

Exemplar coursework

GCSE

Edexcel GCSE
English (1203/1204)
English Literature (1213)

Autumn 2009

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GCSE English 1203/1204 and GCSE English Literature 1213 Assessment Support Material

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GCSE English 1203/1204 and GCSE English Literature 1213
Assessment Support Material

Sample 1

1204

1. Personal and Imaginative Writing
2. Media Texts
3. Shakespeare

1213

1. Pre- 1914 Drama
2. Pre- 1914 Prose
3. Pre- 1914 Poetry

Centre Number 64495	Student Number
Student's Surname and Initials AITKEN S	
Subject Number 1204	Paper Number 1B
Subject Title English	

Student's Mark for Reading 39 /40
Student's Mark for Writing – AO3(i) and (ii) /27 – AO3(iii) /13 (separate marks out of 27 and 13 should be recorded, as well as an overall mark out of 40) 3537 /40
Student's Final Mark for Reading and Writing 37

Date work completed	Title of Assignment	Reading	Writing	Full details of the task and sources (eg texts used)
Oct 2006	Personal and Imaginative Writing		35	A descriptive piece of writing about a personal event.
Dec 2006	Media Texts	✓	39	A comparison of attitudes and bias in the report of Kate Moss's drug scandal.
Oct 2007	Shakespeare	✓	36	Romeo and Juliet - an exploration of the presentation of key themes

Declaration by Teacher: I declare that the student's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of Examining Teacher *Steph* Date **20/3/08**

FORM A – EDEXCEL FOUNDATION – GCSE NATIONAL CURRICULUM/KEY STAGE 4

English Literature 1213 – coursework portfolio: coursework frontsheet

June 20

Centre no. SH495	Candidate no.
Surname and initials ATTKEN, J.	

Centre's Final Mark for Coursework/40: 39

Date work completed	Title of unit	*	Assignment (including texts used)
Oct 2007	THE PRE-1914 DRAMA UNIT	39 ✓	Romeo and Juliet an exploration of the presentation of themes
April 2007	THE PRE-1914 PROSE UNIT	38 # ✓	How does Mary Shelley use this gothic novel to warn against ambition?
Feb 2007	THE PRE-1914 POETRY UNIT	40 ✓	Comparison of pre-1914 love poetry

Summative comment relating candidate's overall mark to assessment criteria

Sophisticated critical analysis throughout reflecting an ability to convey ideas with flair!

DECLARATION BY TEACHER: I declare that the candidate's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature:

Date: 20/3/08

NB Teachers may make additional comments overleaf if required.

* Tick unit(s) which enables the candidate to show understanding of literary tradition/appreciate social/historical/cultural contexts.



GCSE English Coursework – Imaginative Writing
James Aitken 10PR

“The Day the World Changed Forever”

The fervent morning air of New York always carries the taste of promise. Promise of success and prosperity for those who live there – and no-one is willing to let that pass them by. Sitting on a morning train from Grand Central Station to Wall Street, one can see all of that ambition and determination in every one of those people. The ones that tap their feet or drum their fingers impatiently against the cup of their Starbucks Espresso; willing the train to move faster. They can't be late. Not with that important business deal, or that legal client, or that big Broadway part waiting for them. No, there's just too much opportunity, and no-one's willing to miss out.

Perhaps that's why I love it so much. There's a buzz about it that you just can't find anywhere else in the world. From the sun's spectacular shimmering displays on the sides of the skyscrapers to the blaring sounds of Manhattan traffic. It all comes together to make New York one of the most amazing places on the globe – it deserved its place on the map, and more.

*Well-controlled
variety in
the construction
of
sentences*

I listened out for the monotone broadcast of the approaching station, whilst keeping an eye on the headline story of The New York Times. The morning train to work was the only time I got to read the newspapers, and I liked to take advantage of it. **Terrorist Threat for States** adorned the front page in large block capitals. Once, I would have taken notice – but too many times had I seen that title splashed on the front page and nothing would come of it. It was a sales tactic. People saw ‘Terrorist Threat’ and wanted to know more.

“The next station is: Wall Street.” My stop. The end of the relaxing morning lull of Coffee and Newspapers and the beginning of the fast paced day of business and hard selling. Folding up the newspaper, and discarding it in one of the trash cans provided on my way out – I headed straight out of the subway and up into the buzzing crowds of young professionals and business men and women that lined the sidewalks of Wall Street.

It took maybe five minutes to arrive at the revolving doors of the World Trade Centre’s North Tower – the gateway into a place that I’d come to call home. A familiar and somewhat comforting aroma of freshly printed paper and lavender cleaning agent and the gentle beat of a fan against the air overhead greeted me as I walked into the lobby area.

Charlie, the doorman, stood attentively as the steady stream of business people flowed in and out of the door – a smile fixed upon his face. I had never taken the time to stop and talk to him, but he was always friendly, and always happy to see you. But, as I always did, I simply returned the smile and walked past briskly towards the elevators.

The 46th Floor was my domain, and my tall stride – very much reminiscent of a King entering his Court – was my way of showing it. My segment of the office was right in the middle of the spiralling labyrinth of metallic dividers. It wasn’t the most glamorous, I’ll admit. It didn’t have a stunning view of East River or the rest of the concrete jungle that surrounded us – but it was my own. That was where I was sitting when it happened.

“Holy Mother of God!” I yelled, trying to collect myself from the floor that I had been forcefully thrown down on, “What the hell was that?” My mind was racing, but it didn’t take long for a reply to come.

“A... a plane... a plane just hi the building.” It was a stammered, disbelieving response to my question, and one that I had to allow to run through my mind a few times before it set in.

Still, there was little time for any consideration of our situation. I could already smell smoke, and see the faint wisps squeezing between the roof tiles, down into the office. It wouldn’t be long, I knew, before that became thick, heavy smog, desperately searching for its victims.

I could hear three, four, five people already trying to contact the emergency services. Stephen, a man with a head for figures like you wouldn’t believe, was the first voice I heard. His brow, usually creased in concentration, was layered with sweat, as he punched the numbers in rapid-fire. Susan, the self-anointed mother-figure of the office, was now running her hand through her hair nervously, the other hand trembling as it held the phone to her ear. Anna, the newest addition to the team, was from a simple town in Mississippi, and was the first of her family to get a proper

Good use of the senses

Clear sense of character

Paragraph structure reflects events pace

check structure

education. She'd barely come to terms with the wonder and awe of New York, when this happened. She'd never even heard of terrorist attacks before then.

Apparently, they were all unaware of the fact that in a building of tens of thousands of employees, every other would be trying exactly the same thing. Shaking my head, I grabbed my suit jacket and called out to the rest of the employees in the office.

"We're leaving; **now**. Everyone follow me." God only knows what go into me at that moment, but thank goodness it did. A sudden burst of courage that I never knew I had in me was beginning to show itself. An attribute which helped me save the lives of every one of my colleagues in that room that day.

The corridors of the North Tower were covered in marble, with beautifully formed gold inscriptions in the walls that shimmered beneath the intense glare of the light bulbs above. Ordinarily, there would be a constant metallic 'ding' emanating from the elevators – informing both those in the elevator shaft and those waiting outside that it had arrived.

But they stood lifeless now, as we streamed past – heading towards the stairwell. It was rather a striking contrast, between the fine, polished finish of the corridors and the grim gray stone of the stairway.

"Keep moving, everyone, just keep moving. **Don't stop** whatever you do." I yelled behind me, already taking my first few steps of the descent. I felt my chest clenching in expectation of what was to come – I might have had a sudden surge of heroism, but that did little to change the fact that I'd spent the last fifteen years of my life as a confessed chain-smoker.

The first few floors were easy enough, people were willing to move as fast as they could, and keep up with everyone else. But after six, seven, eight floors and these men and women, who were built for mathematics and accounting, not running down stairs, quickly found themselves short of breath and slowing to a trudge.

It was impossible by the time we'd past Floor 37. Complains of aching legs and tight chests were already being passed up and down the line as it snaked its way around, and we still had so far to go.

36, 35, 34 and *Bang!* "God freaking Damnit!"

My heart skipped a beat at the sudden crash against the fire exit of the 34th Floor. Curses flew out from behind the door, and it wasn't until the next crash that I realised that I'd brought the whole group to a stop. I turned to Sarah, behind me, "Keep going. Lead them out of here."

"Hello? Is anyone there?" I questioned, my ear pressed against the door, as the line that I had been leading sauntered past me. I could hear a reaction on the other side of the door. A gasp and knock on the door.

"Hello! Oh, thank God! Please, you've got to get me out of here. This **sodding** door is locked!" Was the eventual, frantic response to my question.

It took me a moment to formulate a plan. The walls, I knew, were an illusion with the image of solid concrete and the strength of layered up plywood. Two, three whacks with something heavy would easily smash through to the other side – but there was nothing around, no fire extinguisher, nothing.

"Hello? Are you still there?"

"Yes... yes... just... just stand back from the wall, okay?"

extensive vocabulary

use of contrasts

"O-Okay."

Peering down at my polished Armani shoes, I grimaced, before slamming my foot against the wall. I could hear the wall cracking as it slowly gave way, shooting a throbbing pain up my leg. I bit back a whimper once I finally had my foot back on the ground – a foot-shaped hole now acted as a connection between the woman on the other side and myself.

The next ten minutes were spent on our knees, digging away at the hole like a rabbit its burrow – until it was suitably large enough from the woman on the other side to scramble out. A blazing inferno of intense red preceding a tall, curvaceous body dressed in a form fitting suit.

Clambering to her feet and brushing herself down, the woman looked at me with relieved eyes. "Thank goodness you came!" She stammered, her arms wrapped around my neck in a tight embrace that seemed to be a release of all the emotions that had been pent up in her.

"I'm Regan. Regan Taylor." She said after taking several deep breaths, "You have... no idea... how glad I am to see you. I stayed behind... after the others left... and couldn't remember the security code... for the door..."

"Well... glad I could help, Regan." I replied, trying to keep as cool a demeanour as I could, to counter Regan's current hysterical condition. She was a sheep in need of direction after eyeing the wolf. "I'm Oliver," I glanced around. No-one was on the stairway any longer, "And I guess we're stuck with one another now."

"Y... yeah. I guess we are." Regan's eyes were darting around, from the dim, flickering lights overhead, to the stairway both back up to the higher floors and down to the lobby – and escape. "Look... can we... uh... start moving? I don't feel comfortable just standing around. Not after what happened."

Nodding in agreement, I gestured from her to take the lead. And so began, once again, the seemingly endless tunnel of gray – the stairs beginning to blend into the walls, the walls into the ceilings. I knew the building as like a metropolis – with its dramatic, awe-inspiring main body but also its dark undertones of crime and poverty...

The morning air of New York City always carries the taste of promise. For the longest time, The World Trade Centre stood as a physical embodiment of that. Nobody knew on that early September morning, that before midday it would all come to a devastating end. That the world would stop in horror – and that 9/11 would go down in history.

28 + 11

39 A+

A compelling exploration of this awful event from a personal perspective. Your skilful use of paragraphing and sentence structure along with aptly chosen vocabulary sustains the interest of the reader throughout.



GCSE English Coursework – Media Assessment
James Aitken 10PR

“A comparison of attitudes and bias in the report of the fashion industry’s reaction to Kate Moss’s cocaine use by a tabloid and a broadsheet newspaper”

Kate Moss came under enormous scrutiny in late-2005, when allegations of her cocaine use came to light. Newspapers across the world were printing the shocking revelation about the supermodel – though some did it differently to others. In this essay, I will be looking at two of the newspapers that covered this story, a tabloid – ‘The Sun’ – and a broadsheet ‘The Times’. Generally, One can predict the differences between the two newspapers before analysing the articles. ‘The Times’ is a Broadsheet and will therefore be more likely to cover the most hard-hitting world news presented in a fashion that will appeal to their more sophisticated audience; using Standard English, for example. ‘The Sun’, on the other hand is a Tabloid; they want the sleaziest, most shocking news about the biggest celebrities that their simpler readers will be interested in. They use colloquial language to connect with their audience.

The two newspapers have taken very different standpoints; ‘The Times’ focuses more on the fashion industry’s reaction to Moss’s drug use and her financial situation, whilst ‘The Sun’ is more interested in presenting Kate Moss in the most scandalous, shocking light possible.

'The Times' is very straight forward with the way it presents its information on Moss, with facts and statistics about the fashion industry's reaction to her drug use and her own financial situation making up the majority of the article. The reporters are, throughout the article, careful to make sure that the reader knows that it is not a certainty that Moss had taken drugs – and that it is only in the allegation stage. Quotations are also used only to put forward a new perspective on the story from an important or potentially important source, rather than to influence the reader's own opinion.

However, 'The Sun' is less interested in putting across a factual representation of Moss' situation, and more interested in writing an entertaining story about supposed "drug-fuelled orgies" and "coke-sniffing parties". The reporter writes an extremely one-sided article, which criticises Moss for her drug use, and only gives information which would turn the reader against the supermodel. Quotations have – in the case of important sources such as Sir Ian Blair and 'family friend' David Scott – been used to add credibility to the report.

Each paper has positioned the report differently, offering two different suggestions on how important this story is.

'The Times' has placed a small headline and a picture and description of Moss on the right-hand side of their front page and – since we read left-to-right – this suggests that the story is not as important as the one to the left of it on 'School Truancy'. The story is then continued on page four, which is significantly far back despite the fact that it does take up the majority of the space on that page. The headline for the main article is much larger than the text, and is followed by a short summary of the article's content and another photograph.

Typically of a tabloid newspaper, 'The Sun' has covered the entirety of its front page with a large picture of Moss, adorned with the headline 'Kate's on Crack' in huge block capital letters. The article is again continued on page four; however, it takes up the next two pages of the newspaper, continuing the idea that it's a very important story. The text takes up a small portion of page four, again dominated by a huge headline 'On the Rocks', whilst on page five there has little text; it is dominated by two large pictures.

Headlines are important in any newspaper – it makes the reader want to read or not read the rest of the article.

The broadsheet newspaper, 'The Times', has two headlines. One small headline on the front and one larger headline on page four. Both of these offer factual information, the first reading, 'Chanel and Burberry desert Kate Moss' and the second 'Kate Moss loses £400,000 as labels line up to cancel deals'. Both of these use a variety of techniques to intrigue the reader. In the first, the word desert is emotive and gives the impression that Moss is alone, and that the clothing labels are desperate to disassociate themselves with her. In the second, 'loses', 'labels', and 'line' is alliteration, whilst 'line up to cancel deals' is a pun referring to her accused cocaine addiction, as you traditionally "line up" cocaine before you sniff it.

'The Sun', the tabloid newspaper, also has two headlines. Both of these are large, and dominate the majority of the page that they're on. There are no factual or statistical pieces of information, and both headlines only give one side of the story and that is that Moss is definitely on cocaine: 'Kate's on Crack'. There is a very colloquial, personal tone in this statement; the use of her first name makes it seem as though the reporter is writing the story as if they know Moss themselves and that the reader would do too. The

ideas developed with reference to structure and presentation

original analysis

second headline, 'On the Rocks' is a pun, as she is on the rocks as far as her career is concerned – being dropped by designer after designer – but you can also smoke rocks of cocaine, referring back to her addiction.

The two articles use very different typefaces, again relating to the audience that they're trying to appeal to. 'The Times', apart from the first headline on page one, and the introduction on page four, has laid its entire article out in the same font. Nothing within the actual story itself stands out as a more important section than another, which means that the entire article must be read to gain the best understanding possible.

'The Sun', however, uses a variety of techniques to highlight what they consider to be the most important areas of their report. Different fonts, text sizes, sub titles and capitalised words are used throughout the article. This allows the reader to quickly and efficiently pick up the main points that the reporter wants to put forward without having to read through all of the text. The use of these techniques suggests that the audience that the Sun is appealing to either have a short attention span or a poor grasp of the English language.

analysis of significance material

Sensationalism is another trend that can be seen in the Sun – as it focuses on the sleaziest, grittiest bits of information that it can find, appealing to those readers who are only interested in reading about the incredible and almost unreal lives that celebrities read. This is the complete opposite of the Times, which offers straight reporting, where they deliver facts, and otherwise make clear that anything else is mere speculation.

Both articles use a variety of photographs to very different effects. Once again the distinction between sensationalism and straight-reporting can be made.

'The Times' uses two photographs, both of which are professional campaign photographs which portray a respectable, glamorous woman. The front page displays Moss at her prime, captivating the audience and making them question whether or not she really would take drugs.

On page four, the photograph, which sees the model standing amongst a group of smartly dressed young children, is positioned to the left of the text, suggesting that its importance is second to that of the writing next to it.

Both photographs reinforce the articles focus of the *allegations* of drug use, and neither display Kate Moss in any obvious bad light, although any photo – especially one where she is surrounded by young, impressionable children – is going to look terrible if the allegations are true. After all, she appeals to a wide range of people, not least of who are teenage girls. As seen in the article, with her contracts with Rimmel, which sells cosmetics to thousands of teenagers, she could easily inadvertently encourage drug use among these young girls through her actions.

'The Sun' uses far more photographs than the Times does, again suggesting that it's easier for the readers typical of a tabloid newspaper to pick up the content of the story from visual images rather than text.

The most striking image takes up the majority of the front page – depicting Moss with untidy hair, tired and unaware-looking eyes, pale skin and lips and no makeup. Her hand is positioned in such a way as to suggest that she is smoking. This could be perceived as a 'Real Kate Moss' photograph – a revelation for 'The Sun's' audience of what the model looks and acts like when she hasn't been primed for a photo shoot or organised public appearance.

Detailed and thoughtful analysis of presentational devices.

In the main article, there are two pictures, one is of the main source of the article's content, an unreliable-looking young man with a gelled down hair style and ear piercing. The photograph has obviously been set up so that he looks concerned and seems to serve no purpose within the article itself except possibly to appeal to the readers of 'The Sun'. He is perhaps someone that their particular audience can relate to more than if they'd used a picture of a respectable business person or designer within the fashion industry.

The second picture is of Moss walking with then-boyfriend Pete Doherty. A concept of irony is introduced, as a crucifix is clearly prominent on Doherty's person, despite being considered by many to be the reason that the model became addicted to drugs. The singer himself looks as though he was under the influence of drugs at the time of the photograph being taken – as his eyes are closed, and his mouth is open as though he was slurring his words.

On the page opposite the main article, there are another two photographs – this time of her whilst modelling – with the word 'DUMPED' printed across them as though someone (presumably the fashion labels) had stamped it there. Both of these photos are obviously there to appeal to a certain type of reader, as they are both sexually provocative – one depicting Moss scantily-clad and the other with her nipples visible through her shirt.

The intended audience of each article is very different, as one would expect when comparing a tabloid newspaper with a broadsheet one.

'The Times' has aimed its article at more business-focused people, with its factual, statistic-based article. These are men and women who want to know about finance, repercussions throughout industry and political and public reactions to the issue – all of which are covered by 'The Times' article on Moss and her cocaine abuse. They do not want to read about the celebrity scandal side of the story, nor any in-depth analysis of Moss' behaviour at parties. They simply want to know what she's been accused of doing, what's happened about it so far and how people have reacted to it. With its straight-reporting style, the newspaper has not tried to influence the audience on the issue although they do invite the reader to consider the moral issue of middle class drug use.

defining
achievement
within
the
genre

'The Sun', on the other hand, had a much more simplistic audience in mind when it wrote its article – focusing on the scandal of the whole situation. These people are interested in finding out about celebrity secrets and gossip, and in this article that means the 'orgies' and 'drug-snorting' that allegedly occur frequently at Moss' parties. It quickly becomes apparent that the paper is trying to influence its audience, by appealing to and satisfying their sensationalism-loving side, and presenting their story through sources which the reader is more likely to relate to.

The two papers deliver the content of their articles through the different styles of writing – following the trend set by all of the other aspects.

Considering the audience that they're trying to target, it's unsurprising that 'The Times' uses a factual, informative style of writing. Statistics, such as "Moss, whose company Skate had a turnover of £13 million last year, can expect to lose about £200,000 for every contract cancelled," can be found through the article – going back to the idea that the people reading this article are going to be interested in the financial side of the situation.

Quotations are used to add a new perspective to the article, rather than trying to influence the reader to any particular idea. There are no sources specified only as "a good mate". They are all reliable, such as Sir Ian Blair, and representatives of fashion

designers, magazines, Scotland Yard and the National Drug Prevention Alliance. All of these people are respectable members of their particular profession, and don't stand to gain anything from altering the truth.

The reporter makes it very clear throughout that these are only allegations that Moss had taken drugs – again lending itself to the idea that the Times is dedicated to giving a factual, truthful report.

That is not to say, however, that 'The Times' doesn't make good use of language techniques that will interest the reader, incorporating puns and metaphors into the headlines, emotive language, alliteration and repetition. 'Line up' is a pun; referring to her cocaine-use, whilst words and phrases such as 'distanced', 'deserted' and 'turned their backs on' give the impression that the fashion industry was desperate to unaffiliate themselves with the model and her alleged actions.

The word 'use' is repeated throughout the report in relation to her modelling campaigns with the various fashion labels – "Chanel, which used Moss as the face of its Mademoiselle perfume," for example – suggesting that they consider her as little more than an object with which to promote their latest trends.

With its more simplistic, scandal-interested audience, 'The Sun' is far more emotive than 'The Times', and almost entirely opinion based – drawing on various sources to present the most exciting, shocking article they could. Again, the tabloid paper uses a wide variety of techniques to convey their point.

Quotations are not used in the same way as in 'The Times'. Here, all quotations are used to build up a very particular image of Moss – and many of them are unreliable. "A pal said: 'She knows it could kill her,'" is an example of such. We know nothing about this source – they have no standing among the public, and as far as we know he could simply be someone claiming to be a friend.

The first source in the article, David Scott, who is apparently a friend of Moss' brother, Nick, is also unreliable. As the reader, we cannot discern whether or not that is true; Moss' brother is not in the public eye for the most part and we therefore have little idea who he associates with. It also seems strange for the 29-year-old brother of one of the world's most famous supermodels to be friends with an 18-year-old with no apparent means to be in those social circles.

A second source, who is called upon at various points in the article is 'partygoer Wesley Hunt'. However, despite 'The Sun's' attempts to put this man forwards as a reliable, primary source who saw Moss' actions first hand at a party – One has to question what he was doing at this party, surrounded by drugs and gang-sex sessions? Surely he wasn't standing around innocently when everyone else around him was getting involved in the acts? And if he did take drugs at the party, how reliable is his memory of the night and what was being said and done?

The article says that he was invited to several parties, suggesting that he does indeed take part in the goings on at these parties – after all if he didn't, would he be invited again and again to further parties?

The third source in the article is Moss herself, when the reporter indirectly quotes her – from Hunt's account – throwing out this invitation at the second party: "Anyone want a good f*** tonight? Who wants to come to the bedroom for a good f***?"

The use of colloquial language and expletives is, again, a nod towards 'The Sun's' intended audience. The 'street-terms' for the drugs are used frequently, whilst

original analysis of language

excellent analysis of language

their full names are rarely mentioned at all, 'crack', 'coke' and 'Es' are all stated regularly from various sources, presumably because the audience can relate more easily to these terms than they would do if a scientific name had been printed instead.

'S*****g' and 'f***' appear in the article a few times in a short quotation from Hunt, the partygoer, because it's more likely that the intended audience of this article would use those words rather than their cleaner alternatives – it also could possibly add more scandal to the issue, displaying what Moss is apparently like when under the influence of drugs.

There is a particularly prominent link to the going-ons at the party in the form of the song that Moss chooses to sing on a regular basis: "One Love" by Bob Marley. The song refers back to the casual sex that is occurring – everyone loves each other, everyone's willing to have sex with one another – whilst the artist of the song, Bob Marley, obviously bears a strong relation to drugs.

'The Sun' promotes an image of Kate Moss as a drug-addict, who throws drug-snorting parties, and no longer cares for her health; only for gaining highs. This is extremely biased against Moss, as at the time the allegations had not been proven true – and presenting her in this light suggests that the paper considers the model to be the type that would take drugs and that there's no way that it'll turn out that she didn't do it.

This also implies that 'The Sun's' audience are impressionable people. Where 'The Times' readers would form their own opinion on the situation, it seems as though 'The Sun' is almost giving their readers an opinion about Moss and her taking drugs – that she definitely did it.

'The Times' also presents some amount of bias, but this time not against Moss. A lot of the use of emotive language 'distanced' and 'deserted' lend themselves to the idea that the fashion labels are in the wrong to simply discard Moss the way that they have. This suggestion is further reinforced when you consider again the constant application of the word 'use' in relation to Moss' contracts with the fashion labels. Is it right that the designers consider her as merely an object?

They also show some amount of bias against the way that another tabloid paper, 'The Daily Mirror', presented the story. "Both Chanel and Roberto Cavalli, the Italian designer, distanced themselves from the supermodel after the *Daily Mirror* published photographs of her allegedly snorting five lines of cocaine in 45 minutes."

The use of the word allegedly shows that 'The Times' disagrees with the 'Mirror' printing the picture when the claims of drug-taking were only in the allegation-stages, and claiming that the photograph proved anything about the situation was wrong.

In conclusion, 'The Times' is looking to present a truthful, factual report on the situation, using statistics and quotations throughout not to promote any particular opinion on the matter, but simply to give the reader all of the available information from all of the relevant sources – the police, the fashion industry, the drug protection agency etc. I didn't feel that this article was trying to influence my feelings towards Kate Moss in anyway; indeed I felt that they left it very open for the reader to make up their own mind about the whole situation. However, certain areas of their article did make it seem as though the fashion industry was in the wrong for dropping her, especially when drug-use is such a large problem in their field – indeed one that some might even argue the industry encourages to keep their models thin.

'The Sun', on the other hand, immediately portrays Moss in a bad light, simply with the picture that they've selected to adorn their front page. The main article also promotes bias against Moss and 'junkie rocker boyfriend' Pete Doherty, using mainly unreliable sources to build up a strong case against the two – with three or four people all claiming the same story about drug-binges and sex parties. Whilst reading it, I felt as though the reporter was trying to convince me that Moss was not a suitable person to be in the position that she is – where she can easily encourage the public to follow her actions. However, it seems odd that whilst criticising Moss for her actions, they use sources that engage in similar acts themselves – as we see when they quote a regular partygoer.

Overall, I felt that 'The Times' gave a much more balanced, well-written report as far as conveying the facts went. 'The Sun', whilst far more entertaining to read than 'The Times', has passed up relaying the information that has been proven true, and anything else as speculation – in favour of trying to achieve the most exciting report possible through sensationalism.

You develop your ideas with flair and precision making subtle and discriminating comparisons within and between texts.

A* 39

GCSE English Coursework – Shakespeare Analysis
James Aitken 10PR

“How comprehensively are the important themes and different aspects of human love, illustrated, represented and explored by Shakespeare through his use of language, characterisation and plot development in his play Romeo and Juliet?”

‘Romeo and Juliet’ is a tragic tale of two lovers written by Shakespeare in 1595. The plot was heavily influenced by a narrative poem written in 1562 by Arthur Brooke called ‘The Tragical History of Romeus and Juliet’, which itself was translated from a poem written by the Italian novelist Bandello. It is also believed that much of the inspiration for the story of ‘Romeo and Juliet’ came from an ancient Italian myth called ‘Pyramus and Thisbe’ which is a very similar story. In this tale, a young man and woman from opposing families fall in love but are forbidden to marry. After much time spent apart, they decide to leave their families and meet each other in a remote field. Thisbe, who arrives first, encounters a lioness fresh from a hunt and hides behind a rock, dropping her veil as she runs which the lioness picks up and begins to ravage shortly before the arrival of Pyramus who, seeing the veil in the lioness’ mouth and believing his love to be dead, kills himself with his sword. Running forward to see her love, Thisbe is horrified to find him dead by his own hand because of his love for her, and she kills herself to be with him.

LITERARY
TRADITION

Clearly, Shakespeare has taken the theme of ‘Pyramus and Thisbe’ and adapted it to the social conditions of his own time. For example, the feuding families found in ‘Pyramus and Thisbe’ are also present in ‘Romeo and Juliet’, but the street fights pitted between the servants of the opposing families and the personal duels between Romeo, Tybalt and Mercutio all reflect a common aspect of Elizabethan culture which Shakespeare’s audiences would have recognised.

