity of Heathcliff and Cathy (who obviously belong together). Although this is not his fault, his sufferings are not considered as deep as the sufferings of Heathcliff and Cathy. This is also due to the passionate characteristics of these two characters and their suffering is expressed in their impassioned exchange immediately before Cathy's death: 'I only wish us never to be parted.' Edgar's sufferings are deliberately scaled down by Bronte and the reader never actually hears or sees his suffering expressed.

Heathcliff's suffering is continued and actually intensifies after Cathy's death as he comes to terms with life without her: 'He dashed his head against the knotted trunk and, lifting up his eyes howled, not like a man, but like a savage beast getting goaded to death with knives and spears.'

Heathcliff's suffering is extended throughout the whole novel as he goes on to revenge himself against Hindley, Cathy, and Edgar through their 'representatives'.

Although he causes great pain and suffering for these characters, their suffering is also scaled down and although the reader does care about the degradation of Hareton, the separation of Catherine from her father, and the total contempt of Linton, their sufferings are not as intense as that of Heathcliff. Due to this, the reader is still able to feel a great deal of sympathy for Heathcliff despite his inhumanity and ill-treatment towards the other characters.

Heathcliff redeems himself by the end of the novel. He allows Hareton and Catherine to be happy and Wuthering Heights once again becomes a 'cheerful house'. In his last days, Heathcliff seems to be anticipating his re-unity with Cathy and his 'life-like gaze of exultation' is a vivid image of Heathcliff's happiness, having escaped his living hell without his 'soul': Cathy.

Bronte uses Nelly to convey a sense of suffering for the other characters so that we care for Edgar and his daughter Catherine in their separation at the hands of Heathcliff, and for Hareton following his degradation (also at the hands of Heathcliff): 'Now my bonny lad, you are mine. And we'll see if one tree won't grow as crooked as the other with the same wind to twist it.'

Although we (the readers) are lead to care for the sufferings of all the characters of 'Wuthering Heights', our main sympathies go to Cathy and Heathcliff due to their passionate bond and the anguish they express at their separation. Despite their responsibility for their separation and the suffering they inflict on the other characters, their unity becomes the main objective of the novel as the readers long for them to be together again.

Comment:

This response shows a reasonable knowledge of the text and has a simple but sustained argument. It has a narrow focus.

Question 11

Thomas Hardy, Tess of the d'Urbervilles

Discuss the view that 'the ending of Tess makes the novel more sentimental than tragic.'

Above average responses developed an argument from the question. Many responses demonstrated convincingly that the ending was 'tragic' and showed a good understanding of the dimensions of Tess' tragedy.

Average responses tended to show a confused understanding of the terms of the question, while demonstrating a good knowledge of the text. Responses often ignored the scope of the question, equating 'sentimental' with sentiment and 'tragic' with sad.

Below average responses relied on retelling the story, with particular emphasis on the ending, and showed a limited understanding of character and theme.

Question 12

Mary Shelly, Frankenstein

Discuss the view that 'Frankenstein's ambitions were always noble, but he was defeated by circumstance.'

Above average responses challenged the view expressed in the question and were able to integrate carefully selected quotations which encompassed the full range of ideas presented in the novel, dealing effectively with 'ambition', 'noble' and 'circumstance'.

Average responses, while disagreeing with the view expressed in the question sometimes lapsed into story-telling and had a simple view of both nobility and ambition.

Below average responses tended to argue for the view expressed in the question but had difficulty showing an understanding of this view or a capacity to substantiate their argument from the text.

Well Above Average response

In her novel *Frankenstein*, Shelley makes clear that whilst Victor may initially have perceived his aspirations to be of noble virtue, in fact they were not. She makes us powerfully aware of the dangers which ensue when one blindly pursues scientific development: a loss of humanity, encompassing a destruction of those who surround us as both friends and family. Victor usurps the role of creator (of God and of woman) and consequently unleashes destruction upon himself and others. He loses his sexuality, his familial love, and his sanity. Shelley emphasises the fact that such ambition is ignoble through (ironically) the very human needs of the monster – the monster desires the very things which Victor rejects: companionship and love. The epistolary form of the novel further enhances the cautionary element of Shelley's text, as does the horror of the tale. She makes clear the disastrous consequences of pursuing such ambition and thus, the ignobility of Victor's quest, making clear that his defeat was due to far more than more circumstance.

From the start of the text, Shelley makes us aware of Victor's desire to create a new species, and thus establishes his strong ambition. 'I shall be the creator of a new species' claims Victor. Yet we observe how Victor goes about this creation. What he creates is unnatural: the monster is built entirely from dead body parts. This adds an element of horror to Victor's quest, which was particularly pertinent to Gothic readers. Thus, Shelley establishes immediately the unnatural ambitions of Victor Frankenstein.

Victor spends countless days and nights in his 'workshop of filthy creation' and in the process neglects his family and friends. He claims this was necessary in order to complete his creation, but we see clearly the effect such neglect has upon his family life, and ultimately his marriage. The dream Victor has, when attempting to kiss Elizabeth and she turns into a corpse of his dead mother, indicates incestuous desires on his behalf. He has clearly developed a strong fear of having intimate sexual relations with Elizabeth, 'his more than sister.' Indeed, if the monster is read as an expression of his dark psyche, then it is inevitable that it should destroy Elizabeth on their wedding night, when Victor can no longer run away from his sexual fears. Shelley establishes strongly, therefore, the consequent loss of sexuality (a key part of our humanity) and strongly conveys that such consequences will result from the pursuit of blind, unchecked, unnatural ambition. Victor's desires to create a new species are far from noble, from an objective view.

Shelley also emphasises the usurpation of the role of creator that Victor assumes: both of women and of God. 'No father shall claim the gratitude of his child so completely as I should deserve theirs.' Yet in creating the being, Victor has broken the laws of nature – the disastrous results indicate this clearly to us. His ambition was not noble, but selfish and thoughtless – he failed to consider the consequences of his actions.

Shelley emphasises the necessity of companionship and love through the needs of the monster, ironically. Through these needs we are made aware of the dangers and total ignobility of pursuing

any ambition which destroys such fundamentals to our existence. 'You must create a female for me,' claims the monster, 'with whom I can live in the interchange of those sympathies necessary to my being.' Such a strong desire, enforced by the claim that 'I am malicious because I am miserable,' makes us aware that those things which Victor rejected, foolishly, are in fact essential to our existence. Thus, what Victor has pursued is a foolish, ignoble, thoughtless quest. The circumstances that arose were entirely of his own creation, and thus it was his ignoble ambition which destroyed him, not mere circumstance.

Shelley emphasises the disastrous results and total destruction which occurs following the creation of the monster – this indicates strongly that Victor pursued his quest in ignorance or neglect of the consequences. 'The beauty of the dream vanished, and breathless horror and disgust filled my heart,' he responds upon sighting his creation. Furthermore, the deaths of those so close to Victor, beginning with William and Justine ('the first hapless victims of my unhallowed arts') and ending ultimately in Elizabeth, show us the dangers of failing to take responsibility for one's actions. 'Why did you abandon me?' questions the angry monster to Victor, justifiably. This makes clear to the reader that Victor's ambition was far from noble, as he failed completely to nurture his creation. This is ironic, given his earlier claims to be the benevolent and time honoured creator of a 'new species'! Thus, his quest was thoughtless and resulted disastrously.

The form of the novel adds further emphasis to the warning Shelley provides us with. The fact that Victor himself narrates his tale to Walton who is himself pursuing a quest for 'unparalleled scientific discovery', provides a great poignancy to Shelly's warning. Walton could very well represent the common man, with natural, human ambitions. Yet the fact that, until the very end, Walton decides to continue his quest in the face of what he has been warned by Victor, shows us the inextinguishable ambition that lies in all of us. Shelley makes clear that this ambition must be balanced with careful consideration for the consequences. Victor's tale provides a clear warning of the dangers in pursuing blind, ignoble ambition.

Thus in her novel 'Frankenstein', Shelley warns us of the horrific consequences that will result if we pursue ignoble aspirations. Victor creates his own circumstances, and thus it is his own blind ambition which results in the loss of his humanity: loss of sexuality, companionship, and destruction of familial relationships. Furthermore, the necessity of these things is emphasised through the monster's strong desires for them. Victor's quest, therefore, is far from noble.

Comment:

This response is a relevant, sustained argument which understands and addresses the full terms of the question. It shows some originality and is able to discuss the conceptual level of the text and the consequent implications.

Question 13

Mark Twain, Huckleberry Finn

Is there a unifying design in the structure of Huckleberry Finn, or is it 'just one damned thing after another'? Argue your point of view.

Above average responses showed an understanding of a number of features of the text that were used deliberately by Twain as unifying structures. These responses established a clear sense of direction and dealt with the full range of the question.

Average responses discussed the river, the raft and Huck's growth to maturity and tended to list the episodes appropriate to a picaresque novel.

Below average responses were limited in their discussion of the text as a whole and in their understanding of unifying structure.

Question 14

Jessica Anderson, *Tirra Lirra by the River*

'... for the whole of her life, she had tried to have faith, and ... for the whole of her life, she had only had opinions.'

Which do you think Nora lives by, faith or opinions? Give your reasons.

Above average responses used the quotation and the terms of the question to develop a clear and sustained argument from the outset. They used various interpretations of 'faith' and 'opinion' in their appreciation of Nora's experiences, the narrative structure and the motifs of the novel.

Average responses recounted Nora's series of escapes without developing a consistent argument. They showed a limited understanding of 'faith' and 'opinion', often blending the two. They showed a good knowledge of plot and character.

Below average responses had difficulty in evaluating the significance of Nora's experience using the terms of the question.

Well Above Average response

In '*Tirra Lirra by the River*', Nora undergoes a journey of facing the 'nether side' of her 'globe of memory'. As she faces the darker recesses of her past, she discovers that her opinions have blinded her to the truth. It is only when she returns to Brisbane in her late seventies that she finds a sense of proportion between the way she sees herself, and the way other people see her. At the novel's conclusion, she has gained the courage to have faith in herself and wait 'without panic' for the end of her life. Nora marries Colin, a man who still clings to his mother, his money and his puerile ideas on sex: 'Women of your colouring are often frigid'. Nora believes Colin's opinion of things, that she is frigid, and therefore fails to use contraception with her 'American shipboard lover'. Thus she becomes pregnant and is forced to undergo the horrific experience of abortion, which instigated her sexual 'restraint', of which her acceptance is revealed through the 'greyish' suit she wears at the beginning of the novel. This is an example of the faith she placed in other people's opinions, and not her own. Colin's caricature is distorted once she moves in with her friends at 'number six'. It was here she created the 'truthful fictions' of her life and became selective in thinking about her memories. 'Perhaps the real man has been so overscored by laughter he will never be retrieved.'

The first-person narrative, a technique effectively handled by Jessica Anderson, portrays Nora's lack of faith in herself to expose herself to the outside world. This is evident in the non-descript blankness of the language used when she is speaking to Lyn Wilmot 'I'm sure it's a splendid newspaper, so nice and black' compared with the passionate love she has for her private inner world. 'In the bathroom mirror I stare with equanimity at an old woman with a dew-lapped face and hands link bunches of knotted sticks'.

Nora firstly abides by Colin's opinion that she has never experienced passion due to the frigidness, however with a sharp flick of her 'globe', she discovers Arch Cust, who 'immediately pulled my blouse apart and lay his curved teeth in my shoulder with a man's groan'. This discovery in which Nora is engaging herself represents that she is becoming aware of the opinions on the nether side of her globe that clouded her judgement, and is beginning to have faith in her integrity and independence.