SOCIAL
MORAL
CONTEXT

In both tales the youths struggle with their relationship, though the reason for this in ‘Romeo and Juliet’ is because their love must be kept a secret as Juliet’s father has arranged for her to marry another man; introducing the theme of Patriarchal Authority into the story. This was a particularly prevalent topic because, in Elizabethan times, men traded their daughters in marriages which would benefit their family’s social or financial status, and women were generally considered to be the property of men.

Another aspect of the culture of the times is the theme of sexual maturity. In Elizabethan times, certainly in upper-class families like Juliet’s, women would not marry until their mid-to-late twenties. Juliet, who was only thirteen, would have been considered far too young to be married and this would have had a dramatic impact on the audience. The young girl’s behaviour after meeting Romeo would have been considered very inappropriate as well, such as her kissing on the first encounter and expressing a desire to lose her virginity.

Contempt for foreigners was, again, an aspect of Elizabethan times that is expressed in the play through the inability of the two families to accept one another, just as many English people would have struggled to accept foreign people.

References to the Plague can also be found in the tale of ‘Romeo and Juliet’, such as Mercutio’s dying curse: “A plague on both your houses!” which would have had a significant impact on the audience because most Londoners had suffered in some way under the plague, often losing loved ones. We can also see a connection between the two plagues in that many children would have succumbed to the plague that ravaged London shortly before the play was first performed, and within the play itself Romeo and Juliet die before their parents.

Through these underscores of themes from his own times, the condensation of the tale’s timeframe, development of the character and dramatisation of the piece, Shakespeare made the Arthur Brooke poem, which he so closely followed, fit for the stage.

In this essay, I am going to analyse how well Shakespeare manages to convey the different themes and aspects of human love through the character's interactions with one another, the language that is used and the plot and how it reflects or affects the characters emotions or feelings. I will be discussing the romantic relationships between Romeo and Rosaline, Romeo and Juliet, and Juliet and Paris, the friendships between Romeo and Mercutio and the parental love shared between Juliet and Lord and Lady Capulet, and Juliet and her Nurse.

THEME

At the beginning of the play Romeo displays an intense infatuation for the character of Rosaline, which had led to him becoming melancholic and apathetic because she does not return the love that he shows her. We see this when he laments to his cousin and good friend Benvolio:

*"Mis-shapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this."*

His use of oxymorons suggests confusion within himself that has caused the world around him to become unrecognisable; a feeling that is often associated with love. The feeling of suddenly finding yourself alone in a world that you do not understand and, to some extent, scares you is also associated with adolescence which is relevant because Romeo is, after all, only a young, inexperienced man. However, his use of exaggeration could also be a connotation to his being more in love with the concept of love than with the woman herself.

LANGUAGE

We can tell from this quote that Rosaline does not return his affections because of the first and last line. When Romeo says, "*Mis-shapen chaos of well-seeming forms*," this informs us that something is wrong with the relationship that is not befitting two such 'well-seeming' or 'good-looking' people as them. This also tells us that, at this point, Romeo is shallow and his love is only skin-deep. Similarly, in the last line of the quote, he says to Benvolio "*This love feel I, that feel no love in this*," which shows us that, despite feeling love for Rosaline, he does not feel any love in return. We can also interpret this from the statement "Out of her favour," which is an example of circumlocution, where Romeo avoids directly saying that she does not love him.

When Romeo's infatuation for Rosaline leads him to gatecrash the Capulet party in the hopes of seeing her he sees Juliet instead, we begin to see another relationship form and also a maturity in Romeo as he begins to develop much deeper feelings for Juliet than he ever felt for Rosaline. Firstly, he experiences spontaneous passionate love, as we see when he says:

CHARACTER

*"O she doth teach the torches to burn bright.
It seems she hangs upon the cheek of the night
Like a rich jewel in an Ethiop's ear."*

When he first sees Juliet, he is amazed by her beauty and presence. As he says, she is so radiant that it is as though she is outshining the torches around her, almost as though she is teaching them how to burn brightly. This could also be a connotation of his attraction to her, as love is often referred to as a fire that burns brightly whilst the love is intense and Romeo's statement could be referring to the fact that she has sparked that fire within him. On the same note, passion is a fast-paced, exciting and sometimes dangerous emotion, just like the image of a flame as it flickers and dances, beautiful but too hot to touch. Finally fire or, more specifically, the warmth with which it is associated is seen as a means of sustenance meaning that this line might well be an allusion to the longevity and strength of the love that Romeo and Juliet were to share.

SOPHISTICATED
ANALYSIS
OF

He then goes on to say that Juliet is to the night, which has proven to be very disappointing due to him not seeing Rosaline, what a jewel is to an Ethiopian's face. In these times, jewels would have not only have been considered very beautiful but also a symbol of power and class, whereas Ethiopians would have been considered lesser people or even quite monstrous in some peoples eyes (particularly a more

LANGUAGE

upper-class person like Romeo who, having lived such a luxurious life, would have looked on Ethiopians as primitive people due to their lifestyles). Therefore, we can understand that Romeo is saying that Juliet has made a ghastly night beautiful.

Later on at the party, Romeo pulls Juliet aside and the two share a Shakespearean sonnet which isolates them from the festivities around them. The fact that they share the **ABAB CDCD EFEF GG** rhyme scheme creates an impression of intimacy.

Romeo:	<i>If I profane with my unwortheiest hand</i>	A
	<i>This holy shrine, the gentle sin is this:</i>	B
	<i>My lips, two blushing pilgrims, ready stand</i>	A
	<i>To smooth that rough touch with a tender kiss</i>	B

LANGUAGE

In this quatrain, Romeo refers to Juliet as a 'holy shrine', meaning that she is something worthy of respect and worship. He then continues the religious theme when he says 'the gentle sin is this', meaning that, although suggesting that their kiss may be considered a sin because Juliet is so divine, it is a gentle sin as Romeo is committing it out of love, not out of spite. Again, he puts himself beneath her when he refers to his lips as 'two blushing pilgrims' which are ready to smooth the rough touch of his hand.

A quick-witted Juliet, however, responds with this retort:

Juliet:	<i>Good pilgrim, you do wrong your hand too much</i>	C
	<i>Which mannerly devotion shows in this;</i>	D
	<i>For saints have hands that pilgrims' hands do touch</i>	C
	<i>And palm to palm is holy palmers' kiss.</i>	D

Juliet immediately sets a boundary with Romeo, putting him in his place by referring to him as 'pilgrim', so that he does not get above himself – this is, after all, their first encounter and he is already trying to kiss her. This shows a maturity within her character that is in stark contrast to the erratic, immature attitude displayed by Romeo. Her maturity has perhaps been brought on by her parents' determination that she marry soon. She then goes on to counter his desire to kiss her with arguments as to why he does not need to. In the third line, she is saying that if Romeo considers her to be so divine then just touching her hand should be sufficient for him; and in the fourth she uses a connotation when she says 'And palm to palm is holy palmers' kiss.' In a literal sense, the palms are referring to the leaves that palmers would collect from the trees, but what Juliet is referring to is the palms of their hands; she is basically reaffirming that touching her hand should be close enough to a kiss for Romeo.

In the third quatrain, the relationship becomes more intense as they both take parts:

Romeo:	<i>Have not saints lips, and holy palmers too?</i>	E
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Romeo is questioning Juliet's response by asking her if the people that she referred to in her response have lips, since they only kiss through touching hands. Juliet then responds:

Juliet:	<i>Ay, pilgrim, lips that they must use in prayer.</i>	F
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Again, Juliet calls Romeo pilgrim because he has not been put off by her retort, and is still yearning for a kiss. She informs him that saints and holy palmers must use their lips for prayer, again relating back to religion. Prayer is also often used by people as a means of asking God for something, and Juliet could be challenging Romeo to continue wooing her (or asking her) for that kiss if he really wants it. In modern terms Juliet is basically playing hard to get, making Romeo work for her affections. Romeo then goes on to complete the quatrain, which is symbolic of him showing a commitment to finish what he has started:

SOPHISTICATED
ANALYSIS OF
CHARACTER &
LANGUAGE

Romeo: *O then, dear saint, let lips do what hands do:* E
They pray, grant thou, lest faith turn to despair. F

Here, he tells Juliet that when you pray, you have to get something in response or your faith will quickly become despair because you come to realise that your God is not willing to aid you. He is relating this to their current situation because he needs Juliet to show him some affection in return for his actions or else his love for her will quickly fade into resentment just as it did with Rosaline before her. The demonstration of Romeo's ability to relate his own proclamations of love with Juliet's retaliations by completing her rhyming couplet in 'F' shows a maturity in the character since he is now making a connection with her, even though her statements are resisting his advances.

Finally, Juliet delivers the penultimate line:

Juliet: *Saints do not move, though grant for prayer's sake.* G

She is telling Romeo that she is granting permission for the kiss, but that she will not make the first move; he will have to do that. This is a task which Romeo is more than willing to take up, as he responds:

Romeo: *Then move not, while my prayer's effects I take.* G

SOPHISTICATED
ANALYSIS OF
CHARACTER &
LANGUAGE

The fact that, in the final two lines of the sonnet, both characters lines are matching G's gives the impression of union; perhaps foreshadowing that the characters are destined to be together.

Later in the play, during the balcony scene, the long process of courtship is cut short when Romeo overhears Juliet's private declaration of her love for him. Usually, in Shakespearean times, the woman would have to maintain a coy nature in order to ascertain whether or not the man's affections for her were genuine. Juliet would have been expected to continue to keep Romeo at arms length for some time after their first encounter. However, in having Romeo overhear her feelings, Shakespeare allowed the couple to move forward with their relationship because both the characters and the audience were well informed of the sincerity of each character's feelings for the other.

SOCIAL/
MORAL
CONTEXT

Juliet's feelings towards Romeo are made clear by the famous lines:

*"O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father, and refuse thy name.
Or if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet."*

DRAMATIC
FORM

She is saying that her love for him is so strong that the fact that they come from two opposing families means nothing to her, and she first asks Romeo to leave his family for her. She then goes on to show that if he will not do that, then all she needs is for him to say that he loves her and she will cast off her name. Romeo then speaks to Juliet, returning that sentiment:

*"I take thee at thy word.
Call me but 'love', and I'll be new baptized.
Henceforth I never will be Romeo."*

Here, Romeo tells Juliet that if she says that she loves him, then he will be newly baptized as a new man, a man who is not tied to his family or even his past life as 'Romeo'.

At the end of the scene, the two lovers make a commitment to one another, as we see in this exchange:

CHARACTER

Romeo: *O wilt thou leave me so unsatisfied?*
 Juliet: *What satisfaction canst thou have tonight?*
 Romeo: *The exchange thy love's faithful vow for mine.*
 Juliet: *I gave thee mine before thou didst request it;
 And yet I would it were to give again.*

The first two lines could be also interpreted as a connotation to the underlying sexual tension between the two characters, with the use of 'satisfaction' referring to sexual gratification. Juliet, after learning that what Romeo desires from her is her vow of love in return for his, assures Romeo that she had already given it to him before he asked for it. The commitment that they make here is then formalised by their marriage, which occurs between scenes later in the play.

When we observe how the relationship transgresses, from Romeo's initial attraction, to the flirting between the two and Juliet's cautious nature throughout, to Romeo's display of commitment and, finally, the union that the two share once they both feel secure and confident about the relationship, we can see that Shakespeare has accurately and comprehensively displayed the natural course that most relationships go through and has therefore represented this particular aspect of love very well.

Another romantic relationship which plays an important role in the play is that of Juliet and Paris. The alliance was devised by Juliet's father in order to raise his family's reputation and standing within the community, since Paris was a kinsman to the Prince of Verona. Due to the meeting between Romeo and Juliet at the party before she had a chance to meet Paris, this arranged relationship never developed because Juliet was not interested.

However, even before meeting Romeo, Juliet displayed a cautious approach to the proposal of her marriage to Paris that showed a maturity beyond her years. In response to her mother's suggestion that she marry Paris because of his wealth and handsome appearance, she says: "I'll look to like, if looking liking move." This means that she will try to like what she sees when she meets him, but will not act if she does not feel any emotions for the man. The maturity that Juliet displays is an important theme of the play because it emphasises that she has had to 'grow up too soon' and has not been able to enjoy the freedom of her younger years. This establishes her as a tragic heroine, a theme which is reiterated when she decides that she must drink the Friar's poison rather than enter into a bigamous marriage with Paris. This is obviously an example of dramatic irony because this decision would later lead to Romeo killing himself and then Juliet's own suicide.

Paris, in this relationship, displays dutiful love to Juliet; wherein he feels that it is his duty to tend to her and ensure that she is happy. This was common in arranged marriages, with the two feeling that it was a duty to commit to love rather than a willing action. Paris is portrayed as a character for the audience to resent for the threat he poses to Romeo and Juliet's happiness, because of his eagerness to have her marry him; he isn't willing to allow Juliet the chance to fall in love with him, he wants her to be his bride as soon as possible. We see this in the exchange wherein he and Capulet are discussing the date of the marriage:

*"The times of woe afford no time to woo.
 Madam good night, commend me to your daughter."*

Within this quotation there is also a possible allusion to the plague that had been ravaging London and various places across Europe whilst Shakespeare was writing the play, when Paris says, *'The times of woe afford no time to woo.'* This could be a reference to the plague because at that time it was an absolute priority to ensure that you had a child to succeed you, especially if you were a man of Paris' league and were royalty, and this meant that there was no time for courting.

However, as the play progresses, Paris shows constancy and remains dedicated to Juliet perhaps even falling in love with her since, even after her death, we see him fight to protect Juliet's grave from Romeo whom he mistakes for a grave robber. When Romeo defeats him, his last request is to be placed by the side of the woman who he believed he was going to spend the rest of his life with.

Within this relationship, Shakespeare successfully embodied what most arranged marriages would have been like in these times. Generally, the two people who were to be married would not be in love, but would feel that it was their duty or responsibility to marry in order to appease their respective families and also to produce heirs. Shakespeare, however, has added dramatic irony to the situation because Paris actually falls in love with Juliet, whilst she is in love with Romeo. Whilst Paris believes that he is going to marry Juliet and that the two of them will live in happiness together, the audience knows that he will not be able to overcome the bond that the two protagonists share which he does not even realise is there.

SOPHISTICATED
ANALYSIS
OF
CHARACTER
&
DRAMATIC
IMPACT

Through the relationship of Juliet and Paris, we can see many aspects of Juliet's relationships with her parents. For example, Lord Capulet is very protective of his daughter, assuring Paris that he is certain that she will agree to the marriage but that it will, ultimately, be her decision. This is not unusual of fathers with their daughters, especially as women were seen as the weaker sex and easily taken advantage of in those times. Despite not playing a very large part in his daughter's upbringing, it is evident that Lord Capulet still feels a strong parental love for Juliet.

Lady Capulet, however, takes a dramatically different stance on the issue as she displays eagerness to marry Juliet off to Paris. Like Lord Capulet, she did not have much of a role in Juliet's upbringing, but the distance between them may have affected Lady Capulet differently. Generally, fathers do not have as much to do with their children when they are growing up because they are, traditionally, the ones who go out and work. Mothers, on the other hand, are generally much closer to their children and the fact that Juliet was so distant from her may have had an adverse affect on Lady Capulet. Indeed, Lady Capulet may have resented that Juliet was closer to Nurse than to her, which can be seen when, after entering the room to talk to her daughter, she says:

SOPHISTICATED
ANALYSIS OF
SOCIAL/
MORAL
CONTEXT

*"This is the matter—Nurse, give leave awhile,
We must talk in secret."*

She is immediately making it clear that this is something of utmost importance, and that means that the Nurse cannot hear it. It seems that Lady Capulet is almost trying to get something over the Nurse in terms of her daughter, since most other things that have occurred in Juliet's life have been shared between her and the Nurse. This may well be her attempts at giving Juliet some happiness in life by giving her a suitable partner and establishing a secure life for her in the future.

Shakespeare, within the contexts of the time, has accurately portrayed the relationship that many daughters of upper-class families would have had with their parents. They were often very distant from both parents, but had a reverence and respect for them despite the lack of maternal or paternal bonding. The fact that Lady Capulet seems so eager to marry her daughter off may also be a reference to the times since finding a man of respectable standing was generally considered the best thing that any parent could do for their child, whether or not the child was in love with said suitor.

DRAMATIC
FORM

The Nurse is the character who acts as the mother figure in Juliet's life, repeatedly asserting that Juliet has not yet reached her 14th birthday, which is the means by which Shakespeare informs the audience of her close relationship with Juliet. At first, Nurse encourages Juliet's dangerous relationship with Romeo in the hopes that it would bring her happiness, again reinforcing the idea that Nurse has more of a maternal bond with Juliet than Lady Capulet, who seeks to marry her to Paris despite her not loving him. However, she loses favour with Juliet when she suggests that she forget Romeo after he is banished, in favour of marrying Paris:

*"I think it best you are married with the County.
O, he's a lovely gentleman.
Romeo's a dishclout to him."*

Juliet feels betrayed by the Nurse, as she had previously praised Romeo and brought the couple together. However, the Nurse is ultimately the subject of the whims of society; having come from the working

class, she is used to doing as she is told and following the rules set in place for her. Therefore, when Capulet becomes enraged over Juliet's refusal to marry Paris, Nurse retreats into submission and urges Juliet to forget Romeo. It is also possible that Nurse's maternal instinct to do whatever is best for the young girl may have driven her to suggest that she marry Paris in order to protect her from Capulet's anger and also being rejected by her family.

As with the relationships displayed between Juliet and her parents, Shakespeare has accurately portrayed the love that would be shared between an upper-class child and their wet nurse. It was extremely common for parent-child love to be more common between them than the child and their biological parents; since their parents would generally be more concerned about developing social links and finding suitors for their children which would aid their family in gaining reputation and power.

The final relationship that I will be analysing is the friendship between Romeo and Mercutio. Mercutio is witty and sceptical and acts as the contrast to Romeo who is apathetic and melancholic, and as such he often mocks his friend's vision of love and the poetic devices he uses to express it. This is seen when Mercutio says:

*"Romeo, Humours! Madman! Passion! Lover!
Appear thou in the likeness of a sigh."*

His use of repetition in the first line ensures that his point is made sufficiently, and the wide range of strong emotions and images that he portrays makes it seem as though Romeo's emotions are ridiculous: they are unpredictable and make him look crazy. He goes on to say that Romeo is presenting himself like a sigh, which is a simile, because he is pathetic and soft. Generally, people sigh when they are confronted with a challenge which seems insurmountable or are fed up with something, and Romeo is suffering both at this point, unable to woo Rosaline and finding himself resenting her because of it.

Mercutio is generally seen as an anti-romantic character who believes that love is a purely physical pursuit, which is completely in contrast with the romantic union which Romeo idealises. When Romeo describes Rosaline as a rose with thorns, Mercutio mocks him by responding:

*"If love be rough with you, be rough with love;
Prick love for pricking and you beat love down."*

Within this, there are several lewd puns. For example, the use of the word 'rough' not only refers to the way that Romeo has been treated by love, but also has sexual connotations since he believes that love is merely a physical conquest. Therefore, in suggesting that Romeo be 'rough with love' he is proposing that Romeo should prove his masculinity and have hard sex, rather than allowing this foolish impression of love as a romantic notion to make him feminine. Also, the word 'prick' can be read in a variety of ways. According to the dictionary, it can mean a sudden feeling of remorse, and therefore the line could be read as Mercutio suggesting that Romeo make love feel remorse in the same way that it made him feel it. However, the word also has other connotations such as the feeling of being pierced, which could mean that he was, in fact, referring to sexual intercourse again in the line.

Mercutio is later established as a surreal character when he delivers his speech about Queen Mab wherein he has imagined an entire bizarre world which he eloquently describes to Romeo and Benvolio. This is also another point at which the character displays his cynicism, stating that he does not believe that dreams can act as omens to events that are yet to occur. This indicates, because of his disbelief in most of Romeo's ideals, that although he is a good friend to Romeo, he can never be a confidante to him. Because of this, Mercutio remains unaware of Romeo's love and subsequent marriage to Juliet. One suggestion as to why he disassociates himself with his friend's love life is that he secretly harbours homosexual feelings for Romeo and is therefore unwilling to listen to his pursuit of a woman, an idea which can also be reinforced by the character's use of what can be read as sexual innuendos towards Romeo (and other male characters) in his speech.

When Mercutio hears that Tybalt has challenged Romeo, shortly after his elopement with Juliet, which he remains unaware of, he is amused because as far as he is concerned the only conflict that his friend has ever encountered is in the realm of love. He seems to exist outside of the two influencing themes that are present in Verona, as he takes neither love nor the feud seriously. However, he has a strong sense of honour and cannot understand Romeo's decision to not fight Tybalt (since he is obviously unaware that the two are now related through Juliet), calling it:

CHARACTER

"O calm, dishonourable, vile submission."

Mercutio demonstrates loyalty and courage when he fights Tybalt on his friend's behalf to defend his name. Returning to the idea that Mercutio might be gay, supporters of this theory have suggested that the reason that Mercutio fights for Romeo is because of the romantic love that he harbours for him. However, I think that it is possibly more likely that this was simply a progression of their friendship from a platonic love (a deep, non-sexual relationship) to a self-sacrificial love wherein Mercutio felt that their relationship had progressed to the point where he would take the risk of losing to Tybalt to defend Romeo. Many friendships develop into this sort of relationship, where the two friends say that they are 'willing to do anything' for that person.

ALTERNATE INTERPRETATION

After Mercutio is slain by Tybalt, Romeo displays a similar transition as he vows to avenge his friend's death by killing the man who killed him. By this, Romeo establishes himself as Tybalt's nemesis; the agent by which his punishment would be dealt. Enraged by his friend's death, Romeo kills Tybalt, showing that he was willing to take the consequences in order to avenge Mercutio and ensure that he was not disrespected through his murderer being allowed to live.

Within this relationship, Shakespeare has accurately shown the course that many friendships take, from the platonic stage, which even encapsulates that playful banter and teasing that most friends engage in, to the point where a person would lay down anything to defend, protect or aid their friend. However, since this is a theatrical piece of literature, Shakespeare has understandably exaggerated this transition and taken it to the extreme of dying for, or killing for, your friend.

DRAMATIC IMPACT

The most significant part of 'Romeo and Juliet' is the final scene, wherein the two lovers kill themselves through a series of unfortunate events. Because of the importance of this aspect of the plot, I decided to analyse it separately from the relationship between Romeo and Juliet.

In killing themselves, Romeo and Juliet displayed absolute love for one another, in that they were not willing to allow even death to act as a barrier between them. It is also an example of love prevailing over all else since the Catholic faith, which both characters, as members of upper-class Italian families would have followed, condemns anyone who commits suicide to hell. However, both characters apparently disregard this aspect of their faith and die in order to be together, which carries a particular significance. Generally, people in those times strived to achieve union with God after they died and held it up as their ultimate goal in life.

SOPHISTICATED ANALYSIS OF SOCIAL/MORAL CONTEXT

The sexual connotations that can be interpreted from Juliet's final speech before killing herself also justify this idea since sexual intercourse is often considered to be the ultimate expression of love between two lovers:

*"O happy dagger!
This is thy sheath; there rest, and let me die."*

Romeo's dagger could be a phallic connotation, as Juliet commits the ultimate act of love by forever embedding a part of Romeo in her body. On a metaphorical level, this is symbolic of sexual intercourse because she is making her body the property of her lover, and on a more literal note it is the puncturing or piercing motion of the blade that relates to sex.

LANGUAGE

Throughout the play, we also see both of the characters levels of maturity developing as their relationship progresses, moving from inexperienced adolescents to responsible adults. The death of the two characters is the culmination of this process, wherein they both confidently accept their fate and

resolve to die in order to be together. The immature outbursts that we see earlier in the play, especially from Romeo (such as after he has been exiled from Verona), have been replaced by this new approach to bad situations; showing that the course of a relationship can cause two people to mature emotionally.

Maturity is also dealt with by Romeo's decision to fulfil Paris' dying wish after slaying him, and laying him next to Juliet. A more mature Romeo recognises that he and Paris are very similar in that they are both victims of fate, describing the noble man as "*One writ with me in sour misfortune's boo,*" which is an example of circumlocution. He also understands the love that Paris felt for Juliet, but is confident enough in his own relationship with Juliet to not feel threatened by Paris' presence in their final resting place.

CHARACTER

The death of the two protagonists is also an experience of catharsis for the audience, wherein they are emotionally 'cleansed' through witnessing the tragic event. Throughout the play, various strong emotions are built up within the audience from their seeing deceptions, murders and injustices being acted out between the characters. Romeo and Juliet are responsible, either directly or indirectly, for all of the wrong-doing that occurs in the play and, in seeing them die, the audience is supposed to be relieved of all that they have seen in order to bring a resolute ending to the play. In this way, the audience does not feel as though there is something more to the play that has yet to be addressed.

DRAMATIC FORM

In conclusion I think that, from the relationships that I have analysed over the course of this essay, Shakespeare has accurately and comprehensively presented the various aspects of love to his audience.

The relationship between Romeo and Rosaline displays the emotions that a person suffers when they experience petrarchan love; ranging from the frustration and feeling of melancholy – why don't they love me in return? – to the apathetic attitude that is then taken with everything else because they are so consumed by their unrequited love.

Romeo and Juliet, the two main characters in the play, display passionate, romantic and committed love and represent the natural course of most relationships, moving from the initial attraction, to the courting stage, to their making a commitment to one another and finally marrying. Obviously, their relationship then goes beyond most relationships of this type because the two characters kill themselves, although this could be a physical representation of the common idea that someone cannot live without the person that they love.

COHERENT ARGUMENT

The friendship between Romeo and Mercutio is also accurate of most friendships in the way that it progresses from a platonic love to a self-sacrificial love, again relating to the idea that most people hold that they would do anything for a close friend. Whether or not Mercutio actually has any homosexual feelings for Romeo is irrelevant to the plot of the play, but could explain why he seems reluctant to discuss Romeo's love life or act as a confidante to his feelings.

These three relationships can be considered timeless in the fact that they were relevant in those times and remain relevant nowadays. However, some of the relationships that were well portrayed for the time that they were written in are no longer relevant to today's world.

Juliet's distant relationship with her parents, which takes on qualities that are more usually associated with reverence (that is that Juliet recognises that they are her superiors and shows them the respect that she believes is due to them) rather than any form of parent to child love is true of many upper-class families; since the parents would be too busy with maintaining social links and finding suitors for their children.

The Nurse's relationship with Juliet is also very accurate, since many children of upper-class families would find themselves closer to their wet nurse than to their parents, often holding the nurse as their mother figure. In some respects, this could still be related to modern-day life since some wealthy families do still pay for nannies to look after and essentially raise their children, though it is much less common nowadays.

Finally, the dutiful love that Paris feels for Juliet was also true of most arranged marriages at the time, wherein the two subjects would rarely feel true, romantic love but would feel that it was their duty to appease their families and to bear children. The fact that Paris actually fell in love with Juliet whilst she fell in love with another man was added to heighten the dramatic element of the play.

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GCSE English Coursework – Prose Analysis
James Aitken 10PR

“How does Mary Shelley use the Gothic Novel to warn against excessive ambition and challenging the role of God?”

Frankenstein was inspired by a terrible nightmare suffered by a young Mary Shelley during her trip to Switzerland. She was staying with a small group of writers; all of whom decided to think of the scariest horror story they could which they would then share with the group. Shelley struggled with her assignment, however, and it was this dreadful and horrific vision of a monster formed of the rotting remains of the dead that inspired her. In this essay, I will be analysing how Shelley uses her novel to warn readers not to be excessively ambitious; nor to consider themselves above God and try to challenge his authority.

Mary Shelley was born to a famed feminist and writer, Mary Wollstonecraft, and the equally famous philosopher and journalist, William Godwin. Wollstonecraft died ten days after her daughter was born due to complications with the birth; an event which would obviously have affected the destined-writers childhood, and may even have influenced her writings. She would later marry a renowned poet, Percy Bysshe Shelley.

The novel was written in a time of exploration and discovery, wherein there were two groups taking very different stances on the world. There were, on the one hand, those who appreciated the world for its beauty and sensuality whilst, on the other, those who sought to understand the causes of its being. There was also a conflict between religion and science, as God became increasingly irrelevant in a world that was finding answers to events that had long been put down to the work of a divine being.

Social context

Letters from an ambitious young explorer, Robert Walton, to his sister, Margaret Saville in England, introduce the novel as he discusses his journey to the North Pole where he hopes he will discover many wonderful things. When Walton says:

"I feel my heart glow with enthusiasm which elevates me to heaven; for nothing contributes so much to tranquillise the mind as a steady purpose – a point on which the soul may fix its intellectual eye."

We see him as being over ambitious, as he is being 'elevated to heaven' through his enthusiasm for this adventure; suggesting that it has taken over his life as people often spend their whole lives hoping to achieve acceptance into heaven, and yet he claims that his enthusiasm and ambition have already taken him there. Considering this is a Gothic Novel, the reader can be certain that Walton will suffer some form of comeuppance for his foolishness and overconfidence.

He goes on to describe a man of gigantic stature they see on their journeys, and then a maddened stranger whom they pick up. Walton says that he feels pity and admiration for the man, suggesting that whilst he recognises that his guest's situation is a terrible one, he admires that he obviously endured such lengths to follow his ambitions. The man, however, recognises that Walton shares his desire to seek knowledge and wisdom, and laments:

"Unhappy man, do you share my madness?"

His madness refers to the ambition that he foolishly pursued, and ultimately proved to be his downfall. The guest decides that he must relay his story to Walton, in order to act as a warning not to continue these expeditions – we know that this story will be tragic and detail failure and loss.

We learn very quickly just how strongly this man, whose name is Victor Frankenstein, desired success and recognition as he describes many days and nights spent in the company of the dead in churchyards, studying them and making preparations to enact his ultimate plan. We see this when he informs Walton:

"Now I was led to examine the cause and progress of this decay, and forced to spend days and nights in vaults and charnel-houses."

It's also important to note his rejection of God and the supernatural; here his trust in scientific development is absolute. Where most people feel uncomfortable in graveyards, believing that the spirits of the dead reside there, Victor shows an apparent disregard for such ideas:

"I do not ever remember to have trembled at a tale of superstition, or to have feared the apparition of a spirit."

He then goes on to say:

"A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me."

Which presents his quest as both a noble, and yet grotesque cause; on the one hand we see that he hopes to create wonderful species that will exist in happiness. On the other, however, we see that in doing so he hopes to attain deity-status and that these species will owe him their very being, therefore worshipping him in thanks just as humans worship their respective Gods.

Victor is portrayed as the archetypal protagonist of a Gothic Novel; he has become a loner and has severed ties with his family and friends. He informs Walton:

"Two years passed in this manner, during which I paid no visit to Geneva."

He has become so consumed in his desire to achieve his goal that he has neglected the natural ties he shares with those who are closest to him, in favour of his unnatural ties with the afterlife that he's now trying to forge. Similarly, Victor tells us that despite his father's efforts to communicate with him, he doesn't respond; especially when the letters he receives begin enquiring about his activities:

"My father made no reproach in his letters, and only took notice of my silence by inquiring into my occupations more particularly than before."

Original
analysis
linked
to
literary
tradition

Sophisticated
analysis
of
character

Throughout the novel, Shelley creates the impression of Victor being a modern day Prometheus; taking the power and responsibility of granting life from God, just as Prometheus stole fire from the Gods in Greek Mythology. Prometheus, however, was punished for his actions; and we see that Victor is going to share a similar fate. Even before the creation of his monster is complete, Victor is shown as a broken man:

"Every night I was oppressed by a slow fever, and I became nervous to a most painful degree; the fall of a leaf startled me, and I shunned my fellow-creatures as if I had been guilty of a crime."

He is verging on the brink of insanity because of what he has done. He has worked himself to the point of illness, and he begins to fear the repercussions that he will face for his actions; mindful of everything around him. His quest for divinity has ultimately destroyed his enthusiasm, and Shelley describes the creation of his new human being as a form of slavery:

"I appeared rather like one doomed by slavery to toil in the mines, or any other unwholesome trade, than an artist occupied by his favourite employment."

Something that Victor believed would be glorious has become a laborious task and a burden upon his life; mankind, he proposes, isn't meant to understand or tamper with life and creation.

Victor strives on, however, and after much toil and hard work finally completes the building of his monster, and sets about imbuing it with life. The scene is set as a dreary night, with rain pattering dismally against the window panes creating a typically Gothic setting for one of the defining events in the story. Our protagonist describes the moment of the monster's awakening:

"By the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs."

The reference to the 'half-extinguished light' could be a connotation to Victor's own life; he has dedicated so much to the creation of this monster, that it seems that when it finally awakes, his own existence has been reduced to a mere shadow of what it was before he began his endeavours.

He immediately makes clear that his creation was a catastrophe and a wretch; and also displays an indescribable disappointment that the pains he went to form this being and the careful selections of beautiful features were in vain. We see an example of juxtaposition, as he compares what he expected his creation to be, and what he actually received:

"His limbs were in proportion, and I had selected his features as beautiful. Beautiful! - Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips."

The description of 'white eyes', 'shrivelled complexion' and 'black lips' could be a reference to death; ironic considering the origins of this monster lie in graveyards and charnel-houses. A sense of irony can also be derived from the fact that death is a subject which is strongly related to religion and God, linking back to the idea of warning against the role of a higher power. Death is absolute; a form from which you cannot return, is what Shelley is telling us here. It is for this reason that Victor's creation, which defies these laws of existence, is not beautiful as he expected but rather terrifying.

Shelley explores the changeability of human emotions, as Victor suddenly realises that after having spent nearly two years arduously trying to infuse life into an inanimate body, his dream no longer seemed to be as honourable as he'd set out believing; he was disgusted with what he had done:

"I had desired it with an ardour that far exceeded moderation; but now that I was finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart."

He proceeds to flee to his bedchamber where he paces up and down, hoping to fall asleep to salvage a few moments of forgetfulness. However, when he does sleep, he endures a terrible nightmare wherein he witnesses his love, Elizabeth, transform into the corpse of his dead mother in his arms. This foreshadows that Elizabeth is going to suffer the same fate as Victor's mother, and is going to die.

Original analysis

Sophisticated analysis of issues

Shelley uses this to foreshadow that Victor's punishment is not just going to be a toil on his own health and peace of mind, but will also affect those he loves.

Horrified by his dream, he awakes; only to find the monster standing over him. Again he flees, this time out on to the streets, where he waits until morning before running as far as he can from the house; unsure where he is going, but impelled to distance himself from the monster. Eventually, he encounters an old friend, Henry Clerval, who returns with him to his house – where the monster is nowhere to be found.

Over the course of many months, Clerval nurses a sickly Victor back to health; and when he finally recovers, he finds a letter from Elisabeth waiting for him.

This letter foreshadows Victor's inevitable punishment, as Elizabeth reminds him of a young servant that works for his family in Geneva by the name of Justine Moritz. She was treated terribly by her mother, who took a preference to her siblings and was happy sending the daughter she didn't love to work for another family. However, Justine's mother is punished for her actions:

"One by one, Justine's brothers and sisters died; and her mother, with the exception of her neglected daughter, was left childless."

We can immediately relate what Justine's mother did to her daughter to what Victor has done to his 'child' – the being he created – and expect that he will suffer a similar fate for the way he has rejected the monster.

He later receives another letter, where Victor's punishment begins to be unveiled. His youngest brother, William, has been brutally murdered and his entire family has been cast into sorrow and unhappiness. Shelley creates an image of Victor's mental landscape when we see him fall into a confused state-of-mind:

"I could hardly sustain the multitude of feeling that crowded into my mind."

She also continues this theme as she creates a panic-stricken feeling through the use of dramatic pauses and sub clauses in the sentence:

"Fear overcame me; I dared not advance, dreading a thousand nameless evils that made me tremble, although I was unable to define them."

However, Shelley also communicates Victor's feelings through the landscape around him:

"Dear mountains! my own beautiful lake! how do you welcome your wanderer? Your summits are clear; the sky and lake are blue and placid."

It seems almost as though the landscape is mocking him with its peace and tranquillity; how can it be in such a calm state when he is so troubled and unhappy? We see that Victor's punishment is not apparent in just one form; but that it is affecting all aspects of his life. His loved ones are dead, and his own sanity and quality-of-life has suffered greatly thanks to his predicament as he becomes increasingly paranoid of everything around him.

Shelley moves on in the second half of the novel to explore how Victor, despite his ambitions, has failed to meet the role of God the creator. Where God created a beautiful race that he loved and cared for Victor created a horrific monster who he despises and fears. The monster himself raises the point that Frankenstein has been a poor 'parent' to him:

"I am thy creature, and I will be even mild and docile to my natural lord and king, if thou wilt also perform thy part, the which thou owest me."

We also begin to believe that it was the monster that killed Victor's brother William and the servant girl Justine; as he says that he would be peaceful towards his natural lord and king; referring not only to Victor, but the entire race he was made in the image of – humankind. He displays religious knowledge and a degree of resentment, when he says:

"I ought to be thy Adam; but I am rather the fallen angel."

Both of these quotations relate back, again, to the underlying theme of religion and God; the use of religious imagery establishing that if Victor intended to take on the role of a divine being, he

Analysis
of
structure

Ideas
converged
with
plot
throughout

should have been prepared to take on the responsibilities that come with it. Any child must be nurtured and taught before it can survive in the world, and there was no exception for Victor and his creation.

When the monster later relays his own story of what he had been occupying himself with since his creation, he again describes how unsuccessful Victor's playing God was. Whilst reading the papers containing the data Victor collected on the dead bodies, the monster was horrified by what he is, and laments:

"Hateful day when I received life! Accursed creator! Why did you form a monster so hideous that even you turned from me in disgust?"

He doesn't understand why Victor would endeavour to create something that even he cannot love; for your parents, or in this case creator, are the ones who are meant to love you unconditionally. If they cannot do that, then no-one can; and the monster knows that. Envisioning a future wherein he is going to be alone, he curses the man that inflicted this dreadful existence upon him.

However, the monster offers Victor the opportunity to compensate his misfortunes by creating a female monster:

"What I ask of you is reasonable and moderate; I demand a creature of another sex, but as hideous as myself."

This relates to the story of Adam and Eve in the Bible. Where God had to create a female companion for Adam, so must Victor create one for his monster; if only to protect humanity from the wrath of his creation, who will know nothing but rejection if he does not comply.

We later learn that Victor is to be wed with Elizabeth, creating an irony in that if he wishes to enjoy happiness with his lover, he must first make the monster happy with a partner of his own. Also, we can assume that Victor's chances of achieving happiness with Elizabeth are slim, as further punishment for his actions towards the monster.

In conclusion, Shelley uses the Gothic Novel in a variety of ways to convey her warning against excessive ambition and challenging God. We watch as Victor goes from a man with high aspirations, hoping to become a deity in his own right and the creator of a new, wonderful species, to a man on the verge of insanity who has worked himself into illness.

Shelley is warning the reader that for those who attempt to become higher than nature will allow, there will be severe consequences. Not only will you be disappointed, and indeed possibly horrified, with the results, you will also be punished by the God who you have challenged through your actions.

A sensitive critical response throughout with ideas communicated with flair.

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GCSE English Coursework – Poetry Analysis James Aitken 10PR

“Compare the ways a selection of poets present love and relationships”

Pre-twentieth century poetry gave a somewhat distorted view of love by modern standards. Romance was rare within relationships; and instead wealth and social connections took precedence in the usually arranged marriages of the time. Public displays of affection were frowned upon; and women, especially, were expected to maintain a coy nature and keep their sexual desires themselves. Many poets, therefore, wrote satires which mocked the society that they lived in and the stereotypes that it set; whilst others simply used metaphorical language to portray their feelings in a way that would be more acceptable to that disapproving society.

Social context

In this essay, I will be analysing five poems, ‘To His Coy Mistress’, ‘Beggar Woman’, ‘My Last Duchess’, ‘How Do I Love Thee?’ and ‘A Birthday’; all written by different poets of both genders.

‘To His Coy Mistress’ and ‘Beggar Woman’ both portray love and the importance of men and women in a very similar fashion.

Andrew Marvell’s ‘To His Coy Mistress’ presents a man who is desperately trying to convince a young woman to have sex with him and bear his child by, first, complimenting her incredible beauty before changing the tone entirely and forecasting terrible things if she doesn’t succumb to his advances as we see when he claims that, ‘Only the worms will benefit from your virginity.’ An a-a-b-b-c rhyme scheme can be identified in the poem.

Similarly, William King's satirical 'Beggar Woman', describes a noble man riding through the woods on horseback, when he encounters a poor young woman who he assumes is a prostitute, and asks her for sex. He is confident that his social status and her difficult situation means that she will be in awe of him and unable to say no to his sexual advances. Again the rhyming scheme in 'Beggar Woman' follows the a-b-b-c-c trend.

clear comparison

It quickly becomes obvious in both of these poems that lust is a far more relevant emotion than love, with the male figures showing an interest in little more than having sex with the young women – although the means by which they intend to get their desires are very different.

In 'To His Coy Mistress' the gentleman is continuously reminding the woman that the only reason that he or anyone else would ever want to be with her is because of her youthful looks, and that she should appreciate his affections by having sex with him before she loses that much coveted beauty.

*"Now, therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may."*

Is an example of the intense imagery that Marvell uses under the guise of his persona to seduce the woman into sleeping with him. The simile used in line two compares the woman's youthful skin to morning dew; fresh and newly formed, he's suggesting that her looks will soon fade as her life goes on. The fifth line of this quotation, 'Now let us sport us while we may,' further emphasises the way that the gentleman speaking sees romance and making the woman fall in love with him as little more than a game. The use of inclusive pronoun, 'us', gives a strong sense of partnership.

original analysis

Where 'To His Coy Mistress' uses seductive, persuasive language and metaphors, 'Beggar Woman' takes a much more direct approach, presumably because the man mistakes the young woman for a prostitute. He asks of her:

*"'Mistress,' quoth he, 'and what if we two should
Retire a little way into the wood?'"*

He does not consider the woman or the baby on her back when he asks this. Rather he is driven by lust and desperation for sex, again suggesting that the reason he chose this woman was because she appears to be in a terrible situation, and probably couldn't refuse his sexual advances.

The portrayal of men and women's roles in society are very similar in these two poems. 'To His Coy Mistress' presents a woman who is considered to be little more than an object that exists only for the man to own. This point is only further enforced by the fact that the woman has no voice within the poem's words, and we therefore see only the viewpoint and opinion of the male figure; giving a very bias message.

King's 'Beggar Woman' shows a man who sees the woman that he encounters as nothing more than 'game' - an animal for the hunt. She means nothing to him beyond a means by which to achieve sexual relief. He is arrogant, and believes that his social class will prove irresistible to her.

The woman, however, plays a far more prominent role in 'Beggar Woman' than in 'To His Coy Mistress' and indeed is portrayed by the poet as being more intelligent than her male counterpart despite being of a "lower class". This is a woman who is willing to do anything to get her child a better life, even going so far as to pretend to be a prostitute so as to get the man into a position where he willing takes the child on his own back.

original response

William King's purpose when writing 'Beggar Woman' was obviously satirical. It openly criticises the society he lives in and the way that the upper-classes looked down on those in lower-classes than themselves. The man, throughout the poem, makes various assumptions as far as the woman is concerned; such as when the woman says:

*"'I know an unfrequented place,
To the left hand, where we our time may pass,
And the meanwhile your horse may find some grass.'" "*

The man is unsurprised at the fact that the woman is concerned about him being found in a compromising situation, because as far as he is concerned, she should be more mindful of his welfare than her own. She is, after all, a less important figure in society.

original
critical
response

Andrew Marvell is again questioning the way that men see women in society, though social class plays no role in the piece. 'To His Coy Mistress' presses the point of whether or not it is right that men should see women as objects that are theirs to win over and own; for little other purpose than sexual gratification and childbearing.

The use of rhyming couplets in both of these pieces of poetry could, again, suggest that the poets think that the acts and relationships that these men want take two people. Two people who should be equal to one another, with neither becoming more dominant; as both of the men appear to be in both 'To His Coy Mistress' and 'Beggar Woman'.

'To His Coy Mistress' employs two premises; the first describing all of her wonderful qualities and how he would adore each one, and the second detailing how time is running out and what will happen to her should she refuse his advances. Finally, a conclusion brings all of his reasons for her to sleep with him together, in one final persuasive push in which he suggests that they must bare a son together before it's too late – "*Thus, though we cannot make our sun Stand still, yet we will make him run.*"

Similarly, 'Beggar Woman' is split into four stages of the story; with the first creating an image of the young woman that the gentleman mistakes for a prostitute, the second scribing the conversation between the two and their venture into the forest. The third stage portrays the woman tying her child to the gentleman's back – though we become suspicious of something being amiss as the language in this stage promotes an image of speed; whilst the fourth, and final, stage unveils the woman's trickery, as she leaves the man with the baby tied to his back.

Robert Browning's elegy 'My Last Duchess' depicts a man reminiscing on a past love of his who was not faithful to him. A woman who, despite being affectionate and loving towards him, was not committed to him and shared these usually sacred emotions with many different men. It is eventually revealed that he had he killed for her infidelity. The a-a-b-b-e-c rhyming scheme is again used.

In this poem, we see a different aspect of the male-female relations of the time. Indeed, the two sexes have swapped roles, with the man being portrayed as the weaker party, and the woman as the one who is confident in her place in society and her sexual appeal. Throughout, there is an underlying tone of jealousy and annoyance over his inability to 'control' his wife.

*"A heart – how shall I say? – too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, t'was all one!"*

In this quotation, the man details her inability to remain faithful to him; and claims that she was far too easily won over by any man that showed her affection or interest. The line, 'Sir, t'was all one!', suggests that she saw all of the men that she had relations with, including him, as the same to her; he was no more important to her than any other. The way that he words this, however, gives an impression of class; he pauses at 'How shall I say?' to consider how to say what he wants to say without sounding improper for a man of his stature.

The gentleman refers to his own failings throughout the poem, though this is most obvious when he says to his silent companion:

*"Who'd stoop to blame
This sort of trifling? Even had you skill
In – (which I have not) – to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark" – and if she let
Herself be lessoned so, nor plainly set
Her wit to yours, forsooth, and made excuse,
–E'en then would be some stooping, and I choose
Never to stoop."*

Detailed
analysis
of
structure

Despite knowing about her various sexual affairs he refuses to confront her and have to accept any excuse that she makes as he feels that in doing so he would be lowering himself to her level; something he never does. It is eventually revealed that, instead, he has her killed for her actions and that 'Then all smiles stopped together'; both hers and the men's who showed her affection. His actions give the impression of a coward; a man who was too scared to face his wife with the issues that were concerning him in case of lowered him in any way, and instead decided to halt her actions a way that didn't require him to talk to her – to simply have her killed.

Robert Browning, when writing 'My Last Duchess' was obviously intending to address the issue of cheating on the person that you have dedicated your life to. However, there is also an underlying tone that he is also criticising the way that people of those times reacted to their partners if they cheated – especially men who found that their wives had been having affairs with other men; a particularly ironic issue considering that many men would have kept more than one mistress as well as his wife.

Rhyming couplets are employed in this poem as with the other two; perhaps re-enforcing the point that he disagrees with the way society deals with these issues and that a relationship is between two people and that, perhaps, if one partner is having affairs then the other is not fulfilling his or her duty to them.

Men, however, were not the only poets writing at the time, and a variety of women were expressing their own points of view, emotions, and desires through poetry. Two of these poets were Elizabeth Barrett-Browning and Christina Rossetti, who wrote 'How Do I Love Thee' and 'A Birthday' respectively.

Elizabeth Barrett-Browning's petrarchan sonnet, 'How Do I Love Thee', is an account of a woman's love for her husband, using various metaphors to describe how she feels about this man in terms that he will be able to relate to. An a-b-b-a-a-b-b-a rhyming scheme can be found in the poem's octave, whilst in the sestet, it changes to c-d-c-d-c-d.

Love is presented as a far more important emotion than lust, differing from the male-penned poems, and Barrett-Browning relates her emotions to 'childhood faith' to show the totality of her love for the man she's writing to.

*"I love thee with the passion put to use
In my old griefs, and with my childhood's faith."*

Since, as a child, you generally believe anything that you are told, as you don't know any different and therefore you believe them absolutely. To say that her love is like childhood faith is to say that there is no doubt in the way that she feels about him, that it is total and unwavering.

The poet also refers to the critical issues of society. At that time, science was finding ways to explain many of life's mysteries, most notably evolution – a theory that completely disproved the biblical story of Adam and Eve, and how God created human kind.

*"I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise."*

Even when the rest of the world is questioning their faith and beliefs; her love will remain unconditional and solely for him throughout these trials and hardships. The 'R' and 'P' being capitalised introduces a religious aspect to the quotation which only goes to strengthen the meaning of her words and sentiments.

Punctuation plays a crucial role in 'How Do I Love Thee', with commas, full stops and, mid-line, caesuras creating pauses that slow the poem down to invite the reader to contemplate the poet's words. The use of enjambment emphasises the longevity of her love, and the oxymoron presented in 'Smiles, tears' creates a sense that whether she's happy, sad or under the influence of any other emotion she will love him.

Christina Rossetti's 'A Birthday' is, again, an account of a woman's love for her partner, using similes and metaphors to to associate her love with many beautiful things in life, like birds singing, and rainbows. Even the title, 'A Birthday', is a metaphor of how her love feels like a special event where she is the centre of attention and being lavished with gifts from her lover.

A succession of similes introduce the poem, building up layer after layer of things that her heart feels like; giving a sense of overbearing joy that resembles the emotions that love brings to those it strikes.

*"My heart is like a singing bird
Whose nest is in a watered shoot;
My heart is like an apple-tree*

Sophisticated
analysis of
structure

Social
context

*Whose boughs are ben with thickset fruit;
 My heart is like a rainbow shell
 That paddles in a halcyon sea;
 My heart is gladder than all these
 Because my love is come to me."*

Using similes such as those found in the fifth and sixth line of the quotation above, and referring to her heart as a rainbow shell in a halcyon sea, give the impression that the poet is at ease with her lover, and in these emotions. There is nothing troubling or burdening her heart, it is colourful and peaceful.

There is a shift in tense between the first and second stanza; as the poet begins to look towards the future. She lists several instructions for her lover to follow, in order to perfect their love.

*"Raise me a dais of silk and down;
 Hang it with vair and purple dyes;
 Carve it in doves and pomegranates,
 And peacocks with a hundred eyes;
 Work it in gold and silver grapes,
 In leaves and silver fleurs-de-lys;
 Because the birthday of my life
 Is come, my love is come to me."*

This stanza refers to the riches in life throughout, relating the love that the poet shares with her husband to the greatest that life has to offer – silk and grapes, both luxurious and expensive items at the time, and fleur-de-lys, a symbol of royalty.

A fast pace is also introduced in the second stanza, and the use of semi-colons, commas and full stops creates a sense of short, breathless sentences which mirror a sexual climax. The last line, with the repetition of the word 'come' and the mid-line pause suggests the achieving that peak; as the pace suddenly slows back down, and the pause gives the sense of taking a long, deep breath.

In conclusion, each of these five poems gives a suitable viewpoint on the subject of love and relationships considering the time and society that they were written in, and the poets intentions when writing. 'To His Coy Mistress' and 'Beggars Woman' achieve their apparent goal of criticising the way that society, and especially men looked upon women and, in the case of 'Beggars Woman', people of a lower class in society.

'My Last Duchess' gives a strong impression of how precious relationships truly are, and that they are not just things that can simply be expected to run their courses smoothly without any work. The poet puts across the suggestion that people need to work on their relationships, and tend to their partner's wants and desires; whether they are man or woman.

Meanwhile, whilst the male poets wrote satires about the society they live in and how they related to issues; their female counterparts were expressing their generally suppressed emotions and sexual desires in the form of poetry – using metaphors and underlying meanings to convey their feelings successfully without going against the expectations of society on them at the time.

'How Do I Love Thee' presents an account of her love, with no mention at all of lust or desire; and simply emphasises how much she loves her husband by relating her emotions to Religion and Faith. 'A Birthday' presents a similar account, although there is an underlying impression of passion, especially in the second stanza which strongly resembles a sexual climax in its wording and structure.

A* HD

Subtle and discriminating comparisons made with original sophisticated analysis of poetic techniques throughout. A mature critical response.

GCSE English 1203/1204 and GCSE English Literature 1213
Assessment Support Material

Sample 2

1203

1. Personal and Imaginative Writing
2. Different Cultures and Traditions
3. Shakespeare

1213

1. Pre- 1914 Drama
2. Pre- 1914 Prose
3. Pre- 1914 Poetry

Centre Number 10419	Student Number 6042
Student's Surname and Initials QUYUM T	
Paper Number 1B	
Subject Number 1203	
Subject Title English	

Student's Mark for Reading 29 /40
Student's Mark for Writing – AO3(i) and (ii) /27 22 – AO3(iii) /13 11 (Separate marks out of 27 and 13 should be recorded, as well as an overall mark out of 40) 33 /40
Student's Final Mark for Reading and Writing 31

Date work completed	Title of Assignment	Reading	Writing	Full details of the task and sources (eg texts used)
10/06	Personal and Imaginative Writing		<input checked="" type="checkbox"/>	REFLECTION OF BLOODY WATERS
12/06	Different Cultures and Traditions	<input checked="" type="checkbox"/>		HOW DO YOU THINK THE INDIVIDUALS IN THESE STORIES HAVE BEEN HAMPERED BY THE SOCIETY THEY LIVE IN?
03/07	Shakespeare	<input checked="" type="checkbox"/>		WHO DO YOU THINK IS MOST RESPONSIBLE FOR THE DOWNFALL OF MACBETH?

Declaration by Teacher: I declare that the student's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of Examining Teacher
Date **25/04/08**

FORM A - EDEXCEL FOUNDATION - GCSE NATIONAL CURRICULUM/KEY STAGE 4

English Literature 1213 - coursework portfolio: coursework frontsheet

Centre no.	10419	Candidate no.	6042
Surname and initials	Quayum. T		

June 20

Centre's Final Mark for Coursework/40:	31
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Date work completed	Title of unit	*	Assignment (including texts used)
03/2007	THE PRE-1914 DRAMA UNIT	✓	Who do you think is the most responsible for Macbeth's downfall? Macbeth by W. Shakespeare
06/2007	THE PRE-1914 PROSE UNIT	✓	How does Fitzhugh portray the role of women in two of his short stories? 'The Wicked Army' and 'The Wicked Tales'. T. H. ROBY
01/2006	THE PRE-1914 POETRY UNIT	✓	Compare and contrast two different poets portraying the theme of love in this collection of PRE-1914 poetry.

Summative comment relating candidate's overall mark to assessment criteria	<p>Candidate has demonstrated a concrete understanding of texts through articulate exploration of character, themes, language and literary tradition. She has derived sound interpretations from analysis and has provided sophisticated comments on social, historical and cultural context.</p>
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DECLARATION BY TEACHER: I declare that the candidate's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature..... *Almond*

Date..... 2504.08

NB Teachers may make additional comments overleaf if required.

* Tick unit(s) which enables the candidate to show understanding of literary tradition/appreciate social/historical/cultural contexts.

Personal and Imaginative:

Reflection of Bloody Waters

The night was a typical one in the month of July; clear and calm with a refreshing breeze. The moon's light spread over the white sands as if welcoming every grain into its glowing arms. I stood in the midst of the moonlight facing the glistening waters surrounding the Fiji Islands, nothing stirred except for the gentle waves that brushed upon my feet. The tide was slowly coming in and I knew I did not have much time before it would swallow me... like how it had done to many others before.

I peered over the waters edge, almost afraid that what had happened a year ago would happen again. I looked deeper still through the clear turquoise waters and saw the pearly ocean shells staring back up at me. After that I took a step back to get away from the waves and started to anxiously scan the line of beautiful beach cottages behind me. It seemed as if everyone on the coast knew why I was here since none were around to disturb me. I came dressed in black with two white flowers in my hands. Early spring blossoms were Zoë's favourite. It was rare to find blossoms wandering on the soils of Coral Coast though; in fact it was hard to find any such flowers on the little island that we lived on.