With this newly-discovered faith, Nora realises that her search for Camelot and Sir Lancelot, fostered by her father's books and her underlying decision to marry Colin, were taken from her at the age of six, when her father died. She realises that the 'river' does not run sparkling down to Camelot, but is rather a muddy stream hidden by the growth of the city. The river's 'shadows of brown water' that 'are lavender at evening' represents the increasing clarity of Nora's mind as she further delves into her past.

When Doctor Rainbow brings over a tapestry she made, she thinks that ‘although the conception’s good, it’s muddled in execution’. She has not yet discovered her creative talents and until she does, her identity will remain beyond her reach. As she retrieves each of the tapestries, she discovers her tangible, creative self and that they were the only valuable part of those ‘wasted years.’

Being an ill-educated woman with a poor background, Nora’s talents were shunted in to areas of endeavour that society valued poorly, such as handiwork in an art supply shop ‘I always knew Nora would end up doing something artistic’. Thus it is hardly surprising that she does not have faith in her creative talents. However in England, she works at a theatrical costumer’s, making medieval costumes, where her creative talents and imagination found an outlet in the ‘real world’ and she incorporated her dreams into her work. This resembles the beginning of her journey to self-discovery.

Nora realises that her search for her Sir Lancelot has been futile, as they existed in her childhood life in Brisbane. As a child, she did not enjoy social outings, the clumsy sexual advances of the boys under the ‘camphor laurels’ bored and angered her, and her family was insensitive to her dreams. Therefore, ‘long before I left, Sydney had stood for Camelot’. However on returning to the place of her childhood, she realises this was not so.

Nora realises that the violent hatred present in Dorothy Irey is also an aspect of her own nature. She discovers this with an ‘intense and general disgust, which quickly turns to self-disgust’. Having discovered the most negative aspect of her being, Nora’s memory has enough faith to confront the experience of her father’s death. She finds the courage within herself to cast aside her false opinions of herself and be honest with herself.

Nora accepts that vanity led to her facelift as she became evasive about her beauty in response to compliments she received, and saw herself weakening one day. ‘I am ashamed to admit, that in the same breath of that vast horror, I may speak of the loss of my looks.’ She realises that her facelift reflects her identify – throughout her life she has been trying to mould herself into society.

At the conclusion of ‘Tirra Lirra by the River’, Nora has cast aside all the previous opinions that existed on the ‘nether side’ of her globe, and has discovered an equation between imagination and memory, which is ultimately self-acceptance. She discovers her search for Camelot has been futile and has restored faith in her integrity and independence: ‘My globe spins freely, with no obscure side’. She now has gained the ability to wait ‘without panic’ for the end of her life as she has found a proportion between the way she sees herself and the way others see her. She realises that in order to discover her identity she needed to build from the foundations of her childhood.

Comment:

This response displays a confident argument from its opening paragraph. It discusses the experiences of Nora in terms of ‘faith’ and ‘opinion’ and uses the key motifs and the narrative method to support the argument.

Question 15

Aldous Huxley, Brave New World

‘You’re civilised, aren’t you?’

Discuss how Huxley develops his representation of civilisation in Brave New World.

Above average responses demonstrated a sophisticated understanding of Huxley’s use of satire, the contrast between settings, characters and philosophies, and the use of the narrative and structural design in their appraisal of the ways Huxley ‘develops’ ‘his representation of civilisation.’ These responses were able to articulate their appreciation of Huxley’s craft.

Average responses described the civilisation depicted by Huxley. They had a sound understanding of the satiric purpose of the text and its exposure of the flaws of civilisation.

Below average responses were confused in their understanding of the ideas presented in the novel and were limited in their awareness of the notion of ‘representation.’

Well Above Average response

In ‘Brave New World’, Huxley enters into a satirical discussion of mankind’s attempt to create an ideal society. His views towards the civilised World State in the novel are largely developed through his initial description of the scientific basis of the society, the interactions of individual characters within this society, the comparison of the World State to another Utopian social organisation, the Savage Reservation and finally in his introduction of John the Savage into the Brave New World. Through the use of satiric devices such as irony, parody, inversion, farce and juxtaposition, Huxley’s derision of civilisation becomes apparent to the reader.

Huxley’s novel begins with essentially two chapters of description, thinly-disguised as plot. The purpose of portraying the Director of Hatcheries guide his students through the centre for conditioning is to allow the reader some insight into the scientific basis for this society based on stability. The process of conditioning, abolition of individual freedoms, termination of the family unit and control methods such as hypnopaedia all prepare the reader for a society of the essentially conformist individuals, this is the backdrop for the action of the novel.

Huxley’s derision in this initial description of civilised society is not thinly disguised. The symbolic mortuary quality with which Huxley invests in the fertilising room displays use of irony. Words such as ‘harsh thin light’ and ‘pale corpse coloured workers’ contrasts starkly with the readers mental image of the creation of life. Huxley’s dismay here is clear – he is appalled that these workers will be bringing into the world a new life that will be spiritually dead, or at least debased.

Huxley’s tone of mockery also reveals that he is less concerned with the process of advances in science, but with the effect this has had on individuals. His technique of referring to the techniques in passing is evidence of this – the repetition of the verb ‘how this, how that’ shows he is less concerned with the wonders of advancement, than with the fact that despite technology’s improvements, human behaviour has not – vanity, selfishness and snobbery still exist. This is evident in Huxley’s comic portrayal of the trappings of a hierarchical society – the Director is an overly pompous administrator, Henry Faster the naively clever scientist, and the students gullible and sycophantic.

Huxley further develops his representation of civilised society through the exploration of the lives of two individuals – Lenina, a perfectly adjusted modern specimen of the World State, and Bernard, whose physical imperfections have resulted in his alienation. Huxley’s cynical portrayal of Lenina is evidence through her dialogue – in her continual repetition of hypnopaedic sayings such as ‘ending is better than mending’ and ‘I’m so glad I’m not a Delta’, Huxley ridicules Lenina for her superficiality and simplicity. Bernard, however, is treated more sympathetically, and receives appreciation from the reader for his less hollow views towards sexual indulgence – ‘Like so much meat’. Huxley, through these descriptions, is clearly demonstrating his disappointment at the superficiality of mind that is a consequence of civilisation.

The juxtaposition of two worlds, the World State and the Savage Reservation allows further insight into Huxley’s views on civilisation. Through Bernard, Huxley demonstrates the opportunity costs that result from choosing stability over spirituality. This is evident in his comment ‘I often think one might have missed something in not having had a mother’.

And yet, in no way is Huxley recommending the Reserve. While he is acknowledging the necessity of human struggle in creating a society of mature individuals, he is appalled by the squalor of this spiritual existence – ‘the dirt...the piles of rubbish, the dust, the dogs, the flies’. Clearly then, - Huxley sees the benefits of civilisation also.

The introduction of John into the Brave New World is the final avenue in the development of Huxley’s representation of civilisation. John is the warrior to put up against the World State, but

this does not make him the author's champion. The use of role reversal – inversion, for Bernard, John and the savage's mother Linda allows again for the criticism of totalitarianism. And yet, Huxley is presenting two opposed forms of error in the confrontation between John and World State.

This is particularly evident in the farcical riot scene at the hospital. The situation is farcical because of the mutual lack of empathy between John and the civilised Utopians – the actions of the Brave New Worldians are as wrong headed in the eyes of John, as those of Johns are in the eyes of the Brave New Worldians. Huxley uses farce here to present ambiguities – clearly there are both benefits and costs to this civilisation.

Huxley resolves these doubts in the philosophical discussion scene between the Savage and Mustapha Mond. This is Huxley's way of presenting the alternatives – 'You've got to choose between happiness and what people used to called high art'. 'God isn't compatible with machinery and scientific medicine and universal happiness'. Huxley is indicating that although civilisation has significant costs – truth and benefits, it is ultimately up to the individual to decide whether these outweigh its benefits.

Huxley's portrayal of civilisation is clearly one of derision. And yet the Savage Reservations is in many ways no less appealing. Through the development of the representation of civilisation, perhaps Huxley is merely suggesting that truth, beauty and uniform happiness are irreconcilable ideals with regards to ordinary human experience.

Comment:

This response elevates its discussion of the represented world by clearly arguing Huxley's purpose and how that purpose is achieved.

The response shows a detailed knowledge of the text and of literary devices, as well as the broader issues raised by the question.

Above Average response

'Brave New World' by Aldous Huxley is able to develop a representation of civilisation through the use of characters such as Lenina Linda and the Savage who show the different civilisation methods. The use of contrasting the reservation to the 'Brave New World' is effective in also representing civilisation. Huxley shows the development of this civilisation by science and technology and the Bokanovsky's Process. Huxley develops his representation of this civilisation by satirising the motto 'Community, Identify, Stability'.

Huxley's 'Brave New World' is able to develop a representation of civilisation through the use of characters. The best example of the Brave New Worlds civilisation is expressed through Lenina. Here she shows how they live in the New World. Lenina is caught up within these practises, she is a microcosm of how the whole civilisation thinks and feels throughout the novel. Huxley effectively shows this through Lenina by using the juxtaposition where Lenina simply is what Mustapha Mond is saying. Within this civilisation Lenina shows that they are none the wiser of the effects of propoganda they are under. The inhabitants are conditioned to think that they are happy and free 'What do you mean, I am Free'. The reader knows that Huxley's view about representing a civilisation is satirical as really there is not one. The Savage a character who repulses Huxley's view about the Utopia and the New World, he uses the Savage's comments to show the ironic flaws of having a Utopian civilisation. 'Art, science – you have certainly paid a high price for happiness.' Huxley shows that by the Savage inevitably killing himself that he has been a victim of this civilisation, showing the unheartly unnatural nature of this place.

The Savage and Helmholtz are used to criticise this civilisation. Throughout the book the conversation between Mustapha Mond and the Savage shows that this world is simply not viewed as a Utopia but a dystopia as it has nothing to be modelled as a perfect civilisation. As the Savage says 'But God is not compatible with machinery and science and universal happiness.' Huxley

makes the Savage, Bernard and Helmholtz different so that they can suggest the weaknesses of having such a civilisation as the New World. Bernard sees through all the Soma and hypnopaedia and suggests that it takes away the qualities of being a real human being. By the three characters rejecting this civilisation Huxley is representing a humorous gesture about this place and its people.

By using Science and Technology Huxley can again develop a satirical view about the civilisation in Brave New World. Within the civilisation the people are not merely seen as a 'proper' civilisation but a means of production and profit. They are controlled by the World Controllers who 'make the laws and can also break them'. There is no description of a civilisation which can be free to explore such things as art and literature but are satirically designed to think that they are. Huxley wants to pose the question of how the readers civilisation can also turn out by this if we are caught up in propaganda and wanting better technology. Huxley shows his civilisation is affected by this technology as it is accepted without any concern of the political, social and economic consequences. The civilisation which Huxley paints is a warning bell for the reader. The people are made without genetical choice and are designed for a specific purpose within this society. Huxley shows through this idea that a civilisation which is disease free and has no worries does not simply solve everything, that happiness is not developed through such a place. The effect of Soma and hypnopaedia shows that this civilisation is only superficially happy commenting critically on how it takes away humanity and feeling. 'Bokanovsky's process will bud, will divide, will proliferate...'

Huxley also develops a civilisation which has virtually no individualism. The use of the unnatural and dull scenery is done within the first chapter where everything is 'new', nothing within the new World is allowed to be old. This takes away the individualism of the place and creates a totalitarian society where everything is predestined and created for the human being, not letting them have any say on their own personality. 'Bleak, squat grey building, only thirty storeys high.' By using the effective opening of the New World Huxley automatically shows that this representation of civilisation is highly plastic.