Coral Coast is a small section of Viti Levu, an island which is part of the Fiji Islands. Despite its size, Coral Coast had become a popular holiday destination for many years and holiday resorts had opened up everywhere along the coast. This wasn't really surprising as Coral Coast consisted of the most enchanting scenery on the whole of Viti Levu. It was no wonder that flocks of tourists would visit each year to catch a glimpse of the shining waters, exotic vegetation and especially the amazing coral reefs. The tourists would mainly be of couples on their honeymoon, enjoying the paradise and radiant orange sunsets.

Summertime was the busiest time of year for tourism. This was also the time where Zoë and I would find the opportunity to spend time on the beach. Every Saturday we would go down to the beach and stay the whole day there; me surfing and Zoë enjoying the sun. I had been surfing ever since the age of 14 and after 4 years I had become quite good at it. Zoë on the other hand had never tried surfing before so it was my job to introduce her to it. When I first mentioned to her that she could go surfing I received a response that was expected. Her huge innocent eyes widened with awe as she imagined herself riding on the waters of Coral Coast, but then slowly I noticed that her enthusiasm had disappeared. A look of concern came over her rosy face as she started to explain to me that she was scared because of the unpredictable ocean waves. I reassured her that everything was going to be fine and she eventually came with me to the waters edge.

Zoë's first attempt was not so successful; then again no-one was successful on their first try in surfing. After continuously slipping and sliding off her new surfboard, Zoë

gave me a look of defeat which sent me into a fit of laughter. The whole scene was quite hilarious to view and soon enough, as Zoë lay flat out on the fine sands, she burst out laughing herself. She took several deep breaths and sat up straight, her jet black hair glittered as beads of water reflected off the sunlight. She was a wonderful person with a magnificent personality which was why I took pleasure in every moment I spent with her. Zoë was also eager so she naturally wanted to have another go at surfing. This time I went with her. We both grabbed our surfboards and waded out into the ocean. I didn't want to get too far from Zoë so I started on the small waves with her. By now Zoë was getting the hang of staying on the surfboard and riding on the small waves. It was amazing how she was learning so quick judging by her young age. Before long we were getting further and further away from the shore.

I didn't really notice the distance we were creating between ourselves and the beach. We were having so much fun we weren't aware of the situation we were getting ourselves in. I had just finished showing off to Zoë while surfing on a medium-sized wave when I heard a loud gushing sound behind me. I got off my surfboard and into the water; the gushing sound was getting louder and clearer. I searched the waters to see where Zoë was but I couldn't find her anywhere near me. A dark shadow came over me; I turned my head around in dread.

There coming closer and closer was a wave the size only an expert surfer could surf on and survive. In its path was defenceless Zoë. When Zoë realized the danger that was behind her she let out a deafening scream that woke me up from my frozen position. When I saw where she was I quickly swam out and grabbed her before the wave came crashing down on us. I wasn't sure whether or not I was still alive, I just cared about getting Zoë safely to the shore. For about two minutes I wrestled with the water, trying to swim forwards. At the same time I could still hear her screams in my head. The water settled down at last and I heard her shaking voice in my ear, "Please, no-more, I want to get back on the beach." I had lost my surfboard but Zoë was still holding onto hers, so I quickly seized it for support. Zoë told me over and over again that she wasn't hurt and that she had had enough of surfing for one day. I agreed so we started to swim back to the coast together. The first thought that crossed my mind was that it was unusual for waves that huge to occur in such calm weather. Although it was quite a big wave we still survived it which was even more shocking. This was only the first sign that this day would be one that would never be forgotten.

I didn't think that things could get any worse, however, fate proved me wrong. The beauty of the Pacific Ocean surrounding the Fiji Islands was no-more to me. The waters had surprisingly changed; it felt ice-cold and sent shivers up the whole of my body. As we now knew very well, Zoë and I were a great distance from land and in danger. I wanted to urge Zoë on to swim faster, but I didn't want to set her in an even more panicked state by telling her of the extreme dangers of this ocean. Little did I know how close this threat was. Zoë and I were making progress, yet we weren't near enough to the beach to say that we were out of harm's way. It only took one mistake to start off the horrific events.

I could already tell by the look on Zoë's face that she wouldn't be able to last any *much* longer swimming. All I could do was hope that things wouldn't take turns for the worst.

Even so, that hope didn't last for long. Zoë's fingers slowly lost grip of the surfboard and I quickly span around to hold her from drifting away. Instead of grasping Zoë's hand, my hand came in contact with the water that was engulfing her. She was drowning fast and all efforts of swimming were gone from her. I desperately tried to swim, to get closer to her, to get her back to the shore. It didn't matter how I did it, I just had to save her life before mine. I could see Zoë; she was only a metre in front of me, struggling to swim due to her weakness. I took one final lunge and grabbed her arm, and then it happened.

Suddenly, Zoë let out a piercing scream!

Panic struck me as I saw the waters around us turning a deep shade of red. It was obvious now what was happening underneath us. By now Zoë's screams had increased which in turn made me start to scream as well. She was writhing and trying to pull herself away from something. Something that seemed to have taken hold of her. She gradually lost consciousness. All of a sudden I felt a great relief of weight as the thing that had grabbed her, had let go. I was swimming as fast as I could with her in my arms although I knew that whatever was behind us was swimming even faster. A million thoughts were racing through my mind; I was scared of turning back to see what was pursuing us. The tears streaming down my face were becoming a part of the ocean. I was beginning to choke on the salty water, and my fear.

We were getting nearer and nearer to the shoreline. As we did, I saw that the people on the beach were getting curious of what was happening out in the ocean. Everyone seemed to be lining up on the edge of the coast and gasping as they saw the trail of blood that was following us. The lifeguards on the beach did not know the full situation but they still came into the waters to help us. I was just about to enter shallow waters when a tremendous tug from behind ripped Zoë away from my arms. I let out another great scream and tried to swim back after Zoë's sinking body when two lifeguards pulled me away.

I didn't need to explain anything; the lifeguards were already calling the ambulance and police. However the lifeguards did not actually go into the waters to get Zoë back. I was starting to get angry and frustrated at the fact that they weren't going into the waters to get Zoë.

"Why aren't you going to save Zoë? She needs help!"

"We can't at the moment, there's a quite a big shark in there," I couldn't believe it.

"Don't worry, the ambulance and police are coming." After receiving that reply I tried to get back into the waters. As soon as the lifeguards saw what I was doing they grabbed me and pulled me away from the coastline.

"We're doing all that we can to save her and we don't want anyone else in danger. You have o understand." But that was it; I didn't understand why no-one was going in the ocean to save Zoë. I felt trapped and helpless.

I stood by the coast half covered in Zoë's blood and shaking in terror. I didn't move from my limp position. I didn't answer any of the questions that were asked to me. I didn't want to see anyone's face. But most of all I didn't want to face my family. Immense sorrow filled my heart as it started to sink into me that Zoë was no longer here by my side.

After half an hour of searching, the lifeguards came out of the ocean with no sign of Zoë with them. The tourists and residents had slowly started to take their leave; it was evident that everyone was disturbed by what had happened. I stayed at the beach until I realized that it was getting dark. It was evening by the time I got home. After washing away the remains of Zoë from my hair and body, I shut myself up in my room. I knew that everyone who lived in Coral Coast was filled with grief but nothing could've been compared to the pain that I felt of losing Zoë. Shark attacks were not common on the Fiji Islands and even if one did occur, there would be some chance of survival and recovery. This was the first time that someone had been taken by a shark and the shock that had overcome me was indescribable. That night I could not go to sleep. The event that had happened kept replaying in my mind, everything from her screams to the last attack haunted me. I was in an utter state of confusion at what exactly had happened and who was to blame.

Over the next few days, the beach lifeguards searched all over the ocean for any sign of Zoë. I subconsciously knew that there was no point in even attempting to look for her. All hope had gone from me. I had lost someone so precious and dear to me that my life was left feeling meaningless. Her body had either been taken by the shark or swept by the merciless ocean. Whichever way it had ended, it all had the same result. Zoë was gone, forever.

Now I have come back to this beach after a year in memory of this incident. The ocean waters were up to my knees since the tide was rapidly coming in. I looked down into the smooth, glassy ripples and saw a faint reflection staring up. As I looked down I remembered the blood that had surrounded me on that day. My reflection showed clear signs of guilt, the guilt showed in my eyes. Tears started to pour down my face again. I was still clutching the two white blossoms in my hands. I held them close to my heart and tried to remember the sound of her laughter. I let go of the flowers and they danced in the breeze until finally landing on the surface of the ocean. My life had changed dramatically after that day; I feel now that there is a part of me missing. That is why I one day hope to be reunited with you again, my beloved sister.

Good, you keep us in suspense till the end about the relationship between the two characters. Your writing successfully sustains one's attention and makes an entertaining read.

i+ii 22

iii 11

33/40 A.

Pre- 1914 Prose: Different Cultures and Traditions

“How do you think the individuals in these stories have been hampered by the society they live in?”

Throughout the past, cultural and traditional values have been given great importance. This has therefore influenced the ideas of certain groups and affected the lives of individuals of that group. Furthermore, society was outlined on the basis of culture and tradition. In some traditions women were seen as inferior to men so men had a higher status and more power than women; this is known as a patriarchal society. On the other hand, there were circumstances where women were superior to men; this is known as a matriarchal society. These cultural groups had very strong views and would follow their traditions regardless of what the consequence of their actions would do to an individual. This is clearly portrayed in “A Stench of Kerosene”, “Veronica” and “Vendetta”.

The most important themes portrayed in this collection of short stories were culture and tradition. “A Stench of Kerosene” and “Veronica” are both set in different cultures but portray similar messages; that the women in their culture were being mistreated. In “A Stench of Kerosene”, Guleri was deprived of her right of knowing about her husband’s second marriage- ‘Manak’s mother had made a secret resolve’. This happened because Guleri’s mother-in-law did not see Guleri as approved of by tradition. First of all Guleri’s and Manak’s marriage had been a love marriage- ‘And it was at this fair that Manak had seen Guleri and they had bartered their hearts to each other.’ Traditionally this was not right as people were meant to have arranged marriages. This importance of arranged marriages emphasizes that ‘real’ love was not prioritised. The only purpose for marriage was to have children. Guleri was not able to have children- ‘Guleri had been married seven years but she had never borne a child’. Children were an essential part in this culture since they were to be the heir to their family. This explained why Guleri’s mother-in-law saw her as unworthy. This is shown in the text when Guleri’s mother-in-law did not feel any grief about Guleri’s death- ‘and Manak’s mother was pleased with her new daughter-in-law.’

Similarly Veronica was mistreated in the sense that she was abused by her father- ‘Night after night I would lie awake listening to her screams’. Furthermore, she had to look after the household- ‘since she was the eldest child a lot of responsibility for bringing up the other children had fallen on her.’ Veronica was not even educated- ‘I have no qualifications, not even Standard Six’- and lived in a poverty and war stricken village. A few months after I got back to the city the war broke out.’ This all shows us that the culture in “Veronica” directly affected society. Women did not have any power or say in anything, so were abused- ‘her mother was weak’. The point that women did not have any rights is also shown through the way that Veronica used to get beaten by her father. The village community did not do anything about the situation that Veronica was

in- 'cursing myself for my own physical inadequacy and my father for his unwillingness to become involved.'

Tradition also affected society in "Vendetta". In "Vendetta" it was a custom to take revenge and this had grown and had become part of the society there. We can see this through the harsh nature of Widow Saverini- 'the old mother had an inspiration of savage, vindictive ferocity.' This tradition creates a great impact on the readers as it is very shocking. Guy de Maupassant has amplified this shocking culture by describing the method that she used to kill Nicolas Ravolati as very brutal- 'The maddened animal flew at his throat.'

writer's purpose

The writers of "A Stench of Kerosene" and "Veronica" have shown tradition, culture and society as prejudice against women. Amrita Pritam's purpose of showing Guleri like this was so that readers could see that although she was an innocent character- 'She caressed the mare joyfully'- she was the one that fell victim to her culture and died because of it. The effect of this is that the readers start to feel resentful towards the culture and Manak's mother. Likewise, Veronica was oppressed because it was common in her culture for women to do everything and be seen as servants for men- 'I have to go and cook, my father will be home soon'. Adewale Maja-Pearce's purpose in portraying Veronica like this was so that readers could feel sympathy for her. Moreover, we admire Veronica's selflessness- 'I can't just leave my family'- but also know that it has done no good for her since her life hadn't become any better by staying with her family- 'There is nothing left for me in this world.'

Although both women were hampered by the society they lived in, they had very different attitudes to what was happening to them. Veronica was passive to her fate- 'Okeke, I won't live to see tomorrow. Nor do I want to.' She had always thought about her family before herself even though it was of no benefit to her- 'They are my family, that is enough.' This shows the depth of commitment and loyalty that she had within herself. However, this greatly contrasts with Guleri's attitude to the way she was being treated. Guleri took a stand and decided that she wouldn't carry on with life so 'she soaked her clothes in kerosene and set fire to them.' Therefore, Veronica died with the course of fate while Guleri took her life away forcefully. Additionally, we can see that Veronica seemed to have an insignificant death as Okeke was the only one who seemed to care about her- 'I cried that night for the terrible waste.' Even Veronica's brothers and sisters had left her- 'They are gone, all of them.' Guleri's death on the other hand had affected certain peoples lives. Not only was Manak saddened by her death- 'Manak, mute with pain, could only stare and feel his own life burning out'- but Bhavani was as well- 'His face was sad and grey as a cinder.' This meant that there were some individuals of that society who thought that the culture hampered certain people and that some ideals would need to be changed.

On the other hand, it was not only the women that were being hindered by the society that they lived in; Manak and Okeke were forced to and prevented from doing specific things because of society as well. Okeke couldn't change people and their principles in the village despite the fact that he wanted culture to change and move on- 'That was the

trouble with village life: nothing ever changed'. This was why he was forced to leave Veronica in the state that she was in- 'I suppose I was both appalled and frightened by her fatalism.' In "A Stench of Kerosene", Manak did not tell Guleri about his second marriage because he was being 'Obedient to his mother and to custom'. The word 'Obedient' implies that Manak had no choice in having a second marriage. This creates a great effect on the readers as it also shows aggression and the forcefulness of Manak's mother and tradition itself. This shows how society had built on culture and tradition. Manak also showed a lot of respect for his mother since he would not say or do anything against her- 'But he remained silent.' This again shows that women were in control of domestic situations like this. Although Manak had done what tradition had told him to do, it did not grant him happiness. The second marriage resulted in the death of Guleri which took away Manak's meaning to life- 'But he was like a dead man, his face blank, his eyes empty.'

Another vital theme portrayed in this collection of short stories was social status. In "A Stench of Kerosene", Guleri was considered as unworthy because she could not have children. At that time India had a very rigid caste system so anyone didn't fit in with what society expected of them would immediately have a low status. There was a slightly different system for social status in "Veronica". Everyone in Veronica's village were poor- 'everybody was living- surviving, rather- in acute poverty.' However those who were educated like Okeke left the village and started a new and more successful life in the city- 'Well, I went to the city and made good.' Additionally, honour was connected with social status. We can see this in "Vendetta" where even though Widow Saverini was an old woman she still wanted revenge- 'Only his mother, his old mother brooded over it.' Vendettas must have been a common custom in their culture since widow Saverini disguised herself so a vendetta would not be put against her- 'Then she disguised herself like a tattered old beggar man'. Guy de Maupassant has done this to show that the culture and society in Italy was aggressive and violent so that at the end we would not be as surprised when we find out that 'That night she slept well', after committing such a fierce murder. The culture here seems normal to Widow Saverini, but the readers don't accept this murder as an act of justice.

Moreover, the writers of these short stories have used a variety of techniques to show how individuals have been hampered by the society they live in. In "A Stench of Kerosene", Amrita Pritam has used long, descriptive sentences to build up a tense atmosphere. Amrita Pritam first describes Guleri's loving character so that it shocks the readers when she commits suicide. The readers also do not know about Manak's second marriage until later on in the story which adds to the suspense. This is done through the use of a third person narrative. Furthermore, the use of foreign words- 'dupattas', 'hookah', 'chillum' and 'charpoy'- involves the readers. The way that Amrita Pritam gives the readers information about the culture throughout the story also creates the same effect- 'Among Manak's kinsmen it was customary to settle the bride price before the wedding.' This helps us understand the culture and tradition and therefore shows us reasons for why the society did certain things. Guleri's death was also symbolic as it was a tradition for people to be cremated when they die. This means that throughout her life right to her death, culture and tradition had haunted her. Lastly, the title has great

significance as it is only at the end that the readers can make a connection with it and the story- 'Take him away! He stinks of kerosene.' The choice of vocabulary in this last sentence has a great impact on the readers too. 'Suddenly', 'horror', 'scream', 'shrieked' and 'hysterically' are powerful words which create a dramatic ending and makes the readers even more shocked at what had happened. It also shows us the extent to which Manak had been affected by the death of Guleri and reflects upon how society has affected him. It was also traditional for a widow to get burned alive when her husband dies and is getting cremated. This tradition is a contrast to what happens in the story since Manak acts dead even though he is alive and Guleri is the dead one- 'Manak, mute with pain, could only stare and feel his own life burning out.' The words 'life burning out' is also symbolic as Guleri was the one that committed suicide by burning herself, not Manak.

In "Veronica", Adewale Maja-Pearce has used tools to show and compare the lives of Okeke and Veronica. First of all, Adewale Maja-Pearce has used education to show the readers how much of a difference it could make to an individuals life. Since Okeke was educated his view of life was very different to Veronica's; he believed that you could always recover from the downfalls of life- 'You're still a young woman, in time you will forget this.' Veronica however accepted whatever life threw at her- 'This is my home, Okeke.' Adewale Maja-Pearce has done this to show that culture and tradition holds back individuals from doing certain things in life- 'I cried that night for the terrible waste.' ? Okeke is portrayed as ambitious and intelligent while Veronica is portrayed as helpless. Furthermore, the use of a first person narrative involves the reader as we see the story from Okeke's point of view. Adewale Maja-Pearce has also used descriptive sentences at the beginning to describe how society was like and to introduce Veronica- 'We had grown up together in my native village.' This was very dramatic as it also immediately showed us how abusive Veronica's father was- 'Her father was a brute' and 'Her father was a morbidly suspicious man.' A lot of the story is told through dialogue between Veronica and Okeke. This means that we can get not only get Okeke's point of view but Veronica's as well.

I think that the individuals in these short stories have been hampered by the society they live in due to culture and tradition. There are aspects of culture and tradition that ruined peoples lives and forced them to do things that they did not want to do. Men and women were both affected by the society they lived in, however in these short stories it was the women that had lost their lives because of it. This shows that women were more affected by tradition, culture and society because they had hardly any rights or power.

You have analysed how the writer uses figurative devices to create effect and understood some of the moral importance of the texts.

28/40 B.

apparitions to Macbeth they give him a false sense of security when in fact they were showing him his demise- 'Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane hill Shall come against him.' (Act 4 Scene 1: lines 91-93, pg 105). This all suggests that the Three Witches made Macbeth want power which resulted in him turning into a murderer. The frequent mentioning of blood creates an image of the future murders that were going to be committed- 'gouts of blood' (Act 2 Scene 1: line 46, pg 41) and 'bloody business' (Act 2 Scene 1: line 48, pg 41).

The Three Witches cannot only be blamed; alternatively Hecate the Goddess of witchcraft and also be blamed for the downfall of Macbeth. This is because Hecate is in charge of the Three Witches actions - 'And I the mistress of your charms,' (Act 3 Scene 5: line 6, pg 91). Hecate was also there when the Three Witches were about to show Macbeth the apparitions which shows that she approved of what was happening- 'O well done! I commend your pains... put in' (Act 4 Scene 1: lines 39-43, pg 101).

Despite Macbeth's success in becoming King, there were a few factors that made it obvious that his power would not last because there were common beliefs at that time which revealed this. One was that people believed that they born into the status they were meant to be in life. No-one could try to aim higher than the status they were born into. We can see this when Macbeth appears to be shocked at the Three Witches prophecies- 'Of noble having and of royal hope That he seems rapt withal' (Act 1 Scene 3: lines 54-55, pg 11). Another belief was that the King was chosen by God only; this was predestination. This also meant that no-one could change the future and anyone who tried to was seen as going against nature. In the play, the Three Witches had tried to do this as they tricked Macbeth into thinking he could become more than a Thane, i.e. - achieve the status of King- 'To trade and traffic with Macbeth In riddles and affairs of death?' (Act 3 Scene 5: lines 4-5, pg 91). This further highlights the theme of corruption, order and disorder in Scotland. Nevertheless, Macbeth had his own reasons for trusting the Three Witches. The only way for Macbeth to become King was for him to go against nature and attain unnatural powers. It was simply because the Three Witches were an unnatural force so Macbeth thought that he could become King- 'that thou mightst not lose the dues of rejoicing by being ignorant of what greatness is promised thee.' (Act 1 Scene 5: lines 10-11, pg 23). This led to unnatural events like the murder of King Duncan- 'O never Shall sun that morrow see' (Act 1 Scene 5: lines 58-59, pg 27). Thus Macbeth's power did not last due to him playing with fate and the supernatural powers of the Three Witches. Moreover, since the Tree Witches were seen as unnatural they either had a very low status in society or were not even on the social hierarchy at all. This is shown in the lines 'What are these...that look not like th'inhabitants o'th earth,' (Act 1 Scene 3: lines 37-39, pg 11) which greatly emphasizes the fact that Macbeth's power would not last due to him using unnatural means to obtain it.

awareness of social, historical and cultural context

Another character who was responsible for the downfall of Macbeth was Lady Macbeth. We hear about this character later on in the play after Macbeth receives his first prediction of becoming King. We get introduced to Lady Macbeth while she is reading a letter sent to her by Macbeth on the news he had got from the Three Witches. After the letter is read, we instantly get the image that Lady Macbeth herself is very ambitious-

analysis of character which in turn is related back to main argument of essay.

'Glamis thou art, and Cawdor shalt be What thou art promised' (Act 1 Scene 5: lines 13-14, pg 23). This is how Lady Macbeth helps develop the plot; she has a domineering personality since she tells Macbeth what to do in his situation- 'Only look up clear... Leave all the rest to me' (Act 1 Scene 5: lines 69-71, pg 27). Therefore, Macbeth learns of his future role but doesn't intend to do anything about it- 'Come what come may,' (Act 1 Scene 3: line 145, pg 17) - until Lady Macbeth pushes him into action. This shows that Lady Macbeth was the dominant one in the relationship which was against society and culture at that time. Women were meant to be submissive to their husband, like how Lady Macduff stayed in her castle when she was abandoned by her husband- 'To leave his wife, to leave his babes' (Act 4 Scene 2: line 6, pg 104). Nonetheless, Lady Macbeth also crumbles due to her guilty conscience- 'The queen my lord, is dead' (Act 5 Scene 5: line 16, pg 145).

Examining closely aspects of social and cultural context.

Moreover, Lady Macbeth is portrayed as evil in the play and totally contrasts to the kind and gentle feminine figure of that time. This is evident in the lines- 'Come, you spirits That tend on mortal thoughts, unsex me here... That my keen knife see not the wound it makes,' (Act 1 Scene 5: lines 38-50, pg 25). She wants all of her femininity to disappear and she wants to become more masculine- 'And fill me from the crown to the toe topfull Of direst cruelty; make thick my blood, Stop up th'access and passage to remorse' (Act 1 Scene 5: lines 40-43, pg 25). What's more is that she turns so hard and cold that she would be willing to kill her own child for a position such as King- 'I have given suck and know How tender 'tis to love the babe that milks me... And dashed the brains out' (Act 1 Scene 7: lines 54-58, pg 33). Furthermore, we can see through Lady Macbeth's lines that deception was a major theme. She acted very courteous to King Duncan- 'All our service In every point twice done and the done double... We rest your hermits' (Act 1 Scene 6: lines 15-21, pg 29) - but behind his back she planned his murder- 'What cannot you and I perform upon Th'unguarded Duncan' (Act 1 Scene 7: lines 69-70, pg 35).

Lady Macbeth was responsible for Macbeth's downfall in quite the same way that the Three Witches were. Instead of being the catalyst, Lady Macbeth acted like more of an encouraging push for Macbeth's evil deeds- 'That I may pour my spirits in thine ear And chastise with the valour of my tongue' (Act 1 Scene 5: lines 24-25, pg 23). Yet, towards the end of the play Lady Macbeth's guilty conscience gives her and Macbeth's sins away. Imagery is created here as Lady Macbeth sleepwalks due to lack of sleep and re-lives the murders that she and Macbeth have committed- 'She has spoke what she should not... Heaven knows what she has known' (Act 5 Scene 1: lines 40-41, pg 135). Thus, she persuades Macbeth to murder but afterwards subconsciously confesses to these murders- 'What need we fear... Yet who would have thought the old man to have had so much blood in him' (Act 5 Scene 1: lines 32-34, pg 135); this inevitably plays a part in Macbeth's downfall and shows that in spite of everything, Lady Macbeth was not so strong and unfeminine.

Examines closely the development of character.

Furthermore, Lady Macbeth directly forced Macbeth to commit the murder of King Duncan, while the Three Witches just gave Macbeth predictions. This is shown in the lines 'And we'll not fail. When Duncan is asleep... His spongy officers, who shall bear

the guilt Of our great quell' (Act 1 Scene 7: lines 61-72, pg 35). There is also a strong relationship between Lady Macbeth and Macbeth which shows their closeness with each other. Macbeth addresses Lady Macbeth as- 'my dearest partner of greatness' (Act 1 Scene 5: lines 9-10, pg 23). Despite this, at times Lady Macbeth degrades Macbeth's manhood to drive him to commit more murders and not to have a guilty conscience- 'You do unbend your noble strength to think So brain-sickly of things' (Act 2 Scene 2: lines 48-49, pg 45). This all suggests again that Lady Macbeth had an enormous effect on the way that Macbeth thought and so as a result he was driven to his downfall.

Finally, Macbeth himself could be blamed for his own downfall. Although there were many characters that played a part in his defeat, if Macbeth had not made the decision of believing in the Three Witches prophecies then he may have not been beaten. Macbeth's personality also drastically changes as he becomes overcome with ambition and desire. In the beginning Macbeth was described as a noble, loyal and portrayed as a praiseworthy person- 'O valiant cousin, worthy gentleman' (Act 1 Scene 2: line 24, pg 5). However, by the end of the play he does not really care for life and becomes a ruthless tyrant- 'And all our yesterdays have lighted fools... Signifying nothing' (Act 5 Scene 5: lines 21-27, pg 147). A further way in which Macbeth's personality had changed was that originally he was the one being controlled by Lady Macbeth, but as soon as Macbeth had killed King Duncan he was the dominant one in the relationship. This shows role reversal- 'And so I pray be you. Let your remembrance Apply to Banquo, present him eminence... And make our faces vizards to our hearts' (Act 3 Scene 2: lines 30-33, pg 77). This also shows that the choice of committing the other murders of Banquo and the Macduff family was solely Macbeth's- 'O full of scorpions is my mind, dear wife... Fleance lives' (Act 3 Scene 2: lines 36-37, pg 77), 'The castle of Macduff I will surprise... This deed I'll do before this purpose cool' (Act 4 Scene 1: lines 149-153, pg 107). These extreme changes in his characteristics show us exactly how he was able to murder so freely- 'there shall be done A deed of dreadful note' (Act 3 Scene 2: lines 43-44, pg 77).

We can see these changes in a few of Macbeth's soliloquies- 'He's here in double trust: First, as I am his kinsman and his subject... Not bear the knife myself' (Act 1 Scene 7: lines 12-16, pg 31) and 'Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee' (Act 2 Scene 1: lines 33-35, pg 41). These soliloquies have a dramatic impact on the audience as it creates suspense and a tense atmosphere especially when Macbeth hallucinates and sees the dagger in Act 2 Scene 1. Therefore, Macbeth was the author of his own fate. Shakespeare leaves room for stagecraft in this part of the play. The appearance of the dagger is the director's choice. If Macbeth is shown as imagining the dagger it would give the effect that he is insane- 'Art thou not, fatal vision' (Act 2 Scene 1: line 36, pg 41). On the other hand, if the director decides to show a real dagger then it would involve the audience in Macbeth's soliloquy and situation.

Overall, I think that The Three Witches were most responsible for Macbeth's downfall as they were the ones who planted the seeds of ambition in Macbeth in the first place. If they never made the predictions then neither Macbeth nor Lady Macbeth would have become so ambitious. Furthermore, they were not truthful in their predictions either and their sole purpose was to spread evil and to create mischief and chaos.

An articulate piece which explores language, character, themes and dramatic impact within the play in order to develop a well informed

The Withered Arm Coursework

“How does Thomas Hardy portray the role of the female characters in society in at least two of his stories?”

Thomas Hardy was born in the year 1840 near Dorchester in the county town of Dorset. He lived in a cottage on the edge of a remote area of wild heathland and was raised up by his father, mother and grandmother. This was why much of his childhood was spent listening to tales told by his family. These tales were based on various incidents that had happened to his family. This is evident in his short stories; from village dances in *Absent-mindedness in a Parish Choir* to smuggling in *The Distracted Preacher*. Experiences from his life are also mentioned in his short stories. One example is that he makes use of the idea of witchcraft in *The Withered Arm*! This was because in his youth, Hardy was exposed to the idea of witchcraft since in Dorset at that time women were commonly accused of being witches. Furthermore, Thomas Hardy had very strong feelings against class distinction, prejudice and snobbery and this is clearly portrayed in *The Withered Arm* and *The Son's Veto*! Hardy was aware of this class distinction from an early age since his mother had been a servant to a Dorset vicar. Hardy was also favoured by the Lady of the Manor who treated him like a child of her own. This was disliked by his mother who was of a lower status so she 'openly defied' the Lady.

Thomas Hardy portrays the female characters in “The Withered Arm” and “The Son's Veto” as powerless against men. Hardy has portrayed these women as helpless compared to men to show the readers the effect that gender inequality had at those times. Women were seen as an object for men; a 'typical' woman of that time had to be beautiful for her husband and obey his every command. This shows that the society at that time was a patriarchal society. This can be clearly seen in “The Withered Arm”, when Gertrude had to meet Conjurer Trendle without her husband knowing- ‘though on no account must my husband know’- since Farmer Lodge did not approve of superstition and witchcraft- ‘Damned if you won't poison yourself with these apothecary messes and witch mixtures’. Similarly, Sophy in “The Son's Veto” is dominated by her own son and cannot get married to Sam, a man of her own social status- ‘I am ashamed of you! It will ruin me...It will degrade me in the eyes of all the gentlemen of England!’ Moreover Sophy ‘was left with no control over anything that had been her husband's beyond her modest personal income’. This implies that Mr. Twycott had left other people (of a higher status than Sophy) in charge of his wealth but left Sophy with just enough to survive- ‘In his anxiety lest her inexperience should be over-reached he had safeguarded with trustees all he possibly could’.

Furthermore, the church had a very high position in the Victorian times; it was seen as a central part to the lives of the Victorians. Rhoda Brook never directly had anything to do with the church, however, she sent her son to church- ‘Next day the mother put a clean shirt on the boy, and started him off for Holmstoke church’. Marriage was an important institution of the church. In those times it was important to be married first and then have

Social
Context

children. It was socially unacceptable to have an illegitimate child, so society wouldn't associate with the mother and illegitimate child. This shows that only the mother was affected by this custom and not the father as in this case the father (Farmer Lodge) had a higher status than the mother. Rhoda Brook was already of a lower status in society but the fact that she had an illegitimate son further made her a social outcast. We can see this through the comparison of where she lived to where everyone else lived- 'Their course lay apart from that of the others to a lonely spot'. This means that Rhoda Brook lived away from the rest of society.

Rhoda Brook also gets ignored by Farmer Lodge because she had an illegitimate son with him- 'He ha'n't spoke to Rhoda Brook for years'. Rhoda's son was given no name, no purpose to life and died due to an unjust reason. This shows how an illegitimate child was treated by society- 'having taken no outward notice of the boy whatever'. Compared to Sophy's son, Rhoda's son is very passive and obedient to his mother- 'The boy again promised'. Sophy's son is a legitimate child so recognised by society. He is more active in his role as a son and this results in Sophy having to obey his commands.

Character Comparison

A major theme in these short stories is class distinction and social status. Rhoda Brook was rejected by Farmer Lodge because she was of a lower status than him thus insignificant to him. Farmer Lodge described Rhoda Brook and her son as 'One of the neighbourhood' which shows how little he thought of them. Additionally, in "The Son's Veto", from the beginning of her marriage to the reverend, Sophy had been a victim of society and class distinction- 'which did not beget a respect for her among the few acquaintances she made.' Sophy is even degraded by her son because of her low status and lack of education- 'was now old enough to perceive these deficiencies in his mother, and not only see them but to feel irritated at their existence.' This makes the readers feel sympathetic towards Sophy since 'despite Sophy's spotless character' she still suffered because she was seen as lower classed and not worth taking notice of by her son. This shows how prejudiced men were of women and how prejudiced the upper class were of the lower class. It is also symbolic as no matter how much Sophy tried to fit into society, she was never accepted by the upper class- 'her husband had taken much trouble with her education, but she still held confused ideas on the use of 'was' and 'were', which did not beget a respect'. This also shows that if you come from a lower class and get married into the upper class you had to abandon your current life and live a lie- 'and as soon as possible the couple removed thither, abandoning their pretty home'- they had 'committed social suicide'.

Gertrude on the other hand was of the same status as Farmer Lodge and a 'typical' Victorian woman; 'A lady complete'. This was why she was accepted by Farmer Lodge, 'O yes. You must expect to be stared at just at first, my pretty Gertrude'. Thomas Hardy describes Gertrude like this to show that the class system was rigid and image and traditional values were essential. This gives reason to why 'Mr and Mrs Lodge's married experience sank into prosiness, and worse' when 'the woman whom he had wooed for her grace and beauty was contorted and disfigured in the left limb'. This shows that due to one small defect, Gertrude lost everything; her beauty, her innocence and most importantly, her husband. We can see from this that Farmer Lodge was also a 'typical'

Victorian man since appearance mattered a great deal to him- 'dislike me- no, love me less. Men think so much of personal appearance.' Gertrude had a pleasant character in the beginning of the story- 'her voice was indescribably sweet... her smile so tender'- but towards the end, she becomes obsessed with her withered arm- 'The once blithe-hearted and enlightened Gertrude was changing into an irritable, superstitious woman'. Thomas Hardy shows here to what extent her characteristics had changed due to love and physical appearance. Moreover, 'she had brought him no child, which rendered it likely that he would be the last of a family who had occupied that valley for some two hundred years.' This shows that in the Victorian times, not being able to have children was a disadvantage in society as it was very important to carry on the family name so it could continue with its high status.

Furthermore, Sophy was a victim of snobbery and arrogance because of her son, 'in her son's eyes- a mother whose mistakes and origin it was his painful lot as a gentleman to blush for.' She also was never able to make any friends or gain respect from the society she lived in because of their arrogance at the fact that she was not educated properly. Thus, Sophy became very lonely- 'and still she looked on that suburban road, thinking of the village in which she had been born, and wither she would have gone back'. Mr. Twycott did not even leave the responsibility of his son's education to Sophy. This implies that he did not think that Sophy was ~~not~~ fit to raise a gentleman's child because she herself was not educated. This shows that Mr. Twycott is selfish since he only cared about his and his son's image as gentlemen.

Sophy was socially disadvantaged and also very passive and weak in character- 'she hardly dared refuse a personage so reverend and august in her eyes'. Therefore she couldn't decline Mr. Twycott's offer of marriage even though she 'did not exactly love him'. She also had to promise to her son to not remarry- 'there bade her kneel, and swear that she would not wed Samuel Hobson without his consent'. This shows that she wanted to please her husband and son even if it went against her own will and implies that marrying into the upper class just took control over her life and never gave her a high status. Thus she died a lonely death in silence- 'Her lameness became more confirmed... never left the house'. Her 'lameness' is also symbolic to her weak character; she is weak physically and mentally as well.

This is a great contrast to Rhoda Brook's personality, she had two advantages; her strength of character- 'there was more of the strength that endures in her well-defined features and large frame'- and her son. Her strength of character means that she is not dependant on Farmer Lodge unlike Gertrude who desperately wanted to be loved by Farmer Lodge. Additionally, her son was the only child that Farmer Lodge would have as Gertrude was not able to bear children. Despite this, Rhoda Brook and her son were denied any rights in the eyes of Farmer Lodge. This is ironic since in the end, Farmer Lodge went back to Rhoda Brook and her son- 'He thought of Rhoda Brook and her son' and 'I once thought of adopting a boy'. However, there is irony here again as Farmer Lodge went back to Rhoda Brook and her son when it was too late- 'and the execution was over'. This seems to be a form of crude justice for Farmer Lodge as he only favours the people who would benefit him in society which shows how selfish he is.

Gertrude treated Rhoda Brook in a much kinder way than the rest of society. Although Gertrude was of a high status, she still went to visit Rhoda Brook and her son- 'I'll come and bring you some better boots, and see your mother.' This also makes the readers feel sympathetic towards Gertrude; she was innocent and generous but still died in the end - 'She gives away things to other folks in the meads besides us'. Thomas Hardy gives Gertrude a likeable character so that in the end we blame the men of society (Farmer Lodge) for the miserable fate of all the characters. This is also why Rhoda Brook feels guilty for what she inflicted on her- 'This innocent young thing should have her blessing not her curse'. We also see the theme of guilt portrayed in "The Son's Veto" when Mr. Twycott feels guilty when Sophy falls down the stairs- 'The parson had been very greatly moved by what she had suffered on his account'.

Another theme only shown in "The Withered Arm" is jealousy. Thomas Hardy has portrayed Rhoda Brook as jealous of Gertrude and wanted to see if she was better than her- 'If she's dark or fair, and if she's tall- as tall as I'. Jealousy is portrayed through superstition which is represented as the vision that Rhoda had which left Gertrude with a withered arm- 'seized the confronting spectre by its obtrusive left arm, and whirled it backward to the floor'. The use of superstition engages the audience as it is mysterious and creates a tense atmosphere- 'Moreover, there was a horrid fascination... throwing such possible light on her own character as would reveal her to be something greater in the occult world than she had ever herself suspected'. Furthermore, we are made to believe that superstition was what led Gertrude to die- 'Her blood had been 'turned' indeed- too far'. Rhoda Brook could have been jealous of Gertrude for a number of reasons. One reason could have been that Gertrude was of a higher status than her and another could have been that Gertrude was younger and more beautiful than her. As a result of this, Gertrude was the one that got married to Farmer Lodge even though it was Rhoda Brook who always worked hard in life. We can see Rhoda's pain and hardship through the way that Thomas Hardy describes the cottage that her and her son lived in- 'It was built of mud- walls, the surface of which had been washed by many rains into channels and depressions... a rafter showed like a bone protruding through the skin.'

Despite the fact that all the female characters in "The Withered Arm" and "The Son's Veto" were mistreated in their different ways, they all had one thing in common; their fates were miserable. Rhoda Brook however did not die but survived, though she lived a lonely life, whilst Farmer Lodge, his son and Gertrude died. This is ironic because in the beginning of the story, Rhoda Brook was described as 'a thin fading woman of thirty milked somewhat apart from the rest'. She gets back at society for shunning her and her son away as outcasts. This reflects on her strength of will-power; that she can ignore all the gossiping that society did about her- 'She knew that she had been slyly called a witch since her fall'.

The outcome of the female characters angers the readers since it was the male characters that acted as catalysts and drove the women to the state that they were in. Sophy's son, Randolph, becomes a priest which is ironic as he did not act like a merciful and kind priest especially towards his mother- 'The poor woman swore, thinking he

would soften as soon as he was ordained and in full swing of clerical work.' Due to the church playing a central role in people's lives, Sophy could not break her oath. Since we have been with Sophy throughout the whole story it makes us feel empathetic towards her as we now know all the suffering that she had to go through. This shows how superficial her son was and reflects upon the superficial intelligence of the upper class. This also shows that Randolph is selfish just like his father; he only cares about his image. If Sophy got married to Sam who was of a low status, Randolph feared that he would be seen as one of the lower classed- 'He hoped his stepfather would be a gentleman'. Throughout the story we have only seen her son act in a resentful manner towards his mother- 'an impatient fastidiousness that was almost harsh'. Thomas Hardy also shows Farmer Lodge as superficial. This is implied through the way that appearance mattered to him which inexplicitly forced Gertrude to follow the superstitions that Conjuror Trendle had suggested. She had soon become obsessed with her withered arm and wanted to regain her beauty to be loved by Farmer Lodge- 'Instead of her formal prayers each night, her unconscious prayer was, 'O Lord, hang some guilty or innocent person soon!' This is also ironic as the person that happens to be hanged is Rhoda Brook's son whom she would never have wished to die in such an unjust way- 'when he lifted her up she was unconscious. The mere sight of the twain had been long enough to suggest to her that the dead young man was Rhoda's son'.

The only man that faced a loss was Sam in "The Son's Veto"; he lost out through love. Sam was of the same low status as Sophy whilst Mr. Twycott was of a higher status. This was why Sophy felt as if she had to accept Mr. Twycott's marriage proposal but found it easy to reject Sam's proposal- 'Why, Sam, how can you be so fast! I've never even said I liked 'ee'. This shows that Sophy had more respect for the upper class rather than the class that she came from, even though it was the upper class that had rejected her.

From all of this we can see that Thomas Hardy portrayed the role of female characters as victims of society and as weak against the male characters because of social status and the rulings that society had outlined for them. Appearance mattered and women had to be able to have children. We also see that it was the male characters that were responsible for the fate of the women. Hardy deliberately puts the women in these short stories in a disadvantaged position in society to emphasise his hatred for class distinction and prejudice against women.

*You display a thorough understanding
of the texts and make some
sophisticated comments about the
themes.*

30/40 B+

Pre-1914 Poetry Coursework

“Compare and contrast how poets portray the theme of love in this collection of Pre-1914 poems”

“My Last Duchess”, “A Woman to Her Lover”, “When We Two Parted”, “Remember”, “Villegiature” and “How Do I Love Thee?” are the poems that I am going to contrast and compare. The features of the poems that I will be examining are the style, tools and techniques the poets use and how they put across love in their poems. There are different types of love and various other emotions expressed in this collection of poems. In “My Last Duchess” there is a mixture of anger which is also similar to “A Woman to Her Lover”, “Villegiature” and “When We Two Parted”. Resentment of love is shown as well in “Villegiature” and “When We Two Parted”. Both anger and resentment are common themes in these poems but there is another important type of love described in “Remember” and “How Do I Love Thee?” which is commitment. Love poetry was also fashionable; there were many different types of love expressed in Pre-1914 poetry and both men and woman would express their feelings through love poems.

considers the different themes explored in poems

One of the main ideas presented in this collection of poems is the fact that men had a higher social status than women. This shows us exactly how the Pre-1914 times were; a patriarchal society. Social status was very important in those times; people in high positions would be seen together and people in lower positions would not mix with the higher classed. This is conveyed in “My Last Duchess” when the Duke gets angry with the Duchess when ‘she ranked My gift of a nine-hundred- years-old name With anybody’s gift.’ This means that because the Duchess treated the Duke and any other man (of any other status) the same, the Duke would not tolerate it. Another piece of evidence which again proves this was when the Duchess ‘smiled, no doubt, Whene’er I passed her; but who passed without Much the same smile?’ Again the Duke could not take it that his Duchess was smiling at other men as well as him.

Analyses the importance of social and cultural context

Culture and society at that time also meant that men would woo women and not the other way round. This is seen in “Villegiature” in the line ‘Your solid self long leagues away,’ which explains that the woman in the poem is angry at her lover for not being there or for not loving her in return- ‘Deep in dull books, had hardly missed me’. Additionally, in “A Woman to Her Lover”, social status is shown but in a different way. The woman in the poem is against this status as she opposes the inferior status that society imposed on women at that time; she is a suffragette. ‘Not for you the hand of any wakened woman of our time’ is what she thinks that men should really deserve from having this position. Women were also expected to be a ‘doll to dress and sit for feeble worship’ and ‘a wingless angel who can do no wrong’. ‘Doll to dress and sit for feeble worship’ means that in Pre-1914 times, women were seen as goddesses that just had to sit and look pretty for men to worship them. ‘A wingless angel who can do no wrong’ really means that women were pictured as perfect creatures with no wings to be set free as they had no rights.

analysis of poetic language related to social and cultural context which demonstrates a thorough understanding of text.

Sexism plays another big part in this collection of poems as it is connected with social status. Sexism is mostly shown in "A Woman to Her Lover" because the woman wants equality between men and women- 'No servant will I be' and 'our co-equal love'. However, she would submit herself to be a 'servant' or 'bond slave' and bear children all her life if her lover just asks her to get married- 'But Lover if you ask of me'. This is where the tone gets less harsh as there are more gentle words like 'comrade', 'friend' and 'mate'. Since the woman is a suffragette, the poem shows what kind of society she would like to live in. Compared to "A Woman to Her Lover", "My Last Duchess" shows just the sexist world. The Duke considers his Duchess as an object as he says 'That's my Last Duchess painted on the wall'. What is more, the Duchess was never allowed to take notice of other men except for the Duke - 'sir, 't was not Her husband's presence only, called that spot Of joy into the Duchess' cheek.' Moreover he makes a number of accusations about, the Duchess in the poem. One of them is that 'She had A heart-how shall I say- too soon made glad.' This was not fair because the Duchess was accused of many things in the poem some of which may be baseless, whilst in the end the Duke is quick to find another wife. This is a clever technique the poet uses to incriminate the Duke therefore this shows Robert Browning's view on who he thinks was guilty in the rumours that were spread. Despite this, others may have alternative views on who was guilty. Some would say that the Duchess really was the one in the wrong because it was her that all the other men were taking a liking to. "Remember" also shows sexism because in the poem the man was the dominant one in the relationship. Christina Rossetti reminds her lover about 'our future that you planned:' Nevertheless there are commands like 'only remember me; you understand' that breaks this rule of men being the leader in a relationship. In "When We Two Parted" the woman was blamed rather than Lord Byron in having a secret relationship because women in the pre-1914 times were blamed for bad things that happened. 'I hear thy name spoken,'-so it is only her that the public gossips about. Thus both love and marriage were respected and regarded as a serious emotion and ceremony. Purity of women before marriage was necessary and a woman had to obey her husband and be loyal to him throughout their marriage. This was why the Duke in "My Last Duchess" did not like it when other men 'would draw from her alike the approving speech'. If the Duchess was treating other men as well as the Duke equally, then it would seem like she is being disloyal to the Duke.

makes
sophisticated
comments
about
relation-
ship and
comparison
between
poems.

providing
sophisticated
interpretations

uses
understanding
of
social and
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A further important theme portrayed is religion which is mentioned in "A Woman to Her Lover" and "How Do I Love Thee?" Religion was very essential in those times as the Church was a central part of the people's lives and had a high position in society. In "How Do I Love Thee?" this is shown in the line 'and, if God choose'. The reference to 'God' immediately informs the audience that the voice of the poem is religious. We also realise that religion is her guide and that she leaves her love life in the hands of God. In "A Woman to Her Lover" when the woman in the poem declares 'Lover, if you ask of me,' she goes on to say all the positive aspects of love and marriage. She also describes the wedding in a church in the last three lines of the poem which shows happiness and joy with a religious view- 'And we shall have the music of the spheres for bridal march... Until, we reach the very heart of God'. This means that the poet is religious as well which is a contradiction because the woman wants an equal status to her husband that religion won't give her as religion advocates the dominance of man. "How Do I Love Thee?" continuously talks about religion; the capital letters in the poem refer to God- 'Being',

'Grace' and 'Praise'. Moreover, there are other references to religion- 'and with my childhood's faith', which implies that her love is innocent. ✓

One theme that is common within some of these poems is resentment of love, like in "A Woman to Her Lover"; the suffragette mocks love in the first three verses. 'Do you come to me to bend me to your will As conqueror to the vanquished' and 'Or if you think to wed with one from heaven sent Whose every deed and word and wish is golden' are two quotes that suggest this. These quotes suggest sarcasm because of the harsh tone and through the rhetorical questions used in the first three verses. Not only does she mock love, she mocks her lover too- 'fool.' "A Woman to Her Lover" has two separate parts to it though. The first three verses describe how much she disliked the gender inequality that marriage was based on at that time; men played a dominant role in a relationship- 'To bear you children, wearing out my life In drudgery and silence No servant will I be'. In the second part (the last verse) she describes marriage in a good light if her lover treats her as his equal. This change in the narrator's assertions tell the readers that the narrator believes that love is about equality and compassion and not about women being an object for men, which was the typical view of that time. "Villegiature" expresses resentment of love as love is mocked- 'And half forgot I did not love you'. Furthermore "Villegiature" is a French word that means holiday resort which contradicts with what the poem is about. "Villegiature" is about resentment of love and her lover ('I did not -till your ghost had fled - Remember how you always bore me!). Yet, there is one way that this title could not be misleading which is that the holiday resort could have been compared to the woman's mind or thoughts. This is because the poem implies that the woman is imagining the romantic scene and that her lover is not actually involved in the scene at all since his 'solid self' is 'long leagues away'. ✓

Two major themes portrayed in these poems are passion and commitment in love. This is strongly shown in "How Do I Love Thee?" and "A Woman to Her Lover". Passion and commitment is shown in "A Woman to Her Lover" only in the second part of the poem where she exhibits all the positive aspects of love and marriage- 'To live and work, to love and die with you'. This love is similar to the love in "How Do I Love Thee?" since 'I love thee' gets mentioned seven times which shows the 'depth and breadth and height' of her commitment to her lover. This contrasts significantly with "My Last Duchess" as there are sentences which show no passion or commitment- 'Notice Neptune, though, Taming a sea-horse, thought a rarity'. Neptune was the Sea God who can be compared to the Duke; the sea-horses are his Duchesses that he is taming to be obedient to him. ✓

Another way that the poets portray the different themes of love is the way they create the atmosphere in their poems. There are various ways in doing this; setting the mood, tone and pace of their poems. There are two moods in "A Woman to Her Lover" because there are two separate parts to the poem. The first part (the first three verses) has an angry mood, as it is full of hate and mockery- 'If that be what you ask, fool, I refuse you!' In the second part (the last verse), there is a happier and calmer mood because of her agreement to marriage- 'Then O husband, I am yours forever'. This is similar to "When We Two Parted" in terms of the angry mood. It is shown in the lines 'It felt like the warning Of what I feel now' which emphasizes the pain caused in the parting from his lover. "My Last Duchess" has a combination of anger, pleasure and mystery. The anger is

analysis
of poetic
techniques
and form
lead to
sophisticated
interpretations.

interpretation of imagery

aimed at his Duchess when it 'was not Her husband's presence only, called that spot Of joy'. The pleasure is at getting a new wife- 'Though his fair daughter's self, as I avowed At starting, is my object.' Finally, the mystery is the rumour of the Duke murdering his Duchess- 'Then all smiles stopped together. There she stands As if alive'. Although there is an angry mood throughout, the beginning of the poem is cheerful as the Duke starts to name-drop- 'Fra Pandolf's hands Worked busily a day, and there she stands.'

The tone also helps build up the pace so it gives a certain atmosphere to the poem. "A Woman to Her Lover" again has two different tones which sets two different paces-harsh and angry which later becomes softer. In "My Last Duchess" there is a harsh and arrogant tone that sets a quick pace which holds the reader's attention. However there are parts where there is a lot of punctuation which tends to slow the pace as well. This slow pace helps the reader catch the hints of jealousy that the Duke drops while talking to the representative- 'Sir, 't was not Her husband's presence only'.

The main things that help create a good effect in a poem are the choice of vocabulary and the tools that the poet uses. One reason why "A Woman to Her Lover" is such a strong and bold poem is because of the powerful vocabulary used in it, for example- 'bend', 'vanquished', 'feeble', 'clamorous desire' and 'abasement'. This greatly emphasizes the anger and resentment that the woman is feeling. In "Remember" there is also powerful vocabulary like 'darkness' and 'corruption' which strike out to the reader and show the anger and regret for being the controlled one in her relationship- 'our future that you planned'. In "A Woman to Her Lover" the last three lines give a light and bouncy tune which also makes the poem quite melodious. Imagery is created and joy and celebration are shown through the words 'laugh', 'music' and 'circling'. Furthermore, as you go down each verse, the insults get worse which again portrays anger at her lover. In the first verse she says 'O Lover' and in the second verse she calls her lover a 'fool'. This is comparable to "Villegiature" when the poet calls her lover a 'ghost' and 'solid self' suggesting that she resents her lover for not being there for her.

"My Last Duchess" makes use of punctuation rather than vocabulary to create its tone and pace. The use of brackets shows that the Duke is thinking to himself- '(since none puts by The curtain I have drawn for you, but I)'. Caesuras are also used in this poem which yet again shows that the Duke is talking to himself, '-how shall I say?-. Moreover, there are rhetorical questions and enjambments used such as 'Who'd stoop to blame This sort of trifling?' which makes the poem sound very conversational. The structure of "My Last Duchess" is one long verse, which is a speech to the representative of his new Duchess- 'Will't please you sit and look at her? I said'. This format is also known as a monologue and because of it being set out in this way, it gives the reader no chance to stop and think what the deeper meaning and mystery of the poem is. "Remember" and "How Do I Love Thee?" are structured differently as they are sonnets. These two poems are structured as one verse and are a short speech to their lover.

As you can see the poets of "A Woman to Her Lover" and "My Last Duchess" use different tools to create the atmosphere in their poems. "My Last Duchess" has more punctuation while "A Woman to Her Lover" has stronger words and metaphors. "My Last Duchess" is similar to "When We Two Parted" and "A Woman to Her Lover" is similar to "Remember", "Villegiature" and "How Do I Love Thee?" On the whole, "A

Comments on relationship and comparison between poems in terms of poetic language and form

"Woman to Her Lover" and "My Last Duchess" are two different poems in their structure, their themes and the tools the poets have used. In "My Last Duchess", love is treated as a weapon by the Duke for him to get a wife as a possession; there are no actual strong emotions of love and compassion shown. In "A Woman to her Lover", love is treated with respect as the voice of the poem describes this emotion with compassion. A similarity between these poems is that the Duke in "My Last Duchess" is the type of man portrayed in "A Woman to Her Lover" and that the woman in "A Woman to Her Lover" is the type of woman portrayed in "My Last Duchess". Another similarity is the mood in these poems as both have a bitter mood due to the resentment of love described and they also have a cheerful mood due to the positive aspects of love being described.

Out of these poems, I would have to pick "My Last Duchess" as my favourite poem because I like the way that the poet has took the rumour of the Duke and turned it into a successful poem with a hint of mystery. The clever use of metaphors, caesuras and other punctuation give a mysterious atmosphere despite the fact that the monologue structure doesn't even give the readers a chance to stop and think what the real story behind this is. This poem really gets the readers thinking and leaves them wondering what the truth behind this story really is.

An articulate essay which exemplifies in-depth understanding of the texts.

Candidate explores poetic language, form and structure while simultaneously examining significant themes, which leads to sound interpretations.

Perhaps needs to consider different approaches to poems and alternative interpretations.

33 - A
40

GCSE English 1203/1204 and GCSE English Literature 1213
Assessment Support Material

Sample 3

1203

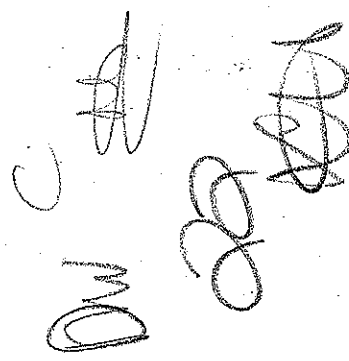
1. Personal and Imaginative Writing
2. Different Cultures and Traditions
3. Shakespeare

1213

1. Pre- 1914 Drama
2. Pre- 1914 Prose
3. Pre- 1914 Poetry

Centre Number 12752	Student Number 9112
Student's Surname and Initials Pollard, T	
Subject Number 1203 Paper Number 1B	
Subject Title English	

Student's Mark for Reading /40
Student's Mark for Writing – AO3(i) and (ii) /27 – AO3(iii) /13 (Separate marks out of 27 and 13 should be recorded, as well as an overall mark out of 40)
Student's Final Mark for Reading and Writing 22

DW


Date work completed	Title of Assignment	Reading	Writing	Full details of the task and sources (eg texts used)
Jul 07	Personal and Imaginative Writing	23	✓	Write about either your first day at school or a trip.
Jul 07	Different Cultures and Traditions	✓	21	Explore the themes of loneliness and isolation in 'Of Mice and Men' focusing on Crooks & Curley's wife.
Jul 07	Shakespeare	✓	21	Explain the importance of conflict in 'Romeo + Juliet', OR is the 'Taming of the Shrew' a sexist narrative?