Huxley also uses the contrast between the two civilisations, the reservation and the New World. Huxley shows that although the reservation has not got the technology like the New World that it still has more humanity and expression. He shows that these people are able to do what ever they want. Huxley by using these two reservations emphasises how the New World is ineffective and satirical. The savage is able to portray this as he wanted to see the New World and get away from the reservation except when he gets there he wants to move away. The reservation also allows the reader to see that there is possibly no need for a world controlled by science as it takes away very important qualities like culture and literature. Huxley's view is satirical as he makes the reservation more happier than the reservation, as they do not abide by motto as 'Community, identity, stability' which make this civilisation work. As Mustapha Mond says 'The primal and ultimate need – Stability'. It is only from the New World that John kills himself.

In conclusion to looking at how Huxley within Brave New World develops his representation of civilisation the reader can see that this was achieved through the character who portray a satirical view of how Huxley sees this. Huxley's use of contrast is again effective as it shows that the new world is made up of mottos and science and technology. Making it a dystopia instead of a Utopia.

Comment:

This response analyses the role of characters, satire, themes and contrast in Huxley's representation of civilisation. It shows a sound knowledge of the text and uses integrated quotations to support its argument.

Average response

'Brave New World' by Aldous Huxley has been described as a 'novel of ideas'. He has, by creating a satire of his own creation, criticises the nature of the present one. With heavy use of parody and imagery as well as contrast, the novel contains sufficient argument for and against his views, as well as sufficiently 'real' characters through which to embellish his philosophy.

Huxley develops his representation of civilisation by effectively creating a ‘good book’ rather than simply lecturing his view. Initially, however, he uses the D.H.C. and Mustapha Mond to lecture the reader to set the scene as well as introduce a major satirical device – retrospective criticism. Mond mocks our present way of life and discusses the advantages of the Brave New World. The ‘sterilisation [of] civilisation’ becomes more and more frightening as we are led through the processes that dominate the functioning of the Brave New World: conditioning; hypnopaedia; shock treatment; Boskanovsky etc. While maintaining a mildly ironic tone, Huxley is no less effective in horrifying his readers.

Huxley’s own view of his Brave New World is reflected in his parodies. The over use of pseudo-poetry like ‘orgy-porgy’ and ‘a gramme is better than a damn’ constantly emphasises the lack of high art and this is what makes John, the Savage, sick.

The introduction of John into the New World is Huxley’s ‘experiment’ on how he reacts. John is both mentally and physically repulsed by the emptiness of it, ‘nothing costs enough here’. Other characters such as Bernard and Helmholtz are also displayed accurately in terms of how they would react to conflict between conditioning and its non-compliance with human-instincts. Helmholtz, for example, is aware of his segregation from others in intellect, and knows he has a talent that is being wasted, he just doesn’t know how to use it. Eventually, after talking with Mond and John, he works out that the New World offers him no pain or indeed any feelings which form the basis of all good poetry.

Much of the argument for the Brave New World comes from Mond. Mond’s philosophy is that they have sacrificed ‘high art for happiness’. By reading to John from ‘pornographic books’ on philosophy, he establishes that ‘only when one is young and full of life, can one truly do without a God’. Mond explains that nobody is ever old, nobody is ever alone, and nobody is ever deprived of ‘young’ desires. ‘For everything else, there’s soma’.

John represents the main character of Brave New World and it is with him that most of the readers sympathy lies. Lenina, however, is also a character who is very real and deserves sympathy. She is very conflicted about her feelings for John and they confuse her even more as they mix with her conditioning. At one stage, she stops to be by herself and to reflectively look at the moon and think about John. This ultimately depicts the realness of her character.

Huxley’s representation of civilisation clearly lies somewhere between the ‘civilised’ and ‘savage’ reservations depicted in his novel. He argues the advantages and disadvantages for both and with the aid of John, Lenina Bernard and Helmholtz, he is able to give an ample warning to future generations, as to the path they take.

Comment:

The response shows some knowledge of the main ideas in the text but has a very limited understanding of the question. The main focus of the essay is on the characters and the reader’s reactions to Huxley’s descriptions.

Question 16

Michael Ondaatje, In the Skin of a Lion

In what ways can In the Skin of a Lion be read as ‘a hymn to the immigrant experience’?

Above average responses selected and articulated several ways in which the novel can be read as a ‘hymn’ to immigrant experience. These included an understanding of voice, celebration, poetic design and thematic concerns.

Average responses focused on the nature of immigrant experience and on the central character. They showed a good knowledge of the text and of some features of its design. These responses were limited in their ability to deal with ‘hymn’.

Below average responses tended to retell immigrant experiences rather than addressing the terms and scope of the question.

Question 17

Tim Winton, Cloudstreet

'...the world goes on regardless.'

In your reading of Cloudstreet, is that a reassuring or depressing conclusion? Argue your point of view.

Above average responses were perceptive in their selection of key themes, characters, incidents and structural devices in their discussion of the question. Frequently they provided an overview of Winton's craft and purpose in relation to the quotation.

Average responses listed and retold various incidents from the novel and then made a simple link to the terms of the question. They showed good knowledge of the text and an appreciation of its breadth.

Below average responses relied upon retelling obvious incidents and drawing self-evident conclusions.

Well Above Average response

The novel 'Cloudstreet' presents a critique on human passion and perceptions on life and values intrinsic to it. In presenting a moral discourse that fragmentation of the community can impact alienation of the individual, Winton suggests that healing can be achieved by family unity. It is in this sense, that 'Cloudstreet' is life-affirming and reassuring.

With the characters representing principles of moral behaviour, although Dolly's promiscuity is suggested as being the cause for Rose's self-loathing and anorexia, her sexual appetite is endorsed as being healthily voracious: 'She liked the stink of salt ... rime of sex on her sex herself.' Fish Lamb, in biblical terms, draws on two powerful Christian images, of salvation through sacrifice.

It is he, who is the controlling intelligence of the narration, with his quest for wholeness: 'on the other side' effecting integration of the two families. His death is not portrayed as a sacrifice, but rather as a continuous existence, on the material and spiritual realms. The biblical solemnity of the closing scene is life-affirming, opposed to depressing, because of the abundance and fertility of the environment. 'There's cold hams shredded carrot ... pickled onions'. This is suggestive of the abundance of life rather than its brutality and stark character.

Identity is sought by the characters who strive for a degree of normalcy. The Lambs find their identity through religion in their: 'lighting of the lamp' whilst the Pickleses seek theirs in Fatalism, that is, 'scientific gambling'. Although one is not subordinate to another, their quests are positive. When Sam's: 'four fingers fall to the check live half a pound of raw prawns' he adopts a non-defeatist attitude, indicative of his life-affirming qualities. This is illustrated by his coping mechanism of laughter as he: 'laughed like a wounded dog' and the nurse muses if he: 'wasn't the most stupid bugger'. Despite such adversity, Sam realises he must not succumb to the tragedies of the human condition, and thus offers a reassuring view of life, regardless of the struggles.

The pervasive spirituality in the novel, as epitomised by the ethereal Aboriginal man: 'he was as much bird as he was man,' points to the healing qualities of the natural environment, as opposed to the claustrophobia of: 'the living, breathing house'. When nature is exploited, it places mankind in: 'the great man of darkness' when the soil is cultivated. This illuminates the life-giving force, that is the land. It does not portray such stark ubiquity, but rather a generous life force.

The families achieve emotional sublimation when they accept one another – acceptance being a remedy for guilt. Integration takes place on the level of plot, with the union of Rose and Quick and Harry Wax's subsequent birth.

Metaphorically, with the exorcism of the room, which contained the Aboriginal spirits and spacially, with the choreographed folding of the tent by the two matriarchs. The: 'little bony woman and big blousy woman' move across the 'greensmelling grass'. The colour green is traditionally associated with hope and communication, pre-empting the sense of community and family union that had been so painstakingly fought for.

What is endorsed in the novel, is poverty over material wealth and generosity over greed. When Oriel makes a sortie into commercialism with the opening of the store, she is left chastened and ashamed, but it is the actions of Rose, with her rejection of the literati that are promoted. Despite her poverty, she is endorsed by being elevated above the social pretensions of the middle class. However, her and Pansy are marginalised by the naming of their child: Merrileen-Guye' which pays homage to the middle-class ideology. They are, there by, alienated. This suggests that when deviating from family views and orientation, a depressing conclusion can be drawn for the individual.

The reassuring values of human passion, is portrayed by the innocence of the body. Oriel makes: 'a footstool of herself' whilst Rose states that: 'now you've all seem me tits'. The body is also seen as spiritual vehicle as the : 'moony light was coming off Fish himself' and Quick glows: ' like an Esrom lamp'. The subjugation of the flesh to the spirit highlights the healing that can be achieved through spirituality, rather than intellectualism. Fish perpetuates this, by embodying wisdom, rather than sprouting wisdom. It is this spirituality that is reassuring, when materialism fails.

The sense of belonging evoked in the novel is important to highlight the affirming family values. The attraction to the tracks for Dolly: 'they were electric with all knowledge ... all people' suggests a belonging to somewhere else. It is when she expresses her angst in animal imagery: 'foaming and spitting and squealing' which has a cathartic effect that she begins to heal, despite the death of her son.

The central metaphor for life being: 'the beautiful... the river' reflects the realism of life, with its ebb and flow. The novel in epitomising that the world goes on regardless of its struggles is reassuring and life-affirming. The characters achieve a hard-fought identity, when they do not succumb to the adversity that is pervasive in humanity. They achieve meaning in their lives, whether through religion, fatalism or spirituality.

Comment:

This response is wide-ranging yet succinct; it addresses both the question and the text in a sophisticated, comprehensive and well-written argument.

Above Average response

Cloudstreet is a saga that follows the growth and development of two families over a twenty year period. That the 'world goes on regardless' is one of the most positive and reassuring aspects of Tim Winton's novel. This is because it means that despite the numerous tragedies that plague the characters the world continues on and they have the opportunity to learn from these tragedies which help them in their pursuit for happiness.

Fish is the novels best example of this. After the tragedy which resulted in his brain damage many would argue it would be best for him for the world to end. Yet this is to ignore the significant role that Fish played in helping the other characters find happiness, through his connection to the spiritual world. Throughout the novel Fish is portrayed as having Christ-like qualities. This is reflected in the quote 'your gift to them, the man, the women the child, brought with pain and shortening'.

This quote illustrates how like Jesus Fish's purpose was to help and save others. It implies that if not for Fish, Rose and Quick would not have married and given birth to Wax Harry. Therefore they never would of found happiness. This, Fish, by living and having the world go on regardless

brought happiness to families. This proving reassuring as it suggests there is a purpose of tragedy and it is essential for characters to find happiness.

Rose, by overcoming her anorexia demonstrates the positive conclusion that can be drawn from the world goes on regardless. Rose's anorexia is a physical manifestation of the pain, hurt and suffering she faced in her childhood, and also in adult life through her miscarriage. Yet, the world went on regardless and with Quick's help Rose was able to triumph over her anorexia and find happiness. This illustrates not only the importance of tragedy to achieve happiness but that of family and belonging. Rose realises this when she states 'There would always be that shadow inside her...but Quick would hold her up beyond reason'.

This highlights the importance of having the world go on regardless of tragedies that might occur as they are necessary for characters to learn about themselves and what they need to find happiness. This, thereby showing that it is reassuring to have the world go on regardless.

Through the personification of Cloudstreet and the birth of Wax Harry the characters all find happiness for the first. Oriel in the past has talked of the house 'trying to itch them out' and not letting them belong. Yet the family persevered. With the birth of Wax Harry who is a symbol of cleansing and new life the characters are accepted by the house. This is illustrated when the omniscient narrator states after Wax Harry's birth 'The house breathed its first painless breath in half a century'.