Declaration by Teacher: I declare that the student's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of Examining Teacher

Date 8/4/08

FORM A - EDEXCEL FOUNDATION - GCSE NATIONAL CURRICULUM/KEY STAGE 4

June 20

English Literature 1213 - coursework portfolio: coursework frontsheet

Centre no. 12752	Candidate no. 9112
Surname and initials Pollard, T	

JC
 22

 T.P.

Centre's Final Mark for Coursework/40:	22
----------------------------------------	----

Summative comment relating candidate's overall mark to assessment criteria	A good effort with some <u>poems</u> .
----------------------------------------------------------------------------	----------------------------------------

Date work completed	Title of unit	*	Assignment (including texts used)
Jul 07	THE PRE-1914 DRAMA UNIT	21	Explore conflict in Romeo & Juliet or a sexist narrative? Is 'Grew' a sexist narrative?
Jul 07	THE PRE-1914 PROSE UNIT	21	Describe how Scrooge's character changes? What are Dickens' intentions?
Jul 07	THE PRE-1914 POETRY UNIT	23	How does Poe portray death?

DECLARATION BY TEACHER: I declare that the candidate's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature: Date: 8/4/08

NB Teachers may make additional comments overleaf if required.

* Tick unit(s) which enables the candidate to show understanding of literary tradition/appreciate social/historical/cultural contexts.

ENGLISH COURSEWORK

THOMAS POLLARD

MY FIRST DAY AT SCHOOL

My first day at school was when I was three years and 10 months and I joined the nursery class. On my first nervous, exciting day at my first ever school, I went into the long line and did not want to leave my happy parents. I was really scared and extremely shy, but very excited. ✓

range of adjectives.

My school was a very big, tall, long, scary building. At the top of the building was bellvue. The saying goes that bellvue was haunted by a ghost who used to go there many years ago during the war, when it was a girls boarding school and apparently she fell from the top of the tower, where they were all sleeping and the rumour was that she now roamed the corridors and classrooms.

So when I entered on my first day I was unaware of these rumours, it was only later in my years when I was told about the ghost of bellvue.

My new nursery class was separate from the main school. It was located in the bottom half of the lower playground. Before we entered our classroom, we went into the cloakroom which had rows of hooks and above the hooks were our names. This would be our cloakroom for the year and we had to hang our coats, gloves, hats and bags here before we entered the class.

When all of us went into the small dark classroom I put my big red name tag on. I then said hello to everyone in the small dark classroom. This was when I was in nursery and I was very little. I was allowed to wear my favourite clothes and shoes. ✓

Our morning activities included: painting, singing, listening to stories, playing with the sand and other toys and learning the alphabet. We had a morning break when we would get our milk and would then go outside and play in the large playground. ✓

The playground had a large slide, climbing frame, soft mats so you did not hurt yourself, sand pit, swings, seasaw and a roundabout. We had a lot of fun playing on all of these great things.

After having much fun in the playground we then went on to have a afternoon nap. We had our sleeping area in our classroom and the teacher would read us a story. After our nap we would awake and have our afternoon snack and then it was time to go outside and play. We all loved to play on the big red and green slide.

As the long beautiful day went by I made a very good friend whose name was James. We played with red, yellow and blue cars. We also had to have reading time when the teacher would read us a story that we all could choose from a humungous collection. As the day continued it was the end of my first long sunny day at school. When the bell went we had to go to the cloakroom and collect our coats and bags and come back into the classroom and wait for our parents to come and collect us. I remember my two happy lovely parents came and picked me up from school.

*evokes a
real sense of
childhood.*

During my first weeks at school I was not looking forward to going home but staying in my big colourful classroom.

I was enjoying my primary school until I got into year 3 and had a teacher called Miss Yershivik. She was so strict the only time she was nice was when we had milk and would give us two cartons each, instead of one. But apart from that she was a witch! not to be crossed.

My best ever teacher was Miss Leddy when I was in reception, because we would do work which we could choose to do first and if we done something wrong she was fair and would never shout at us, she would just tell us off.

The school hall was as cold and damp as a old dark dusty dungeon, it was like a prison.

✓ alteration

The food in my cold and damp hall was horrible and devistating. I was told about people who went into hospital because of it and you would have to eat all of the green smelly stuff otherwise the dinner ladies would gobble you up like hungry beasts who haven't eaten for weeks!

But they would only do this to the boys and girls who did not eat up all their lunch. But when you got out to the lovely big glorious playground you finally knew that you were free to do what you wanted.

In the playground there were two water fountains that were really refreshing. There was always a very big long line of boys and girls waiting in sequence to come to the top of the line so they could quench their thirst. But when you got to the big white and silver water fountains you would not want to leave them, as the water was cold and so refreshing.

Me and my friends used to play bulldog. It was very fun and very tiring at the same time.

When I got into year 5 we had to do exams which I was very nervous and excited about. Also in year 5 we were put into sets for maths and english.

When year 6 came, alot had to happen. I had to find a good secondary school and do well in my SATs so I would get good results.

This was the first ever really big thing happening in my primary school. I was very scared and excited. But during the year, being at the top of the school was very good in most aspects, apart from the annoying year fives who wanted to always play with the bigger boys. Most of the teachers were not nice in this year because they were always very strict for no reason.

At the end of the year we had a big party and disco where everyone would say goodbye to their friends and hello to a new life in their secondary school, but before all of this happened I had year 6 top of the school to go through and alot had to happen fast.

At first I was just happy about being at the top of the school but as I was finding out more stuff I was not looking forward to the grim future of having exams, I was looking for a way out!! It was bad. When I was told of the date, my heart stopped and was as still as the table in front of me and made me feel like I was about to get sick. My lunch was coming up my throat like a rocket, speeding straight up. It just stopped. I felt nothing.

Then I got sick all over the table. Everyone was shocked and holding their nose to stop the green misty smell going through their noses and mouths.

So no-one would talk to me for the next day, but after that it all went smoothly apart from the people that were sitting on the table.

There was a long year ahead of us which we thought would take forever, but how wrong we were. It was short. It was snappy. It was not as long as anyone wanted.

But we still did have a good time during first break, lunch and last break. The work was getting a bit harder but I could handle it.

When everyone was told about the movement of groups and a test every week, we were all extremely angry, with red faces and steam coming out of our ears. The whole year wanted to start a riot and destroy all we could, but no-one would say anything against the teachers, otherwise you would be doing a numerous amounts of tests at lunchtime!! This is one of the worst things that could happen apart from having your parents called into the headmaster's and then if they did not kill you, you wanted to kill yourself quickly and swiftly. But luckily I was not a bad boy so it did not happen to me and I was very grateful.

Another thing I remember is when we got new chairs which were cushioned and not plastic it was like I was in heaven, my legs were not hurting me anymore and I could do what I wanted at break instead of being sat down hurting because of those nasty horrible plastic chairs. It was heaven they were so cool and comfortable!

I left my primary school to go to a secondary school in year 6. We had a great leaving party and disco and we made sure we exchanged telephone numbers and addresses with all our friends so we could all keep in contact and see how our friends were getting along in their new schools.

Then it was the final day there was a disco party in the hall, where everybody had a lot of fun. We all said goodbye and then finally left to start our new lives.

23
~~23~~

$$\frac{7}{13} + \frac{18}{27} = \frac{25}{C^+}$$

Thomas Pollard

English Coursework

Explore the themes of loneliness and isolation in 'Of Mice and Men' focussing on the characters of Crooks and Curly's wife.

introduction?

Crooks is the only black person on the ranch and he is a stable worker. He is discriminated against and has to sleep alone behind the stables. He is possibly the most intelligent man on the ranch. But later we see some of the discrimination wiped away as he plays horseshoes with the other ranch workers (even though he has a crooked back). Crooks judges people before he gets to know them. He is disfigured and is an outcast as well as Candy. He has a place of his own and stays there by himself. He doesn't want company. He also wants to be part of George and Lennie's dream. He said that he would work for free. He gives up on the farm dream when he realises it isn't going to work out. He is the only one who understands Lennie, besides George, and befriends him. He looks past Lennie's mental handicap and Lennie looks past Crooks' physical handicap.

why?/how?

needs all

Crooks is a lively, sharp-witted, black stable-hand, who takes his name from his crooked back. Like most of the characters in the novel, he admits that he is extremely lonely. When Lennie visits him in his room, his reaction reveals this fact. At first, he turns Lennie away, hoping to prove a point that if he, as a black man, is not allowed in white men's houses, then whites are not allowed in his, but his desire for company ultimately wins out and he invites Lennie to sit with him. Like Curley's wife, Crooks is a character who turns his vulnerability into a weapon to attack those who are even weaker. He plays a

quote!

cruel game with Lennie, suggesting to him that George is gone for good. Only when Lennie threatens him with physical violence does he stop. Perhaps what Crooks wants more than anything else is a sense of belonging-to enjoy simple pleasures such as the right to enter the bunkhouse or to play cards with the other men. This desire would explain why, even though he has reason to doubt George and Lennie's talk about the farm that they want to own, Crooks cannot help but ask if there might be room for him to come along and help.

Crooks is another one who is isolated because he is different. He copes with it by keeping a distance between himself and the other hands. When he does allow himself to be drawn into the dream of working on George and Lennie's dream farm, he is immediately shut out by George's anger.

Crooks is the only black man in the novel and it is through attitudes towards the character that we gain insights into the position of blacks in America at that time. He is isolated in his own room at the barn. He is openly referred to as 'nigger' which exemplifies the casual racism directed towards him by others. They do not set out to insult him deliberately, but the use of the term 'nigger' signals to us that black men like Crooks were constantly degraded both verbally and physically by whites.

Curley's wife isn't even given a name but referred to as Curley's wife. She is lonely because Curley doesn't pay much attention to her. This lack of attention from Curley forces her to seek it elsewhere. She flirts with the other ranch hands but they pay her no attention either.

Curley's wife emerges as a relatively complex and interesting character, her appearances later in the novel become more complex. When she confronts Lennie, Candy, and Crooks in the stable, she admits to feeling a kind of shameless dissatisfaction with her life. She admits to Lennie her dream of

becoming a movie star, which makes her very human and much more interesting than the women in fancy red shoes. Curley's wife seeks out even greater weaknesses in others, preying upon Lennie's mental handicap, Candy's age, and the colour of Crooks's skin in order to steel herself against harm.

She is cruel to Crooks, Candy and Lennie in Crooks' room, and later on she tempts Lennie, letting him stroke her hair in the barn, and kneeling beside him in the hay. We can definitely say that she is lonely. She says so several times, and that is to be expected since she is stuck on a ranch with men who dislike her and rarely talk to her. She even tells Lennie 'I don't like Curley. He ain't a nice fella.'

However, she attempts to overcome her loneliness in the wrong way. George immediately realises that she means trouble when she first turns up in the bunkhouse, and it is hardly surprising that her actions lead her new husband to be fiercely jealous. She walks around the ranch, dressed inappropriately and remember that she has only been married a couple of weeks. She admits to Lennie that she doesn't like her husband and regrets marrying him. She seems to be of limited intelligence, as she was taken in by other men's promises of film parts.

Quote.

It is partly her desire to be petted and admired which leads her to allow Lennie to stroke her hair, she says 'Here feel right here' which in turn leads to her death at Lennie's hands.

She is another lonely character. Newly married and in a strange place, she is forbidden by Curley to talk to anyone but him. To counter this, she constantly approaches the ranch hands on the excuse of looking for Curley. The only result is that the men regard her as a loose woman, and Curley becomes

even more intensely jealous. Finally, her loneliness leads to her death as she makes the serious error of trying to overcome it by playing the tease with Lennie.

Every character in the story exhibits loneliness. Curley's wife seeks the attention of the farm hands as a substitute for the lack of attention from the abusive Curley. Crooks keeps to himself because he believes that the white people want nothing to do with him and Candy's only friend is his dog, and when his dog dies, he is really upset. Each of the characters in the story is attracted to the plans of Lennie and George. As they fantasise about a future together, their loneliness doesn't seem as bad.

Many of the characters admit to suffering from profound loneliness. George sets the tone for these confessions early in the novel when he reminds Lennie that the life of a ranch-hand is among the loneliest of lives. Men like George who migrate from farm to farm rarely have anyone to look to for companionship and protection. As the story develops, Candy, Crooks, and Curley's wife all confess their deep loneliness. The fact that they admit to complete strangers their fear of being cast off shows their desperation. In a world without friends to confide in, strangers will have to do. Each of these characters searches for a friend, someone to help them measure the world, as Crooks says. "In the end, however, companionship of his kind does not seem possible". For George, the hope of such companionship dies with Lennie, and true to his original belief, he will go through life alone.

Nearly all of the characters, including George, Lennie, Candy, Crooks, and Curley's wife, admit, at one time or another, to having a profound sense of loneliness and isolation. Each desires the comfort of a friend, but will settle for the attentive ear of a stranger. Curley's wife admits to Candy, Crooks, and Lennie that she is unhappily married, and Crooks tells Lennie that life is no good without a companion to turn to in times of confusion and need. The characters are rendered helpless by their isolation, and yet, even at their

weakest, they seek to destroy those who are even weaker than they. Perhaps the most powerful example of this cruel tendency is when Crooks criticizes Lennie's dream of the farm and his dependence on George. Having just admitted his own vulnerabilities—he is a black man with a crooked back who longs for companionship—Crooks zeroes in on Lennie's own weaknesses.

Crooks seems at his strongest when he has nearly reduced Lennie to tears for fear that something bad has happened to George, just as Curley's wife feels most powerful when she threatens to have Crooks lynched. Curley's wife, the only woman to appear in *Of Mice and Men*, seems initially to support George's view of marriage. Dissatisfied with her marriage to a brutish man and bored with life on the ranch, she is constantly looking for excitement or trouble. In one of her more revealing moments, she threatens to have the black stable-hand lynched if he complains about her to the boss. Her insistence on flirting with Lennie seals her unfortunate fate. She is however allowed to voice her unhappiness and her own dream for a better life.

The workers are caught in a trap of loneliness - they never stay in one place long enough to form permanent relationships. Despite living together, the ranch workers do not seem to form proper friendships with one another. They are presented as being afraid of other people. Since they move from ranch to ranch regularly, they cannot build relationships with anyone. Curley's wife is also very lonely. She is married, well-off and surrounded by people - yet she is depressed and lonely, lacking female friends to share her interests. George and Lennie are the exception to this: at the beginning of the novel George talks about how they are different to other ranch-workers; as Lennie puts it "cos I got you an' you got me." The ranch itself is also isolated, away from any town or city. This is shown at the beginning as George and Lennie had to walk 10 miles from the nearest town.

On the face of it, it appears that Lennie, because of his mental immaturity, is

totally reliant upon George for his survival and for his main goal of obtaining work at the various ranches where they are sent. Equally important, however, is the extent to which George relies on Lennie for companionship in the generally infriendly and lonely environment of the migrant labourer.

The characters don't want to be isolated and lonely but they all admit to this through the novel. The novel shows many different themes including racial segregation where Crooks the only black worker on the ranch is not allowed to sleep with the other workers who are white. It shows the economic situation, they are all working on a ranch as a ranch hand, they are migrant workers and some of them have a dream. As George and Lennie do their dream of their own farm. They want to belong and they are dreaming of their own 'american dream'. They want to own their own farm, they want to be their own boss and they want to get rich. In the novel George and Lennie's personal goal is a plot of land which they can call their own. It is this which supports George and Lennie through their most difficult moments and offers them hope of better things. This is summed up in the often repeated conversation where George tells Lennie that 'guys like us, that work on ranches, are the loneliest guys in the world. They got no family. They don't belong no place... With is it ain't like that. We got a future. We got somebody to talk to that gives a damn about us... An' why? Because I got you to look after me, and you got me to look after you, and that's why.' For most migrant workers however, just as for George and Lennie, the reality of their social situation means that the 'American Dream' cannot be realised.

Thomas, you make some good points throughout - the trouble is you don't use quotes to support your attempt at analysis.

21/c-

Needs more
quote / analysis
PEE
a

21
[Signature]

THOMAS POLLARD

EXPLAIN THE IMPORTANCE OF CONFLICT IN ROMEO AND JULIET

In 1595 "Romeo and Juliet" was first performed as a romance but it is a tragic love story. The story is set in northern Italy. The themes of the play are the two families that are at war with each other. It is based on the deaths of two lovers resulting from a series of conflicts. ✓

In the tragedy of Romeo and Juliet conflict brings about or causes the tragedy. There are four conflict themes in the play. The themes are: fate and destiny, the different lover affairs, family rivalry and civil disorder. ✓

The story is a romance play but it does not show all the aspects of a romance play, like long courtship and a damsel in distress shows that it has something else which is tragedy, as the aspects and themes of tragedy grow as the romance stays the same and does not grow any more. ✓

The fight and Romeo and Benvolio talking shows us the four conflict themes, civil disorder of the people and Prince. There are two households which have conflict between the families and causes them not to follow Prince. In the fight the servants are involved but the actual family members are not. ✓ There is conflict between the two lovers Romeo and Rosaline. Romeo loves Rosaline but Rosaline doesn't love Romeo. Family conflict is throughout the play as it is the Capulets and Montagues. They are two big rival families and they have a feud which has been going on for years. Fate and destiny is a very big thing in Tudor times. Romeo's fate is to prove himself to Rosaline and get her love. Juliet's fate is to marry Paris. Romeo goes against his fate and destiny and loves Juliet. Juliet goes against her fate and destiny by loving Romeo and leaving Paris. Romeo and Juliet's destiny and fate is death and conflict. In the play fate and destiny is what the play is all about. ✓ Everything that happens has to do with the stars.

Conflict
in
context

The major conflict the play focuses on is love and hate, the feud of the conflict between the Montague's and the Capulet's as well as love and fate. These are shown through the use of powerful language. The conflict is rather between love and hate than good and evil, and fate also plays its own crucial role. In its first address to the audience, the Chorus states that Romeo and Juliet are "star-crossed" that is to say that fate controls them (Prologue.6). ✓

Themes

P.

In act 1 scene 1 the aspects of the Prologue are the quarrel between the rival families the Capulets and the Montagues. Family rivalry is shown in the play which begins with the main conflict between the Capulet's and the Montague's in Verona. These two powerful families had been feuding for years to the point that no one remembers the initial cause of their hate. In Act I, scene I, Sampson begins a brawl between the Montagues and Capulets by flicking his thumbnail from behind his upper teeth, an insulting

gesture known as biting the thumb. Gregory said "The quarrel is between our masters and us their men". Samson engages in this juvenile and vulgar display because he wants to get into a fight with the Montagues but doesn't want to be accused of starting the fight by making an explicit insult. The thumb-biting, represents the foolishness of the entire Capulet/Montague feud and the stupidity of violence in general. This shows another conflict theme which is civil disorder.

P but needs to be developed

In Act 1 the quarrel was strange because it was between the servants fighting and the Prince had to break it up and Romeo announces he loves Rosaline. In act 1 scene 4 the aspects of the Prologue are that Romeo, Mercutio and Benvolio will gatecrash the masked ball, but Romeo is not in the mood because he is still hung up on Rosaline. In scene 5 Romeo spots Juliet and Tybalt notices Romeo and wants to fight, but Capulet stops him. Romeo talks to Juliet and the nurse then calls Juliet away. In this scene Romeo finds out Juliet is a Capulet and Juliet finds out Romeo is a Montague, they realise they should really be enemies. In this scene it shows that love and conflict are linked.

Mainly narrative

Love, in *Romeo and Juliet*, is a grand passion, and as such it is blinding; it can overwhelm a person as powerfully and completely as hate can. The passionate love between Romeo and Juliet is linked from the moment of its inception with death: Tybalt notices that Romeo has crashed the feast and determines to kill him just as Romeo catches sight of Juliet and falls instantly in love with her. From that point on, love seems to push the lovers closer to love and violence, not farther from it.

Narrative & some analytical

In Act 1 scenes 1-5 the conflict themes are family rivalry in Act 1.S.1 and in Act 1.S.5 in the street brawl/ball. We see civil disorder in Act 1.S.1 in the street brawl and we see love affairs in Act 1.S.2.

No text references

In Act 2 Romeo has forgotten about Rosaline, he loves Juliet and she loves him. In scene 1 Romeo breaks into the Capulets' garden looking for Juliet. Scene 2 the theme of love affairs is shown during the balcony love scene where marriage is proposed, it is a very romantic scene but is set against conflict as they know the feud between the two families and therefore they have to keep all this secret from their families.

In their isolation, Romeo and Juliet turn to the Friar who can offer neutral advice. At first, the Friar can't believe how quickly Romeo has abandoned Rosaline and fallen in love with Juliet, so he reminds Romeo of the suddenness of his decisions. The Friar uses the formal language of rhyme and proverbs to stress the need for caution to Romeo. However, he agrees to marry Romeo and Juliet in the hope that their marriage will heal the rift between the Montagues and the Capulets. His decision to marry the lovers is well-meaning but indicates that he has been naive in his assessment of the feud and hasn't reflected on the implications of Romeo and Juliet's marriage.

Friar Laurence is presented as a holy man who is trusted and respected by the other characters. The Friar's role as the friend and advisor to Romeo and

Juliet highlights the conflict between parents and their children within the play. Romeo and Juliet can't tell their parents of their love because of the quarrel between the two families. In his first appearance, in Act 2, scene 2, Friar Lawrence remarks that every plant, herb, and stone has its own special properties, and that nothing exists in nature that cannot be put to both good and bad uses. Thus, poison is not evil, but is instead a natural substance made lethal by human hands. Friar Lawrence's words prove true over the course of the play.

Narrative

In Act 2 scene 4 it shows the theme of civil disorder by Mercutio and Benvolio talking about Tybalt wanting to fight Romeo when Mercutio says "And is he a man to encounter Tybalt". The nurse arrives and Romeo tells her to get Juliet to turn up for the wedding that afternoon. In scene 5 Juliet is stressed out about Romeo but the nurse arrives and she finally tells Juliet about their wedding that afternoon. Friar Lawrence gives Romeo some advice and then Juliet arrives and they all head off for the church. This should be a very romantic scene, but this scene also shows conflict is ever present as the Friar states 'violent delights have violent ends.'

Quote -
but not
explored

In Act 2 scenes 1-6 the conflict themes addressed are love affairs in Act 2.S.2 and S.3 the balcony love scene and Friar and Romeo. We see Civil disorder in Act 2.S.4 discussion about fighting Tybalt between Mercutio and Benvolio.

In Act 3 scene 1 Tybalt finds Mercutio and Benvolio in the street and says he wants to fight Romeo. Romeo doesn't want to fight because Tybalt is Juliet's cousin. Mercutio fights instead and is killed. His final words are "a plague a both your houses!" Romeo then gets really mad and kills Tybalt and then runs away. The Prince arrives and banishes Romeo from Verona. In this scene Romeo tries to avoid a fight with Tybalt as they are now family. Mercutio fights for Romeo because of his love for him as his friend. The fight puts an end to the Friar's plans to reunite the families. Conflict is seen in this scene as civil disorder between the fight and jealousy and hatred and Romeo also wants to show that he will stick up for his friend and that he has not changed even though he is with Juliet.

P

P

Some text
+ analysis
explained

In Act 3 scene 2 conflict is shown here as Juliet awaits for Romeo to come unaware of the tragic fight that has occurred. She refers to Romeo as "a damned saint, an honourable villain." She loves Romeo but he has done a terrible thing. In scene 3 Friar Lawrence tells Romeo he is banished, Romeo goes mad and says he will kill himself. The Friar calms him down and tells him to go and say goodbye to Juliet and then go and hide. In scene 4 Capulet says that Paris can marry Juliet in three days time and Paris is really thrilled. Here two different emotions are exposed grief and love and love and hate. In Scene 5 it is the morning and Romeo says goodbye to Juliet. Lady Capulet tells Juliet she will marry Paris. Juliet says she won't do it, but her dad tells her he will force her to marry Paris. Her defiance illustrates her strength of passion and love for Romeo, again another example of conflict. Juliet then decides to go and see Friar Lawrence to tell him what is happening and kill herself is she has to.

P

The conflict between youth and old age also manifests itself in the Friar's

relationship with Romeo and Juliet. When Friar Laurence tries to soothe Romeo's grief at the news of his banishment with rational argument, Romeo quickly responds that if the Friar were young and in love, he wouldn't accept such advice any better.

Romeo and Juliet are plagued with thoughts of suicide, and a willingness to experience it: in Act 3, scene 3, Romeo brandishes a knife in Friar Lawrence's cell and threatens to kill himself after he has been banished from Verona and his love. Juliet also pulls a knife in order to take her own life in Friar Lawrence's presence just three scenes later. After Capulet decides that Juliet will marry Paris, Juliet says, "If all else fail, myself have power to die" (III.v.242). Finally, each imagines that the other looks dead. This theme continues until its inevitable conclusion: double suicide. This tragic choice is the highest, most potent expression of love that Romeo and Juliet can make. It is only through death that they can preserve their love, and their love is so profound that they are willing to end their lives in its defence.

Quotation, but no analysis is done of conflict

In Act 3, S 1-5 the conflict themes are civil disorder Act 3.S.1 fighting - Mercutio killed and then Tybalt killed and Romeo banished as punishment. Love affairs is highlighted in Act 3.S 4/5 when Paris is told he can marry Juliet and Romeo and Juliet spent the night together and now they have to say 'goodbye'.

In Act 4 scene 1 Paris is with Friar Lawrence arranging the wedding. Juliet arrives and tells the Friar she would rather kill herself than marry Paris, "Be not so long to speak, I long to die". The Friar agrees to make her a potion that will make her appear dead, but will wear off so she can then run away with Romeo. In Scene 2 Juliet goes along with the plans for the wedding. She takes the potion in scene 3 and in scene 5 the nurse finds Juliet and thinks she is dead. Everyone is upset and Friar Lawrence starts to arrange the funeral.

Quotation but mixed with

In Act 4 S 1-5 the conflict themes are love affairs in Act 4.S.1 when Paris makes wedding preparations and fate in Act 4.S 2/5 when Juliet says sorry for not wanting to marry Paris and when Juliet appears dead.

In Act 5 scene 1 Romeo finds out about Juliet's death and decides to kill himself with poison in Juliet's tomb. Friar Lawrence finds out his letter to Romeo never arrived so he goes to the tomb to move Juliet and hide her until he can speak to Romeo. In scene 3 Paris and Romeo fight and Paris is killed. Romeo puts Paris in the tomb and then kills himself. Friar Lawrence arrives and sees the two bodies. Juliet awakes and sees what has happened and kills herself after the Friar leaves. The Prince, the Capulets and the Montagues arrive and everyone is upset and the Friar tries to explain what has happened. This is the day of the Capulet's only daughter's wedding and they discover she is dead, this leads to a conflict of emotions. The tragic lovers kill themselves which brings about an end to the ancient feud. This relates back to the prologue and the idea that they were destined to die and their purpose was to end the feud. This highlights that the conflict theme of family rivalry and love are linked. The deaths of Romeo and Juliet bring about the end of civil disorder.

In Act 5.S1-3 the conflict themes shown are love affairs in Act 5.S.1 when Romeo decides to kill himself because of Juliet. Romeo kills Paris and then himself and Juliet kills herself. Fate is also shown in Act 5.S2 when the Friar tries to save Juliet. Family rivalry is shown in Act 5.S.3 with the end of family rivalry with the deaths of Romeo and Juliet and Civil disorder in Act 5.S.3

The sleeping potion Friar Lawrence gives Juliet is concocted to cause the appearance of death, not death itself, but through circumstances beyond the Friar's control, the potion does bring about a fatal result: Romeo's suicide. As this example shows, human beings tend to cause death even without intending to. Similarly, Romeo suggests that society is to blame for the criminal selling of poison. Poison symbolizes human society's tendency to poison good things and make them fatal, just as the pointless Capulet-Montague feud turns Romeo and Juliet's love to poison. After all, unlike many of the other tragedies, this play does not have an evil villain, but rather people whose good qualities are turned to poison by the world in which they live.

Romeo and Juliet constantly see omens. When Romeo believes that Juliet is dead, he cries out, "Then I defy you, stars," completing the idea that the love between Romeo and Juliet is in opposition to the decrees of destiny (V.i.24). Of course, Romeo's defiance itself plays into the hands of fate, and his determination to spend eternity with Juliet results in their deaths. The mechanism of fate works in all of the events surrounding the lovers: the feud between their families; the horrible series of accidents that ruin Friar Lawrence's plans at the end of the play; and the tragic timing of Romeo's suicide and Juliet's awakening. These events are not mere coincidences, but rather manifestations of fate that help bring about the unavoidable outcome of the young lovers' deaths.

Love is naturally the play's dominant and most important theme. In *Romeo and Juliet*, love is a violent, overpowering force that supersedes all other values, loyalties, and emotions. In the course of the play, the young lovers are driven to defy their entire social world and families ("Deny thy father and refuse thy name," Juliet asks, "Or if thou wilt not, be but sworn my love, / And I'll no longer be a Capulet"); friends (Romeo abandons Mercutio and Benvolio after the feast in order to go to Juliet's garden); and ruler (Romeo returns to Verona for Juliet's sake after being exiled by the Prince on pain of death in II.i.76-78). Love is the overriding theme of the play.

The conflict between their families, coupled with the emphasis placed on loyalty and honour to kin, combine to create a profound conflict for Romeo and Juliet, who must rebel against their heritages. Further, the power structure in families, where the father controls the action of all other family members, particularly women, places Juliet in an extremely vulnerable position. Her heart, in her family's mind, is not hers to give. The law and the emphasis demands terms of conduct with which the blind passion of love cannot comply. Religion similarly demands priorities that Romeo and Juliet cannot abide by because of the intensity of their love. Though in most situations the lovers uphold the traditions of Christianity, their love is so

P
Explanation:
turns of
conflict
theme

P.

✓
explanatic
+
Analysis

powerful that they begin to think of each other differently. For example, Juliet calls Romeo "the god of my idolatry," elevating Romeo to level of God (II.i.156). The couple's final act of suicide is likewise un-Christian. The maintenance of masculine honour forces Romeo to commit actions he would prefer to avoid. But the social emphasis placed on masculine honour is so profound that Romeo cannot simply ignore them.

Romeo and Juliet does not make a specific moral statement about the relationships between love and society, religion, and family; rather, it portrays the chaos and passion of being in love, combining images of love, violence, death, religion, and family in an rush leading to the play's tragic conclusion.

Q
21

Some extra analysis relates to text - therefore not common. Analytical narrative except at end when analytical comments became very strong.

Q1 ~~Q1~~

Q2

Far too narrative
← Q

Thomas Pollard

Describe how the character of Scrooge changes? What does this show of Dickens intentions?

Dickens 'A Christmas Carol' shows Scrooge change from a selfish man to a nice generous person. The way Scrooge changes is a slow one, which begins with Marley's Ghost and ends with the Ghost of Christmas Future. Scrooge changes through his emotions and behaviour and the way he acts and what he says to people. Dickens shows Scrooge's changes of personality and his character. ✓

The first ghost is the ghost of Jacob Marley. This is Scrooges ex-partner who died and he is in front of Scrooge telling him that three ghosts will see him. Scrooge's character does not change a lot in this scene because he still sees a young thing, and does not want to redeem himself. Scrooge must of not been that astonished, because after the ghost had flown out of the window he fell back to sleep. ✓

In life, Marley was the business partner of Ebenezer Scrooge. Earlier, both men had apprenticed in business and met as clerks in another business. The firm of Scrooge and Marley was a nineteenth century financial institution, probably a counting house, as Marley refers to their offices as 'our money-changing hole'. They have become successful bankers, with seats on the London Stock Exchange; they are also stockholders and directors of at least one major association, but a vast amount of their wealth has been accumulated through usurious moneylending.

Both Scrooge and Marley have evolved from idealistic, ambitious clerks into astute and driven businessmen for whom money and profit is what they are interested in. ✓

In chapter one, the reader meets Ebenezer Scrooge, a miserable but wealthy old man. Scrooge works in his counting house with his clerk, Bob Cratchit

Bob writes out records of accounts and Scrooge oversees the business but we don't know what it exactly does. It is Christmas Eve, and Scrooge receives several visitors.

One is his nephew, Fred, who invites Scrooge to dine with him for Christmas. Then come two gentlemen who are collecting for charity. We learn here that Scrooge had a partner, Jacob Marley, who died on Christmas Eve seven years previously.

Scrooge refuses to give the gentlemen anything, saying he helps the poor already through supporting prisons and workhouses. Scrooge allows Bob to have Christmas Day as a holiday, but insists that he be back at work all the ✓

earlier next day.

When Scrooge returns to his lodging he is visited by the Ghost of Jacob Marley who is weighed down by a massive chain, made up of cashboxes, keys and padlocks. The ghost says that any spirit which does not mix with other people in life must travel among them after death. Marley tells Scrooge that he, too, wears a chain, larger than Marley's. Marley has often sat by him unseen. Now he warns him of three more spirits which will visit to help him change his ways.

Seven years prior to the main events of the novel, Marley contracted an unspecified illness and died on Christmas Eve. After his death, Marley's spirit was condemned to walk the Earth for all eternity. As punishment for his shutting out of his fellow man, Marley's ghost could observe, but not interact with, living beings. As an added burden, his spirit was forced to drag around a heavy chain. This chain, made up partly of money boxes, was constructed by Marley's own greed and selfishness.

Presumably, over the next seven years, Marley came to realize how wrong he had been in life. He also saw that Scrooge, his only friend in the world, was following the same path. Marley was able to procure a chance to help Scrooge avoid this fate by arranging the visitations of the Ghosts of Christmas Past, Present, and Future. Marley appeared to Scrooge and told him of the forthcoming visits by the three spirits of Christmas. These spirits, Marley told Scrooge, were the only chance Scrooge had for redemption.

Marley was successful. After the three visitations, Scrooge did amend his ways. The reader is left to imagine that even though Marley is condemned for eternity, his spirit can take some comfort in the knowledge that his friend will not share his fate.

The life and afterlife of Jacob Marley is not detailed in *A Christmas Carol*. We have no idea exactly how Marley escaped, presumably from hell, with an arrangement for Scrooge's redemption. Even he himself mentions that he isn't sure how he is visible to Scrooge "on this night".

Dickens is showing that Scrooge is not a bad man. He is a good man and he is worth salvation. He wants Scrooge to see how he is wrong.

These ghosts visit Scrooge to change his perception on life.

The Ghost of Christmas Past was the first of the three spirits that haunted the miser Ebenezer Scrooge in order to prompt him to repent. It showed him scenes from his youth, that occurred on or around Christmas, in order to demonstrate to him the necessity of changing his ways, as well as to show the reader how Scrooge came to be the person he would become.

The Ghost of Christmas Past appeared to Scrooge as a white-robed, figure. It had on its head a blazing light, reminiscent of a candle flame. It carried with it a metal cap, made in the shape of a candle extinguisher, with which Scrooge finally banishes it by extinguishing the light on its head.

The ghost is a strange child figure, but he has a white beard and white hair with skin that is very full and looks youthful.

The ghost with Scrooge walked through the window. When they got through the window they saw a town, which is where Scrooge lived when he was a kid. The town vanished and there was just a school, which Scrooge attended when he was little and he saw all of the other kids playing outside while Scrooge stayed inside. We see him as a boy at school (a boarding school) on two occasions. First, he sits alone in a cold schoolroom - but as the spirit touches the arm of the child we see the characters of whom he is reading: Ali Baba and the parrot in Robinson Crusoe. Later we see him with his (slightly) older sister, Fan, who has come to bring him home for the holidays. Scrooge's sister walked in the room and said that he can go home, that she asked her dad and he said that you can come home. We learn that his father (who seems once to have been unkind) become "much kinder than he used to be". The ghost notes that (unlike Scrooge so far) his sister had a "large heart". She has died, but her son is Scrooge's nephew, Fred. The present Scrooge was very happy to see his sister again and he felt a bit upset because in present life, Scrooge's sister is dead.

Next we see Scrooge as a young apprentice working for Mr Fezziwig, in his warehouse. At seven o'clock on Christmas Eve, Mr Fezziwig tells Scrooge and his other apprentice, Dick Wilkins, to make the warehouse ready for a party. Everyone is welcome at Mr Fezziwig's ball, and the young Scrooge enjoys it immensely. The ghost tells Scrooge that Mr Fezziwig has done nothing special, only spent a little money he can easily afford. Scrooge replies that it is impossible to add up things like words and looks, but "the happiness" Mr Fezziwig gives "is quite as great as if it cost a fortune".

The final scenes show us Belle, Scrooge's ex-fiancée. Scrooge is now in the prime of life. His fear, when younger, of being poor has now become an unreasonable love of money. Belle releases Scrooge from his engagement because she can see that he no longer loves her. He has not asked her to break the engagement but does not object to her decision. Another glimpse of Belle follows. Some years later - seven years before the present, she sits with her daughter. At first Scrooge thinks the daughter is Belle, but she is now older. She has other children, too. Her husband tells her how he saw Scrooge that day, working alone in his office, while his partner, Marley, was lying "upon the point of death". Scrooge contrasts his life with hers and her husband's. While they have a happy Christmas together, he is working alone. They are not wealthy as he is but not poor financially. In other ways they are far richer than he. Scrooge thinks of how good it would be to have a daughter like Belle's to look up to him.

The Ghost of Christmas Past symbolizes Scrooge's Christmas spirit.

I think that Scrooge changes emotionally in this scene because he sees that what he has done is the wrong choices and that he wishes that he would not become who he is now, but that is inside. On the outside he still likes the Scrooge that everyone does not like.

The Ghost of Christmas Present was the second of the three spirits that haunted Scrooge, in order to prompt him to repent. It transported him around the city, showing him scenes of festivity and also deprivation that were happening as they watched. Among those they visited were Scrooge's

nephew, and the family of his clerk, Bob Cratchit. This spirit shows Scrooge how Christmas is celebrated by his clerk's family, by strangers near and far, and by his nephew, Fred. The spirit carries a torch and everywhere it goes this torch sprinkles incense or water on people and makes them become kinder to each other.

Scrooge has never been to Bob Cratchit's house. Here he sees how the Cratchits, despite being very poor, can be happy at Christmas. Bob and Mrs Cratchit struggle because their family is large: there are six children. (Martha, Belinda, Peter, two unnamed "young Cratchits", and Tiny Tim.) Scrooge sees how frail Tiny Tim is and asks the Spirit if he will live. The ghost tells him that unless something changes in the future, the child will die. When Scrooge protests he is reminded of his words earlier "If he be like to die he had better do it and decrease the surplus population".

P
but not
explained

The spirit also reveals to Scrooge two children, clinging to his robes, and names the boy as Ignorance and the girl as Want. The spirit warns Scrooge, "Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased."

P
but not
explained

The ghost takes Scrooge magically to places outside London: he sees a family of miners in a hut on a barren moor, two lighthouse keepers and sailors on a ship: all know what day it is and celebrate it as far as they can. All of them are made more aware of other people and feel more kindly towards them because it is Christmas.

Now Scrooge sees, under its robe, two horribly dirty and ugly children. The ghost tells him that they are not his but "man's" and that "This boy is Ignorance this girl is Want". Scrooge is told to beware of them both. When he asks if nothing can be done to help them the ghost again quotes his earlier words: "Are there no prisons? Are there no work-houses". He feels deep shame, as the ghost disappears, and he sees, coming towards him, the last of the spirits

P
Analysis
given

Fred (Scrooge's nephew) is having a party, and Scrooge is brought by the spirit to see and hear it. Scrooge's nephew explains that Scrooge is to be pitied, not despised. He is rich but his money does him no good, and, as Fred says, "his offences carry their own punishment". The guests play a guessing game, to find the identity of a thing, in which questions can be answered only with Yes and No. Everyone is amused when Fred's wife's sister guesses that the mystery object is Scrooge.

The Ghost of Christmas Present appeared to Scrooge as a large man with a red beard and fur-lined green robe. He carried a large torch and appeared accompanied by a great feast. He was given to outbursts of laughter. He could change his size to fit in any space.

The chapter has a strange ending. The spirit ages and shirks as midnight draws near. The Ghost of Christmas Present would only exist for a single Christmas, and die on the stroke of midnight. The 1,800 previous ghosts of Christmas Present were his brothers.

The Ghost of Christmas Yet to Come is the last of the three spirits that haunts the miser Scrooge, in order to prompt him to adopt a more caring attitude in life and avoid the horrid afterlife of Marley. It is the most fearsome of the spirits - the Ghost of Christmas Yet to Come appeared to Scrooge as a figure entirely muffled in a black hooded robe, except for a single gaunt hand with which it pointed, and it never spoke or made any sort of vocal noise.

When the Ghost makes its appearance, the first thing it shows Scrooge is three wealthy gentlemen making light of a recent death, remarking that it'll be a cheap funeral, and they'd only go if lunch was provided. This person seems very unpopular. In another poor and squalid part of London a pawn-broker, Old Joe, buys stolen property from three people: a laundrywoman, a cleaner and the undertaker's assistant. All these poor people have taken things from the dead man - even the curtains from his bed and the shirt off his back.

Scrooge asks to see some "emotion caused by this man's death". He sees two scenes. First, a young couple who owed the man money. The wife (Caroline) fears they are ruined but her husband says there is hope now their creditor is dead. The debt will be transferred to someone else, but no one else could be so merciless as the man who has died.

He also sees a shrouded corpse he implores not to unmask and a poor, debtor family rejoicing that someone to whom they owed money is dead. After pleading to the ghost to see kindness connected with death, Scrooge is shown Bob Cratchit and his family mourning the passing of Tiny Tim. He is to be buried in a beautiful green churchyard. Bob comes home from work and goes to sit with his son, who has obviously only just died.

Scrooge is then taken to a churchyard, where he is shown his own grave, and realises that the dead man the others spoke ill of was him. But Scrooge must change himself if he is to change his future

Scrooge sees his grave neglected and he wants to alter the way he was to change the future. The theme of death and time is showed through the grave being there in the future. Scrooge is scared that no-one takes care for him.

The example of these things are that his grave is neglected and is not looked after, not loved! Scrooge wants to change the past to alter the future. It shows the theme of death and time through Scrooge being dead but in the future.

Scrooge begs the spirit to tell him whether he has seen what will be or what may be only. He thinks the spirit is showing pity to him and promises he will change.

This chapter is very short. Scrooge wonders how much time has passed while he was with the spirits, and calls to a boy from his window, to ask what day it is. The boy is surprised by the questions, as it is Christmas Day. Scrooge pays the boy to go to the poulterer (like a butcher but specializes in poultry) and order the prize turkey for Bob Cratchit. Out in the street he meets one of the gentlemen he earlier sent away. He whispers to him, but the reader

guesses that he promises to give a lot of money to the charity, as the gentlemen doubts whether he is serious. Scrooge explains that his donation includes "a great many back-payments".

Scrooge goes to Fred's house and enjoys his party immensely. On Boxing Day he arrives early at work and ambushes Bob, pretending to be very angry with him for his being so late at work. He tells Bob that he will not "stand for this sort of thing any longer" as if he is about to sack him. Then he tells Bob, he is therefore going to raise his salary. Bob at first thinks Scrooge has gone mad, but is convinced when Scrooge tells him to put more coal on the fire rather than work, and that he will discuss his affairs over a drink that afternoon.

The story ends with an account of how Scrooge becomes a "second father" to Tiny Tim "who did NOT die" but receives no more visits from the ghosts. He changes his way of life entirely. Some people laugh at him, but he lets them laugh and is happy with his new outlook on life. Dickens ends by repeating Tiny Tim's Christmas blessing: "God bless Us, Every One!"

Through the story we see Scrooge becoming aware of his heartless life in the past and is hoping to change how he acts. This change will alter his future and all the people who have had dealings with him. But he is scared to see what would of laid ahead of him the way his attitude was to life and others.

In Stave 4, page 66 we read 'I fear you more than any spectre I have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear your company, and do it with a thankful heart.'

I felt when reading this that Scrooge is scared to see his future as a tight-fisted miser, but he wants to change and differentiate himself from what he was as much as he can. I think that he wants to change to alter the future that he had carved out for himself.

C
21

Structured analysis which deals with question by using text while offering linked interpretation

21

Again too much narrative
DN.

COURSEWORK - THOMAS POLLARD

HOW DOES EDGAR ALLAN POE PORTRAY DEATH AND THE AFTERLIFE IN HIS POEM

Edgar Allan Poe was born in Boston on January 19th 1809 and he died on October 7th 1849 in Baltimore. Poe lived with his parents, David Poe Jr. and Elizabeth Arnold Hopkins. They were both touring actors. They both died before he was three years old. His father left him before he was born and his mother passed away when he was three. He was taken into the home of John Allan after his mother died.

He was put into the John Allan home who was a successful tobacco salesman. Edgar Allan Poe's childhood was uneventful, although he studied for 5 years in England. In 1826 he entered the University of Virginia but stayed for only a year. Although a good student, he ran up large gambling debts that John Allan refused to pay. Allan didn't let him go back to the university. He also didn't allow Poe to get engaged to Sarah Elmira Royster.

Later in Poe's life he enlisted in the army without any support. However he had already written and printed his first book. The name of the book was "Tamerlane and Other Poems". Temporarily reconciled, Allan secured Poe's release from the army and his appointment to West Point but refused to provide financial support. After 6 months Poe apparently contrived to be dismissed from West Point for disobedience of orders.

In 1829 his second volume of verse, *Al Aaraaf*, was published, and he effected a reconciliation with Allan, who secured him an appointment to the U.S. Military Academy. After only a few months at the academy Poe was dismissed for neglect of duty, and his foster father disowned him permanently. Poe's third book, "Poems", appeared in 1831, and the following year he moved to Baltimore, where he lived with his aunt and her 11-year-old daughter, Virginia Clemm. The following year his tale "A MS. Found in a Bottle" won a contest sponsored by the Baltimore Saturday Visitor. From 1835 to 1837 Poe was an editor of the *Southern Literary Messenger*. In 1836 he married his young cousin. Throughout the next decade, much of which was marred by his wife's long illness, Poe worked as an editor for various periodicals in Philadelphia, Pennsylvania, and in New York City. In 1847 Virginia died and Poe himself became ill; his disastrous addiction to alcohol and his alleged use of drugs, recorded by contemporaries, may have

contributed to his early death.

In Poe's life death and abandonment play a very big part in his life. As a man surrounded by death and horrible happenings, it is no wonder that almost the entire collection of Edgar Allan Poe's works is about death. Before Poe was born, his father left his mother alone with three young children. At the age of three, Poe lost his mother. Many other deaths and terrible occurrences manifested themselves in Poe's life, from the refusal of his adoptive father, John Allan, to accept Poe's attempts at reconciliation, to the request he could not fulfill of his dying adoptive mother, Fanny Allan. Poe's most recognized works are the bizarre tales of terror, death, decay, and madness. Poe's greatest tale of horror is "The Masque of the Red Death," in which aspects of death are apparent in the title and the beginning paragraphs, the theme, the symbols, and the ending paragraph.

One only needs to look at Edgar Allan Poe's works to see how disturbed he truly was. Poe wrote about men being buried alive, a heart that would not stop beating even after it was taken from the body, a man being tortured by a swinging blade, and a tormented man being haunted by a raven. Why would a person write about such horrors? What demons did he seek to exorcise through his writings? What made him so tormented and cynical? Maybe for Poe it was because both his mother and his bride were snatched from him by tuberculosis. Or maybe it was because the world around him was surrounded by violence and death. Or maybe Poe was just that tortured, due to his broken upbringing.

Losing a loved one is tough. But to lose the three most prominent and influential female figures in a man's life to the same disease can have an enormous effect. Poe lost both his mother, Elizabeth, stepmother and his wife, Virginia, to tuberculosis.

The three poems I will give my thoughts on are "Eldorado, Annabel Lee and Lenore". The themes of abandonment, death, and afterlife appear in different ways in the poems we have studied.

"Eldorado" was a relatively short poem written by Poe in 1849. This poem was written in the year of Poe's death and maybe could have been written on his death bed. Eldorado is a legendary Inca city of gold based in South America. In the poem of "Eldorado" themes of death and afterlife are shown throughout the poem.

The poem shows a knight looking for Eldorado and he grows old and still has not found Eldorado, the knight realises that the quest is futile and he is going to die and he sees a shadow. Is it a traveller to heaven or death? In stanza one the poet uses a variety of vocabulary. The poet uses the word 'gallant' to try and show a brave bold man. He also uses Eldorado, a place of gold, precious stones and minerals, which is a myth. The poet uses a rhyme scheme, which almost sounds like a nursery rhyme a fast and a happy tone.

The poem "Eldorado" describes the journey of a "gallant knight" in search of the legendary Eldorado. The knight spends much of his life on this quest. In his old age, he finally meets a "pilgrim shadow" who points the way through

"the Valley of Shadow." - nice embedding.

The poem is made up of four six-line stanzas. Poe uses the term shadow in the middle of each stanza. The meaning of the word, however, changes with each use. First, it is a literal shadow, where the sun is blocked out. In the second, it implies gloom or despair. The third use is a ghost. The final use, "the Valley of Shadow," can be replaced with "Valley of Death," possibly suggesting that Eldorado (or riches in general) does not exist in the living world.

The end of the poem suggests that the knight has to brace and give up his original quest in order to finally get what he really desires.

Edgar Allen Poe was in my mind, an extraordinary writer. Poe was often regarded as strange. His stories and poems were often depressing. Some would say that they were a reflection of his eccentric, erratic, and often bizarre life. Sometimes Poe would mirror his life in his poetry and stories, but very often, he let his imagination soar, creating stories and poems that rank as some of American literature's best.

In "Lenore" the themes are death, its impact on others and the afterlife. In this case, the speaker is basically reprimanding "Guy De Vere" for killing his bride, leaving the speaker obsessing over what was, and what is now gone. In this poem, he is told to move on, because she is dead, and he cannot help that. The speaker wishes to mourn her death in silence.

The title of the poem makes it seem more intimate. This poem probably deals with Poe's lingering feelings about his own mother's death. The theme of death is shown in stanza one "The spirit flown forever". The theme of abandonment is shown in stanza two "Ye blessed her - that she died!" There are two speakers in this poem and the second speaker seems to listen to the first and gets angry while the first speaker, narrator tries to calm him and succeeds. The second speaker was Lenore's boyfriend.

The poem is about a woman who dies young and was abandoned by her lover. In stanza one we see this as the repetition of the word 'young' which emphasises how tragic her death is. "An anthem for the queenliest dead that ever died so young. A dirge for her the doubly dead in that she died so young". Imagery is used in stanza four "The life upon her yellow hair but not within her eyes. The life still there, upon her hair - the death upon her eyes." This shows the contrast of her body looking alive when she is dead.

"Lenore" is one of Poe's many poems about women. It speaks of a deceased woman and the world "loved her for her wealth and hated her for her pride". At her death, the audience of the poem, society, rejoiced. Poe, however, lamented at her death. He commented on her beauty and youth. He referred to her youth repeatedly, reminding the readers of his "child bride," Virginia, who also died young although she would have been alive as he wrote this. The poem most likely relates to his mother's death many years before. She died young. Poe said in the end of the poem that Lenore's soul flew up to heaven, to "a golden throne, beside the King of Heaven," from the "damned earth". He said he would never be sad, only rejoice for you.

Once something is gone, it is extremely hard to recover. Poe proves this true in his poems, many of which are about the loss of ideal beauty. Poe often writes about this, even so much as defining poetry as "The rhythmical creation of beauty", as stated in his writing, two poems that are specifically about the loss of ideal beauty are: "Lenore" and "Annabel Lee".

"Lenore" was written by Poe in 1831, before he met his wife Virginia. The death of Edgar Allen Poe's young bride prompted a wealth of bitter resentment in the writer. While this is evidenced in many of his works, nowhere is this more explicit than in the poem, "Annabel Lee".

It is apparent from reading lines such as "the winds came out of a cloud, chilling My beautiful Annabel Lee" that Poe feels that he is somehow cursed and that the heavens stole his joy because the angels' own discontent caused them to delight in destroying the happiness of others. This is further confirmed, and perhaps most overtly so, by the line, "The Angels, half so happy in Heaven, went envying her and me". This indicates a controversial idea at the time as obviously going against religious ideas and "envy", sin, making it clear he has lost faith in God.

For Poe, reality and fantasy seem to be intrinsically entwined. He seems to view the scenario of jealous angels stealing his love away as incontrovertible fact, rather than simply a manifestation of his rage, which it so obviously is. When he writes, "For the moon never beams without giving me dreams of the beautiful Annabel Lee", he seems to be aware of the distinction between fantasy and love. She is always with him. He is telling us that he will never forget her. She haunts his dreams.

In "Annabel Lee," Edgar Allan Poe speak of the death of his young bride and of his misery of losing her. Poe's wife and cousin, Virginia Clemms, died at twenty-four, after eleven years of marriage and her refers to her in the poem as Annabel Lee. He tells that she died before she should have. Her "highborn kinsmen burried her in a tomb by the sea" and their love survived her death. His obsessive love is shown in the lines, "And so, all the night tide, I lay down by the side of my darling - My darling - My life and my brde. In her sepulchre there by the seas - in her tomb by the surrounding sea."

Poe uses rhythm and rhyme to set the mood of the poem. The overall poem is soothing and calm, like the waves he speaks of in their "Kingdom by the sea". Contrary to the placid tone, the content of the poem is gloomy and almost menacing. Like the song of the sirens in the Greek myths, the rhythm and rhyme lull the reader into a false sense of security while telling them of sinister topics; the purpose of the siren song. Poe displays his resentment for the world by blaming his misery on evnious angels, and his devotion to his wife by saying that "the moon never beams without bringing me dreams, of the beautiful Annabel Lee."

The writer uses repetition and rhyme to drive his point into the reader's mind. For example, one line reads "a wind blew out of a cloud, chilling my beautiful Annabel Lee," and the concluding lines of the next stanza say "that the wind came out of the clouds by night, chilling and killing my Annabel Lee." The

phrase "Beautiful Annabel Lee" can be found four times and her name appears seven times, once in every stanza and twice in the last. Poe uses his knowledge of poetry to show the reader his falsely calm remorse at the early death of his beloved Virginia Clemms, his "Annabel Lee."

In life, as in death, Edgar Allan Poe evoked a feeling of sympathy from his readership. Those who knew him well considered him deep, mysterious and contemplative; thus, coupled with the tragedies he suffered throughout his life, especially the loss of his first wife Virginia, it is easy to understand how the author brings out the theme of Annabel Lee through personal/setting imagery, repetition of words and rhythm/rhyme. Annabel Lee honors the memory of Poe's deceased wife, Virginia. Throughout the poem, his use of personal imagery helps the reader to grasp the intense feelings of loss he continues to experience long after her passing. The setting imagery is critical to this particular literary piece, in that it is through setting that one gains a significantly better realisation of his anguish. Poe describes death in a variety of different ways. In "Annabel Lee" Poe shows us that love will overcome death. In "Lenore" Poe shows us what happens to the loved ones we leave behind and how they react and show their emotions and in "Elderado" death is shown as a journey to heaven, which is shown by the use of light imagery and how this is portrayed using the words light and the moon expressed in the poem.

You need to look at how/why a little more in your analysis. What is here is a good foundation.