This shows not only how the house has accepted they belong there but is also symbolic of the families now truly belonging to one another and accepting each other. Thus the characters perseverance against the house finally allowed them all to find happiness and is significant as it reassures the reader that only by having the world go on regardless can characters in the novel find the happiness they desire.

Quick is another character in the novel who faces trauma and results in finding happiness. Quick is plagued by guilt regarding Fish's drowning and believes it should have been him. He also feels trapped in Cloudstreet and thus escapes to the bush. In this section of the novel the reader is shown the importance of belonging to a landscape. The landscape Quick belongs to is Cloudstreet and thus in the bush he is surrounded by images of death such as 'blood marches over his heart' to indicate he does not belong. This is symbolic and it suggests by not being connected to Cloudstreet he will die and this idea is supported when he becomes sick and begins 'glowing like a lamp'. Yet upon return to Cloudstreet he becomes well again demonstrating the significant role family and setting play in wellbeing. This is reassuring as having the world go on regardless of sickness and separation suggests there is still an opportunity to find happiness and realise where you belong.

The most positive aspect of Tim Winton's 'Cloudstreet' is that the world goes on regardless. This is reassuring as it illustrates how despite the many heartaches characters face they have to opportunity to overcome these and find happiness. This is demonstrated throughout the novel as characters battle mental diseases, separation and a feeling of not belonging. It is only through the world going on regardless that the characters have the opportunity to grow and develop as they learn about their true selves.

Comment:

This response addresses directly the terms of the question. It shows sound knowledge of the text and supports its thesis with obvious examples. It discusses the role of the narrator, setting and characterisation relevantly.

Average response

Tim Winton's novel 'Cloudstreet' is focused around the families of the Lambs and the Pickles. Over a time span of roughly twenty years Winton gives detailed accounts of the fortune and tragedies which befall the families.

'...the world goes on regardless' is a reassuring conclusion. The novel of 'Cloudstreet' begins with Fish the omniscient narrator describing a picnic between the two families. He creates an image of 'cornucopi' for the readers but it is not until the very end of the novel that we become aware of its significance. It is a scene of triumph and happiness, the families have become united and the barriers broken. It is satisfying for the reader who has gained such a rich insight into the characters.

Although the novel ends happily it is Fish who acknowledges the time factor '...for as long as it took me to tell you this'.

The reader is reminded that although the 'world goes on regardless' it has taken a great deal of time, and its only through this battle for survival and the healing of time that good things can eventuate.

Winton demonstrates this idea consistently throughout the novel. He gives each character their own personal trauma and a coping device. For example Dolly (the alcoholic) suffered from a disturbing childhood. '...my sister was my mother.'

As a result Dolly abandons her own role as a mother and seeks comfort in alcohol and meaningless sexual encounters.

Fish drowns 'but not all of Fish Lamb came back' and as a result he remains retarded, he does not have the means to express his understanding of the 'other world' but longs to be reunited with the water 'to become whole again'.

Quick is one character in particular who '...picks up sadness like he's got a radar for it.' He is overwhelmed with guilt over the drowning of Fish and as a result leaves 'Cloudstreet.' Quick is haunted by this experience.

Winton shows how each character tries to cope with these 'demons' but fails and its only through communication that they can conquer their 'demons'.

This becomes evident when 'Wax Harry' is born putting new life into Cloudstreet and cleansing the house of its unwanted spirits.

When Sam decides not to sell Cloudstreet they go down to the river to celebrate. Oriel says 'Lets do it right for once'.

By the end of the novel each character has reached an understanding within him/herself and there is a feeling of the families embracing life and moving forwards, no longer lingering in the past. This process is made complete when Fish jumps into the river and is made 'whole again.' It is seen as a moment of happiness and even Oriel understands. (It may have been the 'miracle' she was waiting for.) It becomes clear for the reader that life does go on and we are left feeling satisfied and hopeful for the two families who have spent so long struggling with each other and themselves but most importantly have survived.

Comment:

This response has a simple argument, backed up with obvious examples from the text. The discussion focuses on a few incidents involving the main characters.

Marking Guidelines – Fiction (unique questions)

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <p>‘A’ range scripts display sophisticated argument, insight into the text and a skilful use of supporting evidence.</p> <ul style="list-style-type: none"> – Sophisticated argument. Superior insight, discussion of narrative style and structure, excellent control of language. – Perceptive, detailed, focused, coherent argument. Handles key word(s) appropriately. – Perceptive coherent argument but may falter in some areas or language may be a little prosaic at times.
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <p>‘B’ range and above scripts closely analyse all aspects of the question or the parameters set out in their thesis.</p> <ul style="list-style-type: none"> – Solid sustained argument. Some original perceptions, tends to be detailed and argues thoroughly. – Solid argument, well supported. Shows good understanding of the text and question. – Strong argument, may be detailed, expression will be competent and fluent, perhaps with well supported, though obvious, examples.
<p>9, 8, 7</p>	<p>C Range - Average</p> <p>Scripts in the ‘C’ range show evidence of knowledge and understanding of the text.</p> <ul style="list-style-type: none"> – Sound but simple argument, which is detailed, thorough and sustained. Some fluency, occasional errors of expression. – Tended to be a listing of aspects of theme, character or plot. Simple, laboured analysis with typical examples. May be long, but consists often of story telling which may be tenuously linked to the question. – Narrow or partial response to the question but shows knowledge and some understanding of the text.
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <p>All scripts in the ‘D’ range show limited engagement with the question and with the text. Responses are often brief.</p> <ul style="list-style-type: none"> – May not engage with text, possibly incomplete or lacking coherence. – May be brief, shows lack of understanding of text, simplistic analysis, response to the question tends to be very unbalanced. – Poor understanding, poor expression, often very brief and lacking in evidence.
<p>3, 2, 1</p>	<p>E Range – Well Below Average</p> <p>Scripts in the ‘E’ range show a restricted and often inaccurate view of the text.</p> <ul style="list-style-type: none"> – No real engagement with text or question and are often very brief. – Inadequate language skills are sometimes evident in responses. – May make one or two salient points.

PART C – Drama (unique questions)

General Comments

The primary focus of all questions was an exploration of the dramatic elements of the play, in relation to the context established by each question.

Well above average responses articulated a clear thesis and presented a fluent response to the demands of the question.

Specific Comments

Question 18

Aphra Behn, The Rover

Discuss the dramatic use of masquerade in The Rover.

Few candidates attempted this question.

Question 19

Oliver Goldsmith, She Stoops to Conquer

Discuss Goldsmith's combination of elegance and farce in She Stoops to Conquer.

Above average responses presented a balanced analysis of the question, exploring elements of both 'elegance' and 'farce' in relation to his dramatic purpose.

Average responses lacked a balanced treatment of 'elegance' and 'farce'. They relied on discussions of character to demonstrate an argument.

Below average responses often neglected to respond to the question and lapsed into storytelling.

Question 20

Henrik Ibsen, A Doll's House

Explore the significance of the title to the dramatic structure and purpose of Ibsen's play.

Above average responses presented a balanced discussion of all elements of the question showing an appreciation of Ibsen's craft and dramatic purpose through a sustained exploration of the play.

Average responses often neglected to address structure, focusing almost exclusively on purpose in relation to the title. Quotations and references to the text were often mechanical.

Below average responses revealed a superficial understanding of the play and found difficulty in discussing the key elements of the question. Many were characterised by poor expression and brevity.

Question 21

William Shakespeare, Measure for Measure

In Measure for Measure, how does Shakespeare dramatise the tension between sexuality and power?

Above average responses presented a strong analysis of the relationship between sexuality and power. They were able to explore the resulting tension, showing a clear understanding of Shakespeare's dramatic purpose.

Average responses treated sexuality and power separately, relying on examples of each to answer the question. Few dealt with dramatic tension and those that did showed a limited understanding.

Below average responses presented simplistic views and gave an unbalanced discussion dealing with only one aspect of the question. They gave little reference to the play.

Question 22

John Guare, Six Degrees of Separation

How does Guare dramatise 'one of the great tragedies of our times – the death of the imagination'?

Above average responses demonstrated a strong sense of theatricality and an understanding of the complexities of the play. They incorporated a discussion of the range of characters and explored setting and stage techniques in the play in relation to Guare's dramatic purpose.

Average responses were limited in focus, often discussing the central characters. They lacked an appreciation of audience and the impact of dramatic techniques in shaping audience response.

Below average responses were superficial in their treatment of the 'death of the imagination' and often underdeveloped.

Well Above Average response

In the play 'Six Degrees of Separation' Guare dramatises the death of the imagination through the sterility and shallowness of New York Society. Guare satirises Ouisa and Flan's banal and superficial lifestyle that is filled with dysfunctional relationships and mandanity, to evoke the society as an emotional and spiritual wasteland. Paul's imagination, as his apparent virtue, essentially becomes the tool of his destruction and psychological entrapment, and it is through Ouisa and Flan's lack of imagination that Guare attacks their corrupt society. The American dream, which all characters aspire to fulfill, acts as an annihilating and corrupting element upon their psyche, where it becomes the self concerning ambition of their lives. Through allusions to art, Hollywood, and literature, Guare shows the themes of facades, superficiality and double standards, and through the characters of Paul, Ouisa and Flan, demonstrates how they have become victims of the death of the imagination. Irony and satire are employed to expose and mock characters views and value systems, and it is through the stage presentation that the conflicts within society are exposed, such as race, sex, gender, class and money, which both link and discriminate between the classes.

Paul's imagination becomes his vehicle into Flan and Ouisa's world, yet the facades which he adopts become so profound that he becomes unable to differentiate between illusion and reality, and continuously adds new levels to his hyper-reality: 'Paul-Poitier-Kittredge'.

Paul rejects his identity, and rather appropriates the personalities of others to create his facade, as symbolised through the symbol of the collage: 'I don't even feel black'.

The tragic nature of the death of Paul's imagination is seen by the fact in the conclusion, the emotional sterility and paralysis of which their society inflicts disables Ouisa and Flan's attempts to rescue and save him: 'traffic on the FDR'.

Paul's imagination hence dies because of the materialism and phoneyess he adopts to infiltrate an essentially sordid and banal class, that of Ouisa and Flan's.

The irony of Paul's attempt to infiltrate Ouisa and Flan's world is seen by the fact, he is seduced by the world which has oppressed him. He sees their class and lifestyles as utopian when realistically, they are the antithesis: 'this paltry thing – our life'.

The allusion to 'Catcher in the Rye' parallels Paul's psychological enfeeblement with that of Holden Caulfield. Both attempt to escape their society of phoneyess because they despise its superficiality, yet ironically both become phoneys to do so. This is conveying Guare's view that you cannot escape your social conditioning: 'everybody's a phoney'.

The death of the imagination is evoked through the crass materialism of Ouisa and Flan and the wealth which their parasitic life surrounds. This is shown when Ouisa slaps the hand of god on the Sistine Chapel, showing her reduction of great artistic forms to crass materialistic terms. Their trivial dreams similarly signify their materialistic and superficial concerns, yet show that Paul has

infiltrated their psyche. Ouisa's dream is concerned with stardom and trivialities 'Is it right to make a movie of Cats' and Flan's, despite initial insight into the infecundity of his life, ends in his greediness: 'I was a painter losing a painting'.

The Kandinsky paintings ambiguous nature as a symbol of the chaotic street world and the ordered world of Ouisa and Flan, both symbolises the imaginative, and creative side to art, but also its corrupt quality associated with greed and personal gain: 'get it for six....sell it for ten'.

The Silver Victorian inkwell acts as a symbol of the pretentious and useless nature of Ouisa and Flan's lifestyle and their materialistic concerns. Minor characters, such as Kitty and Larkin, echo these superficial priorities and value system of Ouisa and Flan, and hence become interchangeable.

The lack of communication in the family unit, and its dysfunctional nature, reflect the tragic effects of the death of the imagination within their society.

'Tell us about our children.'

The fruitless search for the American Dream lies at the core of the tragic effects of the death of the imagination, due to the corruption it permeates within society. Ouisa, Flan, Paul and Rick and Elizabeth each aspire to attain absolute materialism, stardom and success, and this clouds their imagination, stifling them psychologically. The destructive effects it has on a person's psyche is also illustrated by the fact Paul destroys the dreams of others, such as Rick and Elizabeth, to achieve his dream.

Guare through Ouisa's rapid rebellion shows how the negative predicament of Paul acts as a catalyst for insight into her life and relationships.

'We're a terrible match.'

However Paul's values are not strong enough to overthrow her value system nor Flans.

The predatory nature of Flan and Ouisa in search of achieving absolute materialism shows the emotional, wasted nature of their psyches. Money becomes their 'god' and the trivialising of serious events, such as 'apartheid' is treated with frivolousness: 'build barricades – lean against them singing'.

Comment:

Response shows a strong sense of theatricality. It focuses on Paul as a construction of his own imagination and the irony of there being nothing else to his character. Fluently expressed. Excellent textual knowledge and integration of quotation.

Above Average response

'Six Degrees of Separation' is a highly strung drama about facades, conformity and the destruction of the human soul: of which the imagination is a vital part. Art is a recurring motif in the play and yet in the world of the characters it is a commodity rather than an expression. Flan and Ouisa are sterile and have been reduced to human caricatures and stock figures even in their most intimate moments. An important factor in the dramatisation is irony, especially Paul's desire versus Paul's 'thesis' on 'Catcher in the Rye'. Tragedies of humanity and how they are viewed by the small 'I' liberal socialities is also ironically examined.

The Kittridges have an imaginary dog: 'the watercolour. Our dog' and yet this version of imagination is highly reprehensible and spiritually stifling. The Kandinsky is merely a conversation piece and a symbol of the artifice the owners exude and the naivety they possess. They believe that chaos and control are both factors in their lives, yet the intrusion of Paul shows that they cannot handle the non-regulated lifestyle of the real world. 'Throats slashed', while imaginative of them as they were not threatened is but the mocking version of what they truly lack.

Paul's speech about the 'Catcher in the Rye' thesis is ironic as it is not his but he is imaginative enough to be able to make it seem his by adding his own comments: 'The imagination. That's the hardest thing. To face ourselves'. The food he makes them shows his creativity and adaptability yet he reveals: 'Other people's recipes'. He presents this wonderfully conjured artifice not so that he can be free, but so that he can be part of the sterile and controlled world of the rich people he admires. The dramatic irony comes when we find out that Paul's imagination has destroyed him rather than set him free.

Hollywood and the lure of it for all the people Paul manipulates is also an imaginative paradox. Hollywood takes people into a fantasy land, both on and off screen, yet it is fed to them and does not originate within the individual. Many of the ideas that the characters seem to espouse arise from Hollywood, such as the middle-class clichés shouted by the children: 'I'm going to ruin my life and throw away everything you want me to be because it's the only way to hurt you!' The children and parents alike are all living in fantasy worlds which are not of their own making and only constrict them more.

The gilt frame surrounding the stage makes these people's lives somewhat like a didactic piece of art in Tony Walton's production version of the play. They are living images of the banal and stifled which American culture glamourises. This world decays imagination and, as Paul says, redefines it as a new summer recipe.

'tangerine slices on pork chops. How imaginative!'

The 'corresponding vibration in the human soul' speech by Flan reinforces the extent of the destruction of imagination, as it is recited coldly and not for its meaning, but for the novelty of quoting someone, in the name of artifice.

Guare dramatises the stifled psychology of his characters, representative of an entire culture, with irony and the use of props and theatrical devices. Paul ironically partially revitalises the imagination of Ouisa and Flan in an attempt, perhaps subconsciously, to cast it off. This revitalisation is transitory and sinks back into sterility and conformity. The critical realisation of the audience is that all the characters had potential to be so much and yet they opted to 'live in the real world' and not their own. Even the experience with Paul leaves them more or less unchanged.

Comment:

Response makes a number of interesting points and relates them well to the question. While the response is insightful, it does not integrate the issue of death of the imagination into a discussion of dramatic technique. Detailed reference to a specific production is unwise.

Average response

Guare dramatises the great tragedy of our time – the death of the imagination – through the use of several techniques. Guare is able to make the audience see the tragedy through characterisation, imagery, themes and issues and his dramatic techniques.

Guare's characters are very important for showing what Guare's main concerns are. The characters of Paul and Flan are particularly important when discussing the loss of imagination in modern times. Paul is a classic example of a man made up of nothing original. Paul's identity was taken from another person. His name 'Poitier' was taken from a famous African-American film star Sydney Poitier. Everything that he had learnt about the society of Flan and Ouisa was taken from 'the Henry Higgins of our time'. Furthermore Paul's speech about 'Catcher in the Rye' was also stolen from somebody else. Thus the entire character of Paul is created from pieces of other people's work.

Flan too is an example of the death of the imagination in modern times. Flan's original love of art came from its originality and creativity. Then he soon became to realise the amounts of money that he could make from art and art thus became a commodity to Flan. Flan's commoditisation of art shows

his lack of interest in the creative or imaginative aspects of art and his focus only on the materialistic aspects of art, in other words the ‘two million dollars’.

The images created by Guare also shows how he dramatises the loss of imagination in our modern society. The image of Ouisa’s ‘unaccounted for brush strokes’ shows that Ouisa is striving to find some kind of imagination, creativity or purpose in her life, not just ‘random’ experiences. Ouisa feels that she needs to be able to learn from experiences like her experience with Paul so that she can grow as a person, so that her own personal creativity will not die.

The theme or idea of post-modernism throughout the play links together the character of Paul and the presence of art in the play. Post-modernism is an idea in art that says that nothing new can be created, everything original has already been done and ‘new’ ideas are simply old ones with a change so that they can be suited to the modern world. Therefore if Paul’s character was a work of art he would be seen as a ‘post-modern’ work, because of his taking and using parts of people without any original input.

Guare’s use of satire is also important to the dramatisation of the death of the imagination in modern times. Guare is very vicious in his attack of the society that Flan, Ouisa, Kitty and Larkin and Dr. Fine live in. Because of this he is showing their ‘glittering’ life as the beautiful people as really an unimaginative and dull world without any real thought for those less fortunate. Although they see themselves as ‘liberal’ people (as seen in their discussion of South Africa) they are in fact living in an ‘ivory tower’ because right across the road in central park are homeless people who don’t get a second glance from Ouisa and Flan. The appearance of ‘the Hustler’ character in their house makes Ouisa think about her life and realises how dull and unimportant the things she has are. Her naivety is shown when she discusses with Paul the New York City police. She says to Paul that she ‘doesn’t think they kill you’. Paul’s answer is ‘Mrs Ouisa Kittredge, I am Black’.

Guare dramatises the great tragedy of our time – the death of the imagination – through characters, imagery, ideas and through the use of satire to create incidences to show the loss of imagination in the modern world.

Comment:

A laboured response to the question. It discusses the death of the imagination in a limited way with little reference to how Guare dramatised the great tragedies of our time.

Question 23

Louis Nowra, Cosi

Discuss the view that ‘the dramatic interest of Cosi lies in what is missing’.

Above Average responses presented a lucid argument with a strong insight into the play. They demonstrated clear understanding of where the play’s dramatic interest lies and how it is achieved.

Average responses struggled to identify missing elements and often resorted to a listing of themes with only a slight reference to the question. They lacked an understanding of dramatic techniques used by Nowra to involve the audience.

Below average responses lacked depth and development.

Well Above Average response

Nowra’s ‘Cosi’ is a play that rests structurally on the juxtapositions of opposites to create humour and meaning. Such contrasts become more successful in Nowra’s hands as he selects character traits in such a way as to heighten contrast. It is what is missing in characters, the outrageous and hilarious lack of sanity in the patients and the lack of any trace of humanity at all in the morally aggressive Nick and Lucy, that drives these contrasts onwards. Although Nowra is not using pure caricatures, his selection of traits creates both humour and meaning. The interest of Cosi lies in this humour, and the ideas of humanity and political correctness is expressed, and this is also developed

by what is missing from *Cosi Fan Tutte* by the final performance. The dramatic interest of *Cosi* lies in what is missing because it is Nowra's exaggeration that exposes the difference between what things should be and what they are that forms the backbone of the contrasts on which the play relies.

Louis Nowra interests his audience through humour and meaning, and the former is the most obvious characteristic of the play. Humour is created through elements of farce, slapstick, situation comedy and characters. The type of humour most vibrant and entertaining is that of situation and character and that is developed through exaggeration and selection of traits. Lewis is a first time director, just out of uni, hired to direct a cast of mental patients. Roy has decided on an Opera, *Cosi Fan Tutte*, which is not only an opera, but an Italian one. 'Doug; I can't sing a note and as for Henry here, to get him to speak a word is a miracle'. The lack of any of the skills necessary in the cast creates immediate humour.

The humour of the speech of the characters is often due to their wit, irony and understatement. Particularly in regard to the patients a distinct lack of subtlety of speech is amusing, while developing ideas of sickness and madness. Doug is blunt in his questioning moving from 'where do you live?' to 'Poofter?' in his interrogation of Lewis. This lack of restraint is also meaningful as it exposes Lucy's inadequacies. Although she professes to be part of the generation of free love she is affronted and insulted by Doug's questioning.

The lack of humanity and professional adequacy in the social worker Justin is amusing, and forms the basis of a criticism of his profession. He is totally inadequate in comforting Lewis when he first arrives and the irony of his statement 'Where would the world be without social workers?' and Doug's blunt reply 'In tip top condition' is both amusing and interesting in its criticism.

Again, it is what is missing from the characters of Nick and Lucy that makes the audience dislike them, they lack humanity. Lucy declares that 'I sleep with you and have sex with him' and Nick insults and derides the inmates cruelly with his comments 'they're not just nuts they're right wing nuts' and by singing twice, at the end of each act, the popular song 'They're coming to take me away...'. This lack of humanity contrasts with the honest sincerity of Henry to provide a negative view of Nick and Lucy and the views they represent. Henry speaks so little, but is onstage so often, that his speech has great impact. The honest sincerity of his comments 'Australian soldiers die, die, and you wave flags for the Viet Cong' and 'Whether women can remain true is a tragedy' heighten the emotions missing in Nick and Lucy and create much of the serious interest of the play.

A lack of truth also characterises the speech of the patients. Both Roy and Cherry tell stories of their childhoods that turn out to be untrue, Roy's poignantly so. This creates a doubt in the minds of the audience about Ruth's matter of fact description of the way her boyfriend tied her up 'three knots or maybe four' and brings up the idea about the nature of truth and reality in theatre. Ruth's lack of distinction between reality and illusion 'shall I sit down and pretend I am acting?' broadens this idea further, and it adds to the interest of the play.

The dramatic interest of '*Cosi*' is developed further through the dichotomy of music that is developed through the insanity of Roy and Zac. Zac descibes Mozart as 'Music for elevators' and 'fairies down the bottom of the garden' as compared to Wagner with 'balls'. Whereas to Roy it is the 'music of the spheres' that keeps the world in harmony.

The dramatic interest of any play lies within its impact on the audience, and Nowra achieves this through his humour and development of ideas. What is missing in the characters of the patients is sanity and the ability to react in a socially acceptable manner. They are blunt and amusing in their comments Roy: 'you couldn't direct a poofter to a man's dunny' and 'you couldn't direct traffic down a one way street'. But also develop the ideas of the play through contrast and comments as seen above in relation to the characters of Ruth and Henry. The difference between what is expected or planned, and what is missing in the actuality of the final situation is a fundamental part of the play. The criticism of Nick, Lucy and Justin is included in this and the greatest example is

of the opera itself. The final performance is the Libretto translated into English with no music but the record player. This is both humorous and poignant on its reflection on the insanity of the patients.

Thus, it is clearly seen that the view that the dramatic interest of *Cosi* lies in what is missing is true, as it is the exaggeration, selection of ideas and character traits that forms contrasts giving humour and meaning. Also, it does this independently. The dramatic interest of *Cosi* lies in what is missing as this is what develops the humour and meaning of the play for the audience.

Comment:

This response successfully deals with the key elements in the question and shows a sophisticated understanding of how dramatic interest is created through what is 'missing'.

Above Average response

The dramatic interest of *Cosi* does lie in what is missing, as well in what has been found by the end of the play. The problems of each character (including both those who are considered 'sane' and 'insane') and the limitations of their lives, all add to the dramatic impact and function of *Cosi*, as they help to develop the action of the play. These missing elements, whether they are ideas or emotions, become more poignant as only one character, the protagonist Lewis, finds what had not previously been a part of his life. True love and understanding.

In *Cosi* each character is missing something. The patients in the institution all have their own problems with reality and drugs. Similarly, those characters (Lucy, Nick and Justin) that are supposedly 'normal', are in fact devoid of love or understanding.

Roy is one character who has something 'missing'. He lives in a world filled with 'the music of the spheres' which is in fact an illusion. He tells of a childhood of 'My mother in Parisian gowns...summer days and lemonade brought to me by a maid as I sat on the verandah listening to the piano inside playing Mozart'. However, it is precisely this illusion which gives Roy his passion and makes him determined to 'follow [his] dream' and do 'a masterpiece' in the form of the highly stylised opera '*Cosi Fan Tutte*'. This provides a great dramatic interest as it leads to much of the action and humour of the play, 'Hark, Adolf Hitler has spoken'.

Similarly, Ruth also lives in a disillusioned world where she can handle 'something being an illusion or real, but not at the same time'. This once again leads to humour as she wants to know if she should take '5 or 6 steps' in the garden scene. As well as the progression of the action of the play and giving Nowra the opportunity to comment on the real world of business as Ruth becomes 'a time and motion expert'.

Henry's passion for his belief in love and fidelity, as embodied by his mother who loved his father and when he died 'no-one else but me' also has a great dramatic interest to the audience. As it provides the way in which he begins to talk and finally sing.

Doug and his 'problem with my social moves' and the fact that he is missing a sense of what is polite or correct also provides dramatic interest. His probing of Lewis' past and present life, however inappropriate helps to move the action of the play along as well as develop some of the most important themes of the play. Similarly, his love for pyromania, provides a great deal of dramatic and particularly humorous interest with the reoccurring use of the phrase 'go burn a cat' and the burning down of the already burnt-out stage.

The fact that a great deal is missing in Zac's life, including his ability to cope without drugs also has an important dramatic interest in *Cosi*. Shown most profoundly in his sight gags where he is constantly collapsing over the piano, and becomes 'comatose' on the opening night of the opera.

Julie's inability to cope without drugs (the factor missing in her life) also has a dramatic interest in *Cosi*. This results not only from the fact that, that is what caused her parents to admit her to the institution in the first place, but it also provides a way in which she can express her ideas.

‘Some people couldn’t imagine life without love, well I couldn’t imagine life without junk.’

Also, in a dramatic sense Julie provides a good contrast to Lucy and allows the characters in the institution to be seen as having more to offer than may originally be believed.

Lucy, Nick and Justin all add to the dramatic interest of *Cosi*, through what they are missing. Through their ideas, such as Justin mistaking Lewis for a patient ‘What ward are you from’. Lucy, ‘Love is an emotional indulgence for the privileged few’. Nick, ‘You’ve become a right wing nut haven’t you? You belong here.’. The patients in the institution are shown to be more humane characters who, though they are isolated from society, have infinitely more to say than those who are part of society. Thus, the audience can relate more easily to the patients as well as what they say and contribute throughout *Cosi*.

Lewis also contributes to the dramatic interest of *Cosi*, both from what he is missing and what he finds.

At the beginning of the play, Lewis is isolated from the patients. He does not understand them or their ideas. Rather he also holds the shallow views of his friends Lucy and Nick, ‘love is not so important nowadays’. However, through the play Lewis comes to realise and comprehend the concepts of love and understanding. As he bonds with the patients, he comes to see that love is important. Thus, he reinforces the role played by and importance of the patients, as well as what they have to say. Dramatically, he reinforces the value of what they have to say.

The dramatic interest of *Cosi* does lie in what is missing from the lives and emotions of all the characters, as well as what is gained by Lewis. The fact that the play entirely revolves around the characters, as well as how they act and think, means that what they do and say is more poignant. A concept which looks at and deals with those aspects of their lives that are missing, or stray from normality. The comments that these characters and Nowra make, are given further interest from the fact that only Lewis changes.

Comment:

This response relates what is ‘missing’ to the structure of the play as well as to the characters. It demonstrates a good knowledge of the play and supports a well focused argument with relevant examples and quotations.

Average response

In the play *Cosi* by Lewis Nowra, dramatic interest in *Cosi* develops through what appears to be missing in the abilities of the patients at the asylum. Roy’s grand idea of putting on ‘*Cosi Fan Tutte*’, seems an impossibility at the beginning due to a lack of ability. Henry’s lack of speech, Ruth’s lack of grip on reality, Doug’s inability to communicate properly and Cherry’s lack of self esteem all appear counterproductive talents that are needed to perform an opera. However, dramatic interest in *Cosi* is not seen in what is missing all of the time, as the growth of Lewis, enthusiasm of Roy and the love that develops are all important aspects to the play when compared with what is occurring in the ‘radicalisation of a nation’ in the outside world.

Although Lewis merely goes into the role of direction because ‘I need the money’, he comes to accept the enthusiasm of Roy. Although he had wanted them to perform the ‘*Exception and the Rule*’ by Brecht, Roy’s lack of cooperation, forces him to give in to performing Mozart’s ‘*Cosi Fan Tutte*’. The development of dramatic interest, expansively lies in what is missing, the stage is ‘burnt out’, the opera is in Italian, the opera requires singing and ability, which all appear to be characteristics missing from the mental patients. Throughout Act one, each scene ends with the climax of will the play go on, creating dramatic interest, as it seems absurd for mental patients to be doing a play. Most of the dramatic interest in the play relies on whether or not the performance will go on.

The individual development of relationships within the play, importantly shows what is missing for these characters. Roy is trying to recreate what was lost 'I had a dream Jerry... There would be music, music of the spheres...'. Although he is lacking modesty, his inherent enthusiasm and ability to get others involved is interesting. Although most of the characters lack some form of sanity or an imbalance, in their personality, interest is created not by what is missing, but how they deal with it and overcome it. When Doug lights the 'dunnies' on fire at the end of scene two, Cherry says she did it to prevent the play from being closed off, and Lewis supports her. The patients begin to overcome their obstacles and fears in the play, to see the triumph of the human spirit above all unsurmountable odds.

Ruth can't deal with illusion and reality 'at the same time'. Doug's pyromania is continually threatening the performance of the show. Henry's catatonic state makes him appear unable to perform, yet he is the one who sings the loudest at the end of the performance, when no-one else does.

Through climax after climax, a lot of interest lies in the existence of love which develops. The material world that is missing does not create interest, yet the ability of the characters does. The characters of Lucy and Nick add deep contrast to the mental patients. Nick's comments 'they're coming to take me away' shows an insincerity. There is a lack of love between Lucy and Lewis, with her 'Love is an emotional indulgence for the privileged few' and calling of Mozart 'reactionary drivel' imparting narrow minded views, whilst Lewis and the mental patients develop. The characters of Lucy and Nick offer contrast the acceptance and confiding nature of the mental patients. With their political rhetoric, they fail to see what love and acceptance is, although they claim to care for the 'starving masses'. What is missing in 'Cosi' does not create dramatic interest, but the changing attitudes and climaxes of situations does. When politics and the asylum clash with Henry and Nick, tension creates interest, as Henry sees it as a 'war with meaning'.

The ability of the characters to love, as Lewis grows, creates interest in the play in the highly exotic setting of an asylum. Although dramatic interest appears to be in what is missing through the patients, it is really in the growth of love and acceptance which is not missing from the patients. The love of Julie and Lewis, and Cherry with her food. Although it appears to be in their lack of sanity, dramatic tension develops as the characters finally overcome the threats and fears, and perform a 'liberating performance' in *Così fan tutte*.

Comment:

This response makes an attempt to address the key elements of the question. It is more descriptive than analytical, and depends upon a listing of techniques and a tendency to tack on to the end of paragraphs comments on the dramatic qualities of the play.

Question 24

Tom Stoppard, Arcadia

In Arcadia, Stoppard invokes the second law of thermodynamics, as meaning that we are all doomed.

In what ways does his play make a stand against that proposition?

Above average responses showed an insightful understanding of both the text and question. They had a strong sense of theatricality and were articulate in sustaining an argument through close reference to the play.

Average responses were limited to a narrow focus, failing to draw on the breadth of the play. They offered a sound argument within the confines of this focus but in general they lacked a sense of theatre.

Below average responses were often confused and convoluted, demonstrating a lack of ability to deal with the complexity of the text.

Well Above Average response

'So the Improved Newtonian Universe must grow old and die. Dear me.' At first glance it seems that the discovery of the second law of thermodynamics, and its implications for both the irreversibility of time ('it won't work in reverse') and or subsequent loss of knowledge, and for the universe's inevitable doom cast a shadow over both the events of the play and indeed for humanity. On closer inspection, however, we see that this is not so. Despite our inability to recapture the past and learn from it, the argument between Bernard and Valentine about the different attempts to do so (that is Romantic and Classical thinking) bring to light the fact that it does not matter which line of thinking are subscribed to, its 'wanting to know that makes us matter' and despite the seemingly futile nature of the struggle, it is something in which humanity is deeply rooted and a source of delight. Also, the events of the play and its bubbling, wonderful characters remind the audience that it is life itself that is our source of happiness. Humanity is not doomed, Stoppard argues, as 'it is how you are, in relation to the people around you at any time, that defines the quality of the journey'. Though these two main ideas, the value of the pursuit of knowledge, and life's inherent value, Stoppard makes a stand against the 'dream' that seems proven by a literal interpretation of the second law.

The fifth scene's argument between Bernard and Valentine is one of the play's defining moments in regards to the 'value' of the quest for knowledge. Bernard poses the age old question 'Why is scientific progress more important than personalities?' The 'battle' which ensues is representative of the overthrowing of the Classical thinkers by the Romantic movement. Valentine's hurt feelings display the play's assertion that we need to reconcile both when he says 'He's not against penicillin and he knows I'm not against poetry'. Later, Hannah introduces a new insight – 'It's all trivial... It's wanting to know that makes us matter'. It is this philosophy which is poignant in *Arcadia*, and makes a stand against the doom suggested by the inability of humans to recapture the past in a world which is finding forward chaos and entropy.

Bernard's 'discovery's' are important in elucidating this and his wrong assumptions are revealed to us through the play's dual time scheme which also serves (through dramatic irony) to teach us that we are perhaps 'doomed' to lose the truth to time when Septimus' early morning appearance makes the audience believe they have discovered the 'truth' about the past when in fact the duel was only rabbit shooting. In this way the idea that knowledge will eventually be lost is driven home.

The stand made against this inevitably lost information (in terms of its implications for humanity) is expressed not just in Hannah's conclusions but the optimism of the characters of the play. Septimus consoles the lamenting Thomasina about lost knowledge by assuring her that the plays of Sophocles will turn up piece by piece, or be written again in another language. This idea that we will repeat the steps of history without the insight that we think history gives us seems unhappy at this point, but toward the end is used as a consideration for the last concepts of Thomasina (due to her death – an **.... 'heat death' – just like her prediction for the universe) whose ideas indeed did later resurface. The play draws to a close with the image of two couples dancing - repeating history's steps.

This idea of repetition is used commonly throughout the play. Thomasina and Chloe both say (separated by 180 years) 'Am I the first person to have thought of this'. Similar comments are made throughout by each of the characters that the audience gets to know and love throughout the play without their realisation of the repetition. It is not, however, deeply depressing that these characters do not perceive their counterparts from history (as symbolised by the cluttered/chaotic desk, the objects of which are not perceived by anyone from the 'other' time period) because, as the audience realise, it is the characters whose personalities drive the play and make it interesting, just as it is people, and one's relationship to them, that 'define the value of the journey of life'.

Stoppard's construction of the play is very symbolic of life and his message is clear – 'pay attention – anything could be a source of delight or information'. When Valentine tells Bernard to 'ask Chloe' where the game books are, the observant audience member realises that these are the books

we saw her carrying before. When we, thanks to the magic of dramatic irony, see what the characters cannot see in terms of their repetition of each others comments (such as Hannah and Lady Groom's 'I don't know when I've received a more unusual...'), we the audience are delighted and intrigued. These moments, like life's little moments, are sources of pleasure which cannot be diminished by something as 'trivial' as the universe's impending end or our inability to truly achieve total 'knowledge'. Instead, through our ability to derive joy and entertainment from the characters and their actions; Thomasina's unbridled optimism ('Then we will dance'); Lady Groom's wit ('to not dabble in paradox...it puts you in danger of fortuitous woe'); Bernard's passion ('I can expand my universe without you') and so many more which make the play so rich, that we are able to see that indeed it is people (and not the fate of the world) that make any life rich.

Despite its consequences for life and knowledge, the second law of thermodynamics does not cast 'doom' over the play or indeed life. We are shown that it is the pursuit of knowledge that 'matters', not the 'trivial' matter of whether we achieve the total truth. Even Valentine says how wonderful it is to be back at the beginning - 'It makes me so happy!' Similarly, Stoppard shows us that the true value of life's journey is the people you are with and what you do with that life. These themes are communicated to the audience through Stoppard's lovable characters, his dramatic structures of the dual time scheme and dramatic irony, but most effectively through the play's presentation of ideas themselves, where we are shown the joy of humans in the pursuit of knowledge, and the joy of living, despite anything that the second law of thermodynamics and its dire consequences can mount against them.

Comment:

Response shows an insightful understanding of both the text and question. An articulate and sustained argument with excellent reference to the text.

Above Average response

'Arcadia' explores the two opposing thoughts of Romanticism and the Enlightenment. A degree of uncertainty is firmly established throughout 'Arcadia' in both time periods. Stoppard's refusal to affirm one historical period over the other contributes to this uncertainty. The referral to the second law of thermodynamics is used to illustrate certainty.

Thomasina first raises this question when she asks Septimus, 'Is God a Newtonian?' By this she is referring to the Newtonian theory of determinism. Septimus addresses this theory when he states 'what becomes of free will?' In 'Arcadia', scientific theories are a metaphor for the major concerns. To offset the second law of thermodynamics, Stoppard introduces the theory of chaos mathematics.

Chaos mathematics, represented by Valentine, argue against the role of determinism. Chloe refers to them when she points out that determinism does not work because of 'people fancying people they aren't supposed to'. Whilst Thomasina was obviously a very intelligent girl, she was wrong when she proposed to Septimus that you can write an equation for everything that will happen. She even admits that no one could ever arrive in that situation in the first place. Chaos mathematics argue against certainty, as this is very much true for 'Arcadia'.

Hannah addresses this, when she tells Valentine 'You can't believe in the afterlife' if the 'answers are in the back of the book'. To her, an afterlife represents certainty, and through refuting the existence of an afterlife, she contributes to uncertainty.

For Stoppard, uncertainty meant not siding with either the Romantics or the Classicists. Whilst there are conflicts between the two throughout 'Arcadia', there are also genuine attempts to repair the rift between the two of them. Firstly, Bernard tells Valentine how his 'maths mob' helped the academics solve a literary problem. Secondly, after his argument with Bernard, Valentine tells Chloe 'He's not against penicillin, and he knows I'm not against poetry'. Hannah concludes it all, when she asserts that 'It's wanting to know that makes us matter'.

The relationships each character experiences also help 'Arcadia' make a stand against the proposition that we are all doomed. Again we must refer back to Chloe's statement arguing that a deterministic universe is impossible to achieve because of sex. By this, we must look at the relationships in both periods. Lady Groom's dalliances with Lord Byron, Count Zelinsky and Septimus create a degree of uncertainty, as Septimus was totally unaware that Lord Byron would leave over the fight between Mrs Chater and Lady Groom.

Thomasina's death is also a contributor to our notion of uncertainty. Whilst the experiments regarding heat and rice pudding can be seen as a metaphor for her death, unless we were made aware of it through the time shifts, it would not have been thought of. Septimus became the Hermit, and it was clear that it was 'a mind of genius, surrounded by chaos'.

Basically the play has the conflict between Enlightenment and Romanticism as a major theme. Enlightenment represents order and reason, which can refer to some aspects of determinism. Romanticism on the other hand, is uncertain. A good example of this is when Lady Groom and Noakes argue over how Sidley Park is to look. Noakes' argument is that 'irregularity is one of the most important principles of the picturesque style'. This is a clear statement opposing determinism. However more importantly by failing to side with either of the two movements, Stoppard further contributes to the uncertainty. The second law of thermodynamics is a metaphor for the deterministic principles which dictate that the world will end.

The fact that there is 'noise' further reinforces the argument against uncertainty. Valentine's references to it as a major problem with the grouse is symbolic of the 'noise' which all characters experience. For example, Bernard, whilst he makes rash statements, is influenced by it whilst searching for proof that Byron killed Chater. This failure goes to show that no matter how confident you are of something, it is not necessarily certain. This 'noise' is further proof that we are uncertain. According to Septimus, when the heat runs out, we run out of time. However, thanks to the time shifts, we are made aware that Thomasina's discovery which Septimus believed in, did not have any hard evidence behind it.

The play 'Arcadia' makes a stand against the proposition of the second law of thermodynamics, through creating an element of uncertainty. This uncertainty is reflected throughout the theme of Enlightenment versus Romanticism, and as neither are affirmed over the other, we are not sure which side came out on top. The relationships experienced by the characters also reflect uncertainty, and the clash over the gardens likewise. The reference to chaos mathematics is the opposing metaphor to the second law of thermodynamics. Respectively, chaos mathematics represents uncertainty whilst the second law of thermodynamics is a key part of the theory of determinism. Through creating an element of uncertainty, the play 'Arcadia' makes a stand against the proposition that we are all doomed.

Comment:

Response presents a sound argument but becomes mechanical lacking a sense of theatre.

Average response

'Et in Arcadia ego'

'I am in Arcadia' is the translation Lady Groom provides us with. She is unaware of her misinterpretation and the existence of 'death' in her phrase. Stoppard attempts to define that Arcadia is place where reason and emotion co-exist. The second law of thermodynamics is disproved by the existence of romanticism and free will.

The garden of Lady Groom shows the transition from the modified capability Brown garden of classicism to the gothic style, romanticised garden of Noakes. The garden of reason and straight edges is described as 'nature as God intended' this is evident by how the trees were 'companionably grouped together'. The transition sees Hannah, a present day writer state that it is 'the decline from

thinking to feeling'. A woman in full support of classicism says the period of romanticism was a 'romantic sham' full of 'false emotions'. The never reached completion of the gothic garden, but the transition between reason and emotion is symbolic of the co-existence of thoughts and feelings.

The conflict between the characters is representative of a larger conflict between reason and emotion. Bernard, a flamboyant teacher who works on 'gut feeling(s)' is paired up with the cold woman of reason, Hannah who refuses any assumptions. When Bernard jumps from theory to theory, as though controlled by moving bait, the audience finds that his explanations do contain some extent of truth. The last scene of Hannah waltzing reveals that a person can not be of just either reason or emotion. Through the conflict of Lady Groom and Richard Noakes, the co-existence is also evident. Lady Groom who desires to keep her classical Englishman garden permits the change, showing the emotional aspect of her. Noakes builds a hermitage in his garden, which happens to be the home of Septimus, a psychotic genius for reason.

Through the clash of concepts through the characters, Stoppard blurs the fine lines between romanticism and classicism.

Sex is the wildcard in Arcadia which has no equation to describe it. It was the 'attraction that Newton left out'. Sexual affairs or 'carnal embrace' forces the Newtonian theories to be useless. Chloe states that linear mathematics is ruined because of 'the problem is that people are fancying people when they shouldn't be'. Sex allows the predictable to be unpredictable. It allows the unpredictability of human affairs:

'Chater would overthrow the Newtonian system in a weekend.'

Stoppard suggests that due to self-determination and free will the human life can not be determined to an extent whereas some things still can, hence the existence of Arcadia.

Stoppard toys with the Newtonian theories of motion and the chaos theory. The Newton's Laws are supposed to work in reverse but 'you can't run the film backwards'. Thomasina disproves this as she suggests that when you stir forward in pudding, the jam breaks up but when you stir in reverse the jam does not group up again. Thomasina's tutor Septimus provokes her to think of the chaos theory and the world tendency to continually increase entropy:

'If everything from the farthest planet to the smallest atom of our brain acted according to Newton's Law of motion, what becomes of free will?'

Stoppard blurs the fine lines between reason and emotion but shows the co-existence of them through the characters and the theories he plays with. Hence the second law of thermodynamics which states the world would lose heat and eventually die can not be determined due to free will.

Comment:

Response states an argument but does not develop it. It focuses on reason and imagination but does not make links to question.

Question 25

Peter Whelan, The Herbal Bed

Does the ending of The Herbal Bed resolve the issues developed in the play, or is it ultimately unsatisfying? Give your reasons.

Above average responses showed a clear sense of engagement with the play in their discussion of the key elements of the question. They had a detailed knowledge of the play and a broader understanding of what the ending entailed. These answers did not look for a complete resolution of the issues in the ending of the play.

Average responses showed a good knowledge of the play. Answers were often confined to a discussion of two issues which were developed in relation to characters. A number of candidates

failed to see the subtlety of Susanna's role in the play. Many did not adequately address the second part of the question, 'Give your reasons'.

Below average responses were in the main limited to the garden scene and the trial scene and lacked development.

Question 26

Dylan Thomas, Under Milk Wood

Discuss the dramatic treatment of the cyclic struggle for existence in Under Milk Wood.

Above average responses dealt well with the language of the play and made strong links between the cyclic struggle for existence and the world of dreams. They showed a detailed knowledge of, and engagement with, the play.

Average responses dealt with the cycle of existence but could not always define the nature of the struggle well. They were fluently written showing a sound knowledge of the play but with a tendency to list rather than develop an argument.

Below average responses failed to address the question, were brief and superficial.

Well Above Average response

Under Milk Wood explores the existence of life on two levels – the daily existence of life, and the existence of life in the cycle of life. Thomas is able to express these ideas through the themes of life, death and birth and the dreams of characters. The play follows a day in the life of a small Welsh town, looking beneath the superficialities of life and focusing on the existence of each character.

There are two time spans explored in the play. The solar day, as one indicator of life as the play traces the events in the town through a twenty-four hour span. Through the use of this time span, Thomas is able to establish the characters of town and their situation, in a superficial overview of the town's existence. More importantly, is the time span of the cycle of life. This includes the development from childhood to adulthood and the embryonic life to ghostly visitations.

Thomas explores the idea that as we progress through life and move to adulthood, we regress to our childhood and innocence. This is explained by the first voice who says 'all over the calling dark, babies and old men are bribed and lullabied to sleep'. The juxtaposition of 'bribed' and 'lullabied' confuses two strongly conflicting terms and suggests that all forms of life are equally innocent, and that in life, we are all struggling for existence, no matter how young or old we are. This is emphasised by Thomas' manipulation of the age-old nursery rhyme 'Rock-a-bye baby', as he uses 'Rock-a-bye Grandpa, in a tree-top', again confusing young and old, and innocence and corruptibility.

The struggle for existence is also conveyed in the time span of embryonic life to ghostly visitation, most prominently illustrated in the dreams of the characters. The dreams of the characters evoke revelations that reveal deep desires, ambitions and hidden secrets.

It is in the subconscious world of the dreamer that the character's futility and struggle for existence becomes explicit.

Mog Edward and Myfanwy Price's sudden love is revealed in their dreams. The fact that they cannot live out this love in the public serves to illustrate the critical nature of *Milk Wood*, as every character's life is placed under intense scrutiny.

This is why Mog Edward and Myfanwy Price's sexual language is only acceptable in the privacy of their dreams: [Mog Edwards] 'Myfanwy, Myfanwy, before the mice gnaw at your bottom drawer you will say...' [Miss Price] 'Yes Mog, Yes, yes, yes...'

Dreams also bring ghostly visitations to illustrate the characters' struggle to overcome death and move on with their lives. Captain Cat dreams of his old love Rosie Probert, which brings him to tears, as a child comments: 'He's crying all over his nose'. It illustrates that although Captain Cat, and many other characters, seem to project a confident image in their daily lives, they are battling with the internal conflicts of unresolved issues or past loves.

The dreams vary from Captain Cat's provoking dream to dreams of the surreal and absurd, such as Cherry Owen's dream in which he literally drinks a fish – a pun on drinking like a fish ('He shakes his tankard. It turns into a fish, he drinks the fish'). This variation in tonality reproduces the unevenness of life from its high points of comedy, to its painful sorrows. It is a poignant way to express the struggle for existence of the lives of the characters.

Thomas' inclusion of a small group of gossiping neighbours also serves to highlight an aspect of futility in life. The women are presented as an entity who fire rapid successions of unfinished sentences at unsuspecting victims. For this reason, their cruelty is made humorous, and they become catalytic in momentarily livening the tempo of the play. But Thomas' inclusion of this group in the play reflects his idea that they are present in all small towns. He includes them to make the town seem more realistic, and this comments that all the other members of the town must tolerate their harsh criticisms ('It makes my heart Bleed/What he'll do for a drink/He sold the pianola/And the sewing machine') in order to exist in its framework.

Dylan Thomas expresses the cyclic struggle for existence in *Under Milk Wood* through his detailed analysis and description on all forms of life and life cycles. He conveys a vivid portrait of a small town in a realistic light to allow the characters.

Comment:

Deals well with the language of the play and makes strong links between the struggle for existence and the world of dreams. Selection of evidence is a little limited, but a well written answer.

Above Average response

The cycle of a single spring day examines various ways in which characters struggle for existence. As a radio-play, sound is the only medium expressed, and these sounds struggle against one another and create the colourful sense of a community. In this community, individuals struggle for existence within marriages, within the group and all struggle for existence against death. But the cycle demotes death to a part of ordinary life, and creates a routine that brings harmony to the community.

Llareggub is a busy town where complex layers of sound struggle against one another for existence. Horses on the cobblestones and dogs barking are diffused by the tunes of Organ Morgan and the songs of the school children as Captain Cat struggles to become a member of the group: 'At his window, he says soft to himself the words of their song. But his existence is not recognised at the children play on obliviously in the school yard while their songs 'tumble and rhyme on the cobbles'. The order of rhyme and disorder of 'tumbling' sit tense adjacent where part of the game is the struggle of language that is continued in the world of adults and the narrator. The narrator uses dense busy language that is elongated by Welsh 'sing-song' vowels: 'The sunny, slow, lulling afternoon yawns and moons through the dozy town'. Although sounds struggle against one another for existence, they find resolution as they all combine to become part of the musical 'song of the spheres'.

Partners in marriage struggle against one another for existence. Mrs Cherry-Owen struggles to come to terms with the fact that she's 'got two husbands', one drunken in the evening and one sober in the morning. But the routine cyclic nature of his actions has made her learn to 'love them both' and she calls him an 'old baboon' and 'laughs delightedly'. The cyclic routine nature of the Pugh's 'acid-love' has also made them happy in their match. He plots against her saying under the breath, 'Here's your arsenic dear', before saying with an unguine civility 'Nice tea, dear', in a comic

parody of tea in bed. Despite this, the two are happy. If he had married a woman who did not nag he would have little reason to plot against her, and she, knowing well his thoughts would have nothing to do and be miserable. The tensions created in struggling for existence are resolved in the cyclic nature of routine as each person learns to tolerate their partner.

The individuals of the town, struggle hard for their existence under the shadow of death. Polly Garter is a complex character, who is defined by her association with a deceased lover. This lends her a melancholy quality as she weeps for her love at dusk.

‘But I will always think as we tumble into bed of little Willy Wee who is dead dead dead.’

The pure innocence of her grief rings in the strong masculine rhyme of the haunting word ‘dead’ which echoes as the town falls into night. Captain Cat, as a sea captain is also touched by the common occurrence of death. He dreams at night of dead sailors who have perished at sea under his command, calling to them, ‘Oh my dead dears’, and weeping for his lost love, Rosie Probert. But their struggle with death is resolved as the cycle of the days helps them deal with their grief and the sing with the school children and find new lovers.

The struggles of existence in Llareggub are resolved as the cyclic nature of life renders them routine. Time helps broken marriage and broken lives mend and the songs of the town help them celebrate their situation in life.

Comment:

Initially perceptive discussion of the struggle for existence through language. However it becomes merely descriptive (albeit relevant).

Average response

The all-encompassing cyclic structure of Dylan Thomas’ ‘Under Milk Wood’ radio play, becomes the harnessing feature of the ‘numberless goings-on of life’ that form the multiple-sided ‘plot’. For the variety of the ‘struggle for existence’ of the human experience to be displayed, it must be contained or it will collapse into incoherent ramblings. The cyclical night to night structure of ‘Under Milk Wood’ is echoed in other characters personal cycles, while the ‘cyclic struggle for existence’ is portrayed.

With everything from embryonic life to ghostly visitations making an appearance, the encompassing range of human variety from alcoholism to xenophobia, to religious hypocrisies; the need for an overall ‘frame’ becomes of high importance. To envelop this ‘human comedy’ in the cycle of one day, from night to night, not only opens the ability to portray the variety of the human experience to its full extent, but also harnesses the uneven quality of this portrayal to collapse in on itself. For it is these fluctuations in tonality that are successful in reproducing the unevenness of life, thus they are essential. Though they do need controlling and the 24 hour span serves this purpose.

This cyclical ‘framework’ is echoed by the cyclical patterns of the characters themselves; not only does each main character appear at least 3 solid times – before dawn, as the day is emerging, and as it fades and closes – but some characters have a cyclic structure of their own: Mrs Ogmere-Pritchard for example opens and closes her appearance in the radio play with ghostly conversations with her former husbands; ‘How tell me your tasks in order’. And the Reverend Eli Jenkins opens and closes his appearance with poetry. As Mrs Pugh asks ‘Has the Reverend said his poetry yet?’ this indicates the stable and cyclic nature of the Reverends habit: it is so regular that other characters live their lives by it. Sound effects play a large part in the notifying of the passing of the day and thus the cyclic structure the play relies on. Church bells and cock crows mark the movement of time and the progression of the characters lives.

From Polly Garters ‘babies’, to Mae Rose Cottages teenage fantasies, to ‘old Captain Cat’ and the ghostly visitors of the town; the cyclic nature of ‘human existence’ is portrayed. We see ‘babies and old men’ treated in the same fashion, being taken out in the morning and put away at night,

mirroring the cyclic structure of life – from infant to death. Coupled with this is the variety of human characteristics encompassed in ‘Under Milk Wood’; from alcoholism to xenophobia to religious hypocrisy, the diversity of human characteristics is vast and varied.

As Polly Garter wisely states ‘Isn’t life a terrible thing, thank God’ thus summing up the attitude of the radio play to the ‘cyclic struggle for existence’.

The cycles employed in ‘Under Milk Wood’ are there for structural purposes and the means by which to display the variety and wonder of human life. From birth to death to the after-life, the play encompasses not only every phase of life, but also every aspect of human characteristics. The blissful sexuality of Polly Garter and Mae Rose Cottage, to the frigid fanaticisms of Jack Black and Mrs Ogmere-Pritchard; the open grieving of Captain Cat to the joy of new life in the school-children he can name by sound; the easy alcoholism of Cherry Owen to the snooping nature of Mrs Willy Nilly: these characters represent each a glimpse of a human characteristic – the instantly recognisable is extremised through detail to form a basis of life, common to all.

Thus the ‘cyclic struggle for existence’ is included in ‘Under Milk Wood’ not only through the structure, but also through the depiction of the human experience. The ‘cycle of life’ is encompassed in the radio play, as the diversity of peoples and emotions is displayed.

Comment:

Limited response deals with cyclic structure but not with the struggle for existence. Quite fluently written but tends to ‘list’ rather than develop an argument.

Marking Guidelines – Drama (unique questions)

The different ranges may be characterised by some of the following.

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <p>‘A’ range scripts display sophisticated argument, insight into the text and display a skilful use of supporting evidence. Such scripts are not necessarily perfect.</p> <ul style="list-style-type: none"> – A mature and insightful understanding of the question and the text – An explicit discussion of dramatic qualities – A clearly articulated, coherent and sustained thesis – Demonstrates originality, fluency and flair in expression – Balanced analysis of question – A sophisticated, coherent, unified argument well supported with aptly chosen, effectively integrated examples from the text.
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <p>‘B’ range and above scripts closely analyse all aspects of the question or the parameters set out in their thesis.</p> <ul style="list-style-type: none"> – Demonstrates a clear understanding of the key elements of the question and of the text – Conveys an appreciation of dramatic qualities – Presents a strong sustained argument supported by well chosen examples – These are comprehensive responses without the flair and precision of ‘A’ scripts
<p>9, 8, 7</p>	<p>C Range – Average</p> <p>Scripts in the ‘C’ range show evidence of knowledge and understanding of the text.</p> <ul style="list-style-type: none"> – Addresses the more obvious aspects of the question – These may argue in a more generalised way, supporting evidence may lack selectivity – Attempts to develop a line of argument, focus may drift – Lacks the fluency of the above average scripts – Displays an uneven treatment of question
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <p>All scripts in the ‘D’ range show limited engagement with the question and with the text. Responses are often brief.</p> <ul style="list-style-type: none"> – These may be limited and sometimes inaccurate interpretation of the question – These may be limited understanding of dramatic qualities – Ideas are more likely to be simplistic and lack substantiation or development – These may contain inaccuracies or irrelevancies – Lacks sufficient content, may be brief and inconsistent in organisation

3, 2, 1	E Range – Well Below Average Scripts in the ‘E’ range show a restricted and often inaccurate view of the text. <ul style="list-style-type: none">– Exhibits difficulty in grappling with the question– Insufficient knowledge or seriously flawed understanding of text– Brief and/or poorly organised– Material irrelevant to the question/text
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