23/c

~~23~~

better analysis
but too much
technique - spotting
23
an

GCSE English 1203/1204 and GCSE English Literature 1213
Assessment Support Material

Sample 4

1204

1. Personal and Imaginative Writing
2. Media Texts
3. Shakespeare

1213

1. Pre- 1914 Drama
2. Pre- 1914 Prose
3. Pre- 1914 Poetry

Centre Number 30440	Student Number 3004
Student's Surname and Initials ARNOLD, P.	
Subject Number 1204	Paper Number 1B
Subject Title English	

Student's Mark for Reading 19 /40
Student's Mark for Writing – AO3(i) and (ii) /27 14 – AO3(iii) /13 3 (separate marks out of 27 and 13 should be recorded, as well as an overall mark out of 40) 17 /40
Student's Final Mark for Reading and Writing

Date work completed	Title of Assignment	Reading	Writing	Full details of the task and sources (eg texts used)
Feb '07	Personal and Imaginative Writing		✓	write a story in response to a piece of picture stimulus.
Dec '06	Media Texts	✓		Analysis of presentational devices in 'Shrek'.
April '07	Shakespeare	✓		Discuss relevance of Act 3, Scene 5 as a pivotal scene in 'Romeo and Juliet'.

Declaration by Teacher: I declare that the student's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature of Examining Teacher *[Signature]*

Date **13/3/08**

FORM A – EDEXCEL FOUNDATION – GCSE NATIONAL CURRICULUM/KEY STAGE 4

English Literature 1213 – coursework portfolio: coursework frontsheet

June 20

Centre no. 30440	Candidate no. 3004
Surname and initials ARNOLD, P.	

Centre's Final Mark for Coursework/40: 19	18
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Date work completed	Title of unit	*	Assignment (including texts used)
April '07	THE PRE-1914 DRAMA UNIT	*	Discuss relevance of Act 3, Scene 5 as a key scene in Romeo and Juliet.
June '06	THE PRE-1914 PROSE UNIT	*	Character analysis To what extent is the character of the Baronesse Gothic?
Feb '08	THE PRE-1914 POETRY UNIT		Comparison of a number of Carpe Diem poems.

Summative comment relating candidate's overall mark to assessment criteria

Paul can draw comparisons and connections between texts and selects quotations to support his views. He shows awareness of different interpretations.

DECLARATION BY TEACHER: I declare that the candidate's activities were kept under regular supervision and that, to the best of my knowledge, no assistance has been given apart from any which is acceptable under the scheme of assessment and has been identified and recorded.

Signature: *PN* Date: **13/3/08**

NB Teachers may make additional comments overleaf if required.

* Tick unit(s) which enables the candidate to show understanding of literary tradition/appreciate social/historical/cultural contexts.

The Never Ending Bridge

What am I going to do? Rob's lost somewhere in he woods; where the Yorkshire ripper is in hiding. What he's dead, you never know he might of fell of the moors or that, that man might have got hold of him. CRUNCH, CRACKLE! As another piece of the never ending bridge breaks at the tip of my feet leaving it near enough impossible to return back home, its either stay here and risk falling in the river or try to find Rob, but then there's hope; I can hear Rob shouting me 'PAUL! PAUL!' He screams sounding scared with a bit of a shriek voice. My legs just went, I'm running and I can't tell; the moor lands are getting no closer when the hell does this damn bridge end!

I stop running to catch my breath; I've been running now for fifteen minutes straight and now the fog is clearing from the moors; I'm getting closer, Rob's voice is clearer and I'm starting to get a clear view of him. 'BANG', A gunshot; I can hear Rob screaming in fear and the Yorkshire ripper is just about twenty metres away from me and Rob; it is as if he is thinking about who he is going to kill first and who he should let live and see there best friend see a 9mm golden bullet driven through there friends head. 'CRUNCH', another piece of the never-ending bridge breaks off at the tip of my feet; I grab hold of it and creep behind the ripper being as quiet as possible; if he sees me then I will never see my friends and family again. Then he turns towards me; and slides his pistol round towards me as is it were a snake about to pounce; then out of nowhere I hit him with the mouldy plank of wood; I kept on hitting him in my adrenaline rush, but despite all my efforts; he stood back up and slowly brought his pistol towards my head and Robs and shouts "Paul get up you are going to be late to school and stop whaling like little girl" hails my mom in laughter; thank goodness; it was just another dream!

✓ Some use of descriptive techniques,
tense atmosphere conveyed.

→ Disappointing ending.

13 + 3 = 17

Shrek

Introduction

I have been set a task to write up an essay about SHREK. This consists of, to analyse Shrek and Lord Farquaad and about how film makers use presentational devices, such as setting, camera angles etc ... to create an unusual fairy tale.

In other fairy tales ogres are seen as nasty piece of work portrayed as big, ugly and angry and scare the 'goodies.'

too chatty.

Prince charming in fairy tales is seen as tall, dark and handsome and a bit of a hit with the ladies and fights 'the baddies.'

Opening Scene

At the beginning of the opening scene the music is typical fairy tail music, it is slow, soft and gentle music. When we first see SHREK the camera angle is low angle shot which makes SHREK look bold and mighty showing us that he is the main character and maybe the hero.

The music changes fast, ^{to} upbeat music and exciting this showing that SHREK is a lively and exciting character and also not like a stereotypical ogre.

When SHREK looks in the mirror the camera angle is over the shoulder shot this shows us what the character is seeing and also gives him an air of mystery.

When SHREK bathes in the bog, the camera angle is a high angle shot so that our attention is focused on him and also showing that it is a disgusting place to live. ✓

As the men with the pitchforks run to find SHREK the camera is close up to show boldness of SHREK

When SHREK roars the camera angle is extreme close up so that we can see what the men with fork are looking at and why they are screaming in fear. ✓

SHREK: stereotypical ogre?

When SHREK meets the men with pitchforks, he seems like a traditional ogre because they make SHREK look really bold and tall showing us that he is more powerful and not at all threatened by the men and roars at them. ✓

Whilst SHREK is roaring at them the camera angle is extreme close up which shows us what the men are seeing and screaming at. ✓

He/ also makes the men look and feel small and un powerful and also no threat to likes of SHREK. In the scene they also so SHREKS shadow which also adds to there fears. ✓

When SHREK meets donkey he tries to intimidate him, he is not at all frightened and replies "you need some tic-tacs", ridiculing his bad breath. This changes SHREKS image as donkey is not at all scared of SHREK and this makes SHREK open up as donkey also asks him lots of questions. Donkey shows he is not

*remember
- this is a presentational
device -
to effect
audience*

scared of SHREK by pushing SHREK around the shot this shows that donkey is in control. He also SHREK asks donkey what he is and donkey replies really tall which shows donkey does not judge SHREK by what he looks like. When SHREK roars at him donkey is not scared and shows that he is not like the guards and wants to be his friend.

The rescue of princess Fiona

When SHREK rescues Princess Fiona it is almost a parody of a fairy tale because the music changes throughout causing tension which is strange for a fairy tale because they are usually calm and happy music.

Also princess Fiona is very tomboyish and devious, donkey is seen as some sort of noble steed and the dragon falls in love with donkey and is a female. This makes an unusual fairy tale which appeals to a modern audience and that these characters are not stereotypical.

When they are on the bridge the camera angle is high angle shot which makes donkey look small and venerable. When SHREK says "I've got to save my ass" he means he has started to see donkey as a friend. SHREK handles Princess Fiona rough because he knows she is

tough. When they run away from the castle it is in slow motion as to the dramatic effect.

Lord Farquard:

In contrast when we meet lord farquard he is very cruel to the gingerbread man and begins to tease him and torture him. The music is very sinister showing us that he is a nasty character and the "baddy" in the story. At first we can only see his hands and feet which give him an air of mystery. At first the camera angle is a low angle shot which makes him look powerful and hard but when he stands next to the table we realise that he is very small which creates a visual joke. The setting is in a dark dungeon area; this creates a tense atmosphere and sets the scene.

→ due to the anti-climax

When the mirror is set up like the blind date programme it shows that he is really gullible and desperate to be king.

When he mocks the gingerbread man with his own rhyme he shows how cold hearted he is and also spiteful. By this he shows he is not a stereotypical prince charming

Conclusion

SHREK is different to other ogres because he is a nice person and thinks about things other peoples feelings and he also has friends and falls in love with the opposite enemy.

Lord Farquard has an evil nature because he is desperate to get married to a princess so that he can be king and to rule people for all of his wealth.

The overall message of this story is not to judge a book by a cover and that stereotypes do not exist and if you do they are stupid to think so!!!!!!

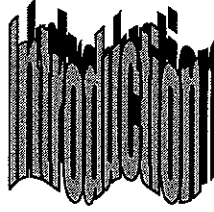
Paul Arnold 10E

20: D. ✓ Clear understanding of presentational devices.

→ Some of your language is too chatty.

Romeo + Juliet

COURSEWORK



In what ways is act 3 scene 5 a key scene in Shakespeare's Romeo + Juliet?

This scene is important and central to the plot of the play because it represents a turning point.

Romeo and Juliet have come to be married as they were desperate to be with each other and there was no other way to do it in secret as the two families hate each other as if it would cause more havoc. The turning point is because Romeo forgets about their secret marriage to Juliet and in an act of anger he kills Juliet's cousin Tybalt as Tybalt brought his close friend Mercutio to his grave in a fight. As by doing this Romeo was banished from his home town and had to go to a town called Mantua this left Juliet distraught. This is key to the scene as Juliet acts drastically and takes a potion that puts her to sleep which starts the tragedy of the scene off.

Understanding of Plot

Paragraph 2:

At the beginning of the scene Lady Capulet speaks aggressively and violently about Romeo because Lady Capulet was very fond of Tybalt and it is hinted that maybe even loved him as they were about the same age and she likes the boisterous male. To show her anger of his death she blames Romeo calling him a Villain, Traitor and murderer these words were the worst of the worst in their days so it obviously shows she liked Tybalt and longed and desired for him. This shows that these families absolutely hate each other and that Romeo + Juliet have no chance of being with each other and Juliet says that they can only be with each other when they are both dead. I quote: Indeed I never shall be satisfied with Romeo till I behold him-DEAD-is my poor heart.

Personal Interpretation

Paragraph 3

Lady Capulet's announcement that,

'Thou hast a careful father...
One who, to put thee from thy heaviness,
Hath sorted out a sudden day of joy.'

Means that Juliet is in a dilemma because she is already married. This scene is key to the play as Juliet has to make a big decision whether to go ahead with the arranged marriage and to marry Paris or to flee to be with Romeo and be hated by her family. To think properly she goes to Friar Lawrence and asks what he thinks she should do because he is the only one who knows about the marriage. He tells Juliet to take a potion that will make her sleep for two days and her family will think she is dead. Later that day in her room she takes the potion. In the morning the nurse discovers Juliet and they make a funeral on the wedding day. Half way through the funeral Romeo returns to see Juliet and sees her body lying in the chapel then he flees and buys a potion to kill him and takes it that day. The next day Juliet wakes up and goes to see Romeo and when she gets there she discovers him dead so she stabs herself. In Shakespeare's times woman were not seen as important and they were ruled by men and there only way to control there lives is to kill themselves which is what Juliet sort of does.

Paragraph 4

Juliet has to hide her true feelings for Romeo and begs for more time before the wedding to Paris. She is doing this because she is already married to Romeo and she would be turned out onto the street by her family because she is a catholic and if she gets caught she will be in trouble. She says 'delay the marriage for a month, a week!' This shows the audience the difficult situation that Juliet is in as this is because she keeps putting the wedding of and the audience knows that she is already married to Romeo and they are secretly trying to be with each other.

Have you read the story?

Paragraph 5

More over, she does not speak of her true feelings and it is this that makes the scene as special as Juliet does not tell her parents the truth about her feelings for Romeo. This shows as she starts to talk ambiguously about him saying 'feeling so the loss, cannot choose but ever weep the friend.' She is talking about Romeo saying that she misses him and cannot help but cry and have sorrow but she is being very clever as she is tricking her mom as her mother thinks she is talking about how much she misses Tybalt by saying she misses him a lot and she cannot help but cry for hours on end showing she is using ambiguous speech. This shows that Juliet and her mother are not close and are two different people as Juliet is fiery and rebellious where as Lady Capulet is docile and does what people expect from her. This shows that they have a poor mother daughter relationship that she has a better relationship with her dad.

✓✓ good!

Yes, writers were breaking free
from the medieval idea and
were writing about fiercy
characters

Paragraph 6

We learn a lot about Juliet's relationship with her parents and nurse in this scene. We also learn more about Juliet's too. We found out how she cares about people in the way she doesn't want her parents to be angry with her so she keeps her feelings to herself.

She wants to be with Romeo but without hurting her parents pride and feelings she takes the potion to be with Romeo but to make her parents think she is dead. Juliet's feelings for Romeo must be strong if she is going against what her father's wishes as to marry Paris. This is putting Juliet in a bit of bother as her father has loved and cared for Juliet the most in her life and he thinks he is doing something wrong for her by arranging a marriage to a nice young man who has got quite a lot of wealth but Juliet throws it back in her father's face.

This makes Capulet angry and he starts saying very nasty things about Juliet saying that 'Out you green-sickness carrion! Out you baggage! You tallow-face!' At the beginning of the scene Capulet is very sympathetic to Juliet. He compares her to a boat on a sea of hearts. A boat beautiful and vulnerable which shows that he idolises her. When we see him change, it really shocks the audience as they see a certain change. This shows how angry Capulet is and he is also so angry that his fingers itch which means in them days that he wants to hit her but he tries not to. Juliet's relationship with the nurse is good so Juliet turns to the nurse for comfort but even the nurse turns her back on her and Juliet is left with no one but Romeo this shows that she will turn her back on everything to be with Romeo.

Paragraph 7

The dramatic irony in this scene makes the audience aware that the play will end in tragedy. The dramatic irony in this scene is when Lady Capulet wishes that her daughter was dead. I quote 'I Would the fool were married to her grave.'

Juliet also makes a wish that she will never be satisfied until Romeo is dead in her arms. 'I will never be satisfied with Romeo, till I behold him dead.'

At the end of the scene both mother and daughter get their wishes as Juliet dies as her mother wishes and Romeo dies in which that was Romeo dead which also happens.

analysis of
language needed
here

Paragraph 8

The pace of this particular scene is very brisk as in just a few minutes Juliet turns from being Romeos bride to being threatened that she be disowned by her family as she gets caught out by her father because he finds it strange that she keeps asking for him to delay the marriage to Paris. He tells her he will disown her if she does not marry Paris which puts Juliet in a very awkward position. This has an effect on the audience as they know she is married to Romeo and if she tells them then she will still be banished.

Conclusion

My conclusion is that this scene is a big turning point as it has a lot of tension, lies and it shows us how much Romeo and Juliet love each other and that they would do any thing to be with each other.

I believe that all of the reasons that I have discussed above are the reasons why this scene is vital key scene in the play.

PAUL ARNOLD

Lang: 18 ✓ You are starting to analyse character and refer to stage craft.

→ You need to include more quotations and analyse them!

Lit 17

In what sense is “The hound of the Baskervilles” a gothic novel?

“The Hound of the Baskervilles” is to an extent, a gothic novel due to it containing some evidence showing key features of a gothic novel. The first gothic novel was written by an American man called Horace Walpole; this poem was called “The castle of otranto.” It was published Christmas eve in 1764 and was quite popular in England and America. Here are some other writers of gothic literature: Mary Shelley, who wrote ‘Frankenstein’, Bram Stoker, who wrote ‘Dracula’.

Gothic literature hold loads of key features such as, negative weather, harsh landscape; high emotion; dark backgrounds and supernatural beings, and many more. All these key features are all present in ‘The hound of the Baskervilles’ by Arthur Conan Doyle. ‘The hound of the Baskervilles’ hold a typical Gothic landscape as it is lifeless; depressing; dull; remote and negative and dangerous which refers to a gothic novel. The story is set on the Devonshire moors, which is a large, foggy and hostile. Sherlock Holmes notices that the moors are empty in chapter 3 when he says that the moor is ‘desolate and lifeless.’ The harsh sounds of the ‘so’ in ‘desolate’ create an uneasy an unwelcoming feeling and suggest that not many people live there. It not a very welcoming place to be and quite empty landscape. The depressing feeling of the landscape continues to be felt throughout the novel but mainly chapters 6 and 7. “Grey, melancholy moor”; “melancholy hill”; “mean and melancholy” and “melancholy moor” each show signs of the dull landscape and what it is like. The word

melancholy is repeated all through chapters 6 and 7 which enforce the depressive image and the horrible scene of the moor is heard through the bitter 'K' sound produced by the "ch".

In the quotations above; alliteration is used as well. The "m" sound in melancholy sounds nasty and cruel; like the landscape that surrounds them. The writer also personifies words such as "the trees moaned". This quotation shows the reader that there is a state of bad feeling as it seems as if the trees are depressed and maybe scared of something which is personification. The abysmal countryside and moor can also be seen in the quotations: "Whole poor, bleak countryside", "bleak moor land house" and "darkness of the moor". These descriptions of the moor are found in chapters 3, 7, and 9. The Victorians believed in the supernatural and they believed that the hound was a ghost as they refer to it as a great black beast as "a great black beast" with "blazing eyes". The blazing is a metaphor as it's saying that the eyes are on fire e.g. blazing fire and the eyes wouldn't really be on fire or hot. Also the 'black beast' is using alliteration, showing a harsh violent sound giving as the nature of an hound, making the people terrified.

There is an ill treatment of woman happens a few times in this story as this thing is seen as casual as In these times as men had more writes than the woman so woman are seen as second class citizens in them times.

Stapleton pins a butterfly down which is a metaphor for his control over beryl.

A key feature of the landscape is the Grimpen mire. This too is described as dangerous and unpleasant. The first thing that we hear about the mire is when Stapleton enjoys his long wonders on the moor but describes the

moor as "A false step yonder means death to man or beast." This tells us that the mire is unsafe and will kill anything that comes near it. ✓

Together all of my evidence above proves that "the hound of the Baskervilles" is a piece of gothic literature. The weather is dull, rainy, foggy and windy and the moor and surrounding landscape is lifeless depressing and dull. Also the location of Baskerville hall and merry pit house also proves that the novel is a piece of gothic literature as they are grand, dark and candlelit like many other houses in gothic novels. ✓

✓ You comment on literary traditions and have made detailed comments on language.

→ You need to organise your writing more clearly.

20: D

Carpe Diem

Carpe Diem is a known phrase from the Latin poem, Horace. It is mainly translated as 'seize the day', although a more accurate translation for carpe diem is 'harvest' as in 'harvest the day' as carpe means harvest in Latin. People were beginning to think that peoples existence was external is not as realistic as living life to the full like carpe diem poems.

For example, Andrew Marvell in 'To his coy mistress' uses a variety of witty techniques to convince his sweetheart to sleep with him. He realises that time is passing quickly, and that if she does not have sex with her soon then they may never have sex as they believe that you could die tomorrow so that in mind then they should seize the day and share their passion by having sex as possible. He says this by saying "thus, though possible we cannot make our sun, stand still, yet we will make him run" this showing that lets not time be a problem and make the time chase them. By there personifying time it emphasises that it is an enemy that they have to defeat.

This story is set out like an argument as he seems to keep trying to persuade her to sleep with her and uses personification as he gives their comparison of love to a vegetable which his a very weird technique to get his lover to have sex with him. This therefore overturns the typical expectations of a traditional lyric poem as he asks for things that are far from romantic. He also personifies the time by trying to convince his lover that time is the enemy and might stop her losing her virginity, by doing this he uses phallic imagery by comparing his penis to a worm which in not the most romantic thing to say.

Another poet that is a Carpe Diem poet is John Donne who poems such as "the flea" is quite similar to "his coy mistress" as in both poems they try to convince their lovers to sleep with them by using personification, comparisons, phallic imagery and similes.

He tries to convince to give in and have sex by telling her that the flea is like their love as it has both got their blood that the flea has sucked from both of them like what sex is like, showing jealousy of the flea but also fascinated about how cheeky the flea is by crawling all over the girls body without a care in the world and not being moved off by the girl. Also he talks about the fleas blood being purple which in them times purple was a rare, rich colour and often seen as a royal colour this showing that he is associating the flea to royalty.

He says that making love is like mixing blood that they have done so in the flea. These two poems are very similar as I have explained above but a difference between these two poems is that the lover in 'to his coy mistress' remains silent and passive, the woman in 'the flea' however is very outspoken and after listening to her lovers story about the flea, she squashes it, this showing that she is independent woman.

✓
Comparison

In 'The passionate Sheppard to his love' it is a bit similar in that the Sheppard wants to seize the day but this poem is different as he offers things to his lover that are highly unrealistic and foolish. He uses very good language which makes him look very naïve he uses sight rhythm alliterations and appeals to senses which make the poem sound childish.

Also this poem is a pastoral poem which is very different to metaphysical poem as pastoral poems are known for being old fashioned as they are traditional love poems and very romantic but metaphysical poems are totally the opposite to this as they blatantly ask for sex because tomorrow they may die.

'The Nymphs reply to the shepherd' is a reply to the story above as they seem to take the poem less serious as the shepherd because she writes about what he has promised her and tells the shepherd that he is basically in dreamland with all the gifts and things that he apparently do for her are extremely unrealistic. Marlowe's poem was perceived as so unrealistic by his contemporaries that she argues back with the shepherd and challenges his promises. Raleigh challenges Marlowe's idealised romanticism by offering realistic responses to his promises the nymph a bed of roses; she says that roses die quick just the way their relationship would be like plus many other replies like that.

Also the nymph poem is set out exactly like the shepherds as it has; strong rhythm sounds assured in contrast to his naïve rhyme, alliteration copied and exaggerated to satirise his idealism, and same imagery.

→ quotation?

So as you can see the writer uses a variety of techniques and styles to a similar concept in order to get their lover to sleep with them and fast. They use all sorts of alliterations; exaggerations; and weird types of imagery like comparing a worm to a penis and many weirder techniques to get their lover to have sex as they believe they could die the next day so they reassure the woman not to die a virgin.

The advantages of Carpe Diem is that is mainly living life to the full and to seize the day as you could die any day without doing things that are important to them; so by seizing the day they can do this. The negative side of carpe diem is that bad things can happen when you don't think about the consequences like the poem 'the sick rose' as the rose is a metaphor for a woman and the sick meaning spoilt and the worm being seen in a sexual way this showing that because someone seizes the day and didn't consider the consequences; then therefore someone's life has been destroyed.

Carpe Diem is a theme that interested poets for many years and it still does today.

The End

Paul Arnold 11E

17: D

✓ You understand literary traditions, you make comparisons between poems.

→ You do not use quotations in the final section.

GCSE English 1203/1204 and GCSE English Literature 1213
Assessment Support Material

GCSE English 1203/1204

Assessment grid for personal/imaginative
coursework:
Explore, Imagine, Entertain

Assessment grid for personal/imaginative coursework: explore, imagine, entertain

Mark Band	Column 1		Column 2		Column 3		Column 4
	Purpose and audience	Effectiveness of communication	Organisation	Genre characteristics	Effectiveness of communication	Organisation	Genre characteristics
Band 1 0-7	little awareness of the purpose of the writing and of the intended reader is shown	the writing communicates at a basic level, using a limited vocabulary and showing little variety of sentence structure	organisation of the material is simple with limited success in opening and development	the writing achieves limited success in addressing at least one of the key terms within this triplet	the writing communicates at a basic level, using a limited vocabulary and showing little variety of sentence structure	organisation of the material is simple with limited success in opening and development	the writing achieves limited success in addressing at least one of the key terms within this triplet
Band 2 8-13	a basic grasp of the purpose of the writing and of the expectations/requirements of the intended reader is shown	the writing communicates in a broadly appropriate way, with some evidence of control in the choice of vocabulary and sentence structures.	organisation of the material shows some grasp of text structure, with opening and development, and broadly appropriate paragraphing and other sequencing devices	the writing conveys personal and/or creative ideas, themes and topics which target at least one of the key terms within the triplet	the writing communicates in a broadly appropriate way, with some evidence of control in the choice of vocabulary and sentence structures.	organisation of the material shows some grasp of text structure, with opening and development, and broadly appropriate paragraphing and other sequencing devices	the writing conveys personal and/or creative ideas, themes and topics which target at least one of the key terms within the triplet
Band 3 14-19	a generally clear sense of purpose and understanding of the expectations/requirements of the intended reader is shown	the writing communicates clearly, with a well-chosen vocabulary, and some evidence of crafting in the construction of sentences	organisation of the material is mostly sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices (e.g. use of synonyms, repetition of words and structures, use of contrasts)	the writing presents and develops personal and/or creative ideas, themes and topics in a way which is designed to interest and/or entertain the reader	the writing communicates clearly, with a well-chosen vocabulary, and some evidence of crafting in the construction of sentences	organisation of the material is mostly sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices (e.g. use of synonyms, repetition of words and structures, use of contrasts)	the writing presents and develops personal and/or creative ideas, themes and topics in a way which is designed to interest and/or entertain the reader
Band 4 20-25	a secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown	the writing communicates effectively, with an aptly chosen vocabulary and well-controlled variety in the construction of sentences	organisation of the material is secure, with a well-judged text structure, effective paragraphing and a range of cohesive devices between and within paragraphs	the writing succeeds in sustaining the interest of and/or entertaining the reader in its exploration or imaginative creation of ideas, themes and topics	the writing communicates effectively, with an aptly chosen vocabulary and well-controlled variety in the construction of sentences	organisation of the material is secure, with a well-judged text structure, effective paragraphing and a range of cohesive devices between and within paragraphs	the writing succeeds in sustaining the interest of and/or entertaining the reader in its exploration or imaginative creation of ideas, themes and topics
Band 5 25-27	a strong, assured fulfilment of the writing task, sharply focused on the writer's purpose and the expectations/requirements of the intended reader is shown	the writing is compelling in its communicative impact, with an extensive vocabulary and skilful control in the construction of varied sentence forms	there is sophisticated control of text structure, skilfully sustained paragraphing and the assured application of a range of cohesive devices	the writing is compelling, showing originality, flair and individuality in its exploration or creation of ideas, themes and topics	the writing is compelling in its communicative impact, with an extensive vocabulary and skilful control in the construction of varied sentence forms	there is sophisticated control of text structure, skilfully sustained paragraphing and the assured application of a range of cohesive devices	the writing is compelling, showing originality, flair and individuality in its exploration or creation of ideas, themes and topics

Assessment grid for personal/imaginative coursework: explore, imagine, entertain
Assessment Objective (iii)

Mark Band	Punctuation	Grammar	Spelling
Band 1 0-2	Basic punctuation is used with some control	Grammatical structuring shows some control	Spelling of common words is usually correct, though inconsistencies are present
Band 2 3-5	Full stops, capital letters, question marks are used, together with some other marks, mostly correctly	Grammatical structuring of simple and some complex sentences is usually correct	Spelling of simple words and more complex words is usually accurate
Band 3 6-8	Control of punctuation is mostly secure, including use of speech marks and apostrophes	Grammatical structures are accurate and used to create effects, with only occasional errors	Spelling of a wide range of words is accurate
Band 4 9-11	Punctuation is accurate, with a wide range of marks used to enhance communication, according to the particular focus within this triplet	A wide range of grammatical structuring is used accurately and effectively to create intended impact and to convey nuances of meaning	Spelling is almost always accurate, with only occasional slips
Band 5 12-13	Control of the full range of punctuation marks is precise, enabling intended emphases and effects to be conveyed (e.g. by the deployment of semi-colons, pairs of commas or dashes to indicate apposition or interpolation)	Grammatical structuring is ambitious and assured, with sophisticated control of expression and meaning	Spelling of a wide and ambitious vocabulary is consistently accurate

GCSE English 1203/1204 and GCSE English Literature 1213
Assessment Support Material

GCSE English 1203
Reading: Marking Criteria

Reading: marking criteria

General Criteria		Response to Shakespeare		Response to Different Cultures and Traditions	
Unclassified 1 – 2					
Grade G 3 – 5	Students make a response to texts. They identify some aspects of content, characters or situation.	Students show response to: <ul style="list-style-type: none"> the play as a whole main characters and relationships the main events/situations 	Students show response to: <ul style="list-style-type: none"> the cultural context of the text characteristic subject matter characteristic events/situations 		
Grade F 6 – 10	Students make a personal response which shows understanding of key ideas, themes, events and characters. They use inference and deduction and refer to aspects of texts when explaining their views.	Students show awareness when describing: <ul style="list-style-type: none"> the play's explicit themes and ideas significant features of character and plot significant features of Shakespeare's presentation 	Students show awareness when describing: <ul style="list-style-type: none"> the cultural context, ideas and explicit meanings characteristic features of subject-matter how characteristic ideas are conveyed 		
Grade E 11 – 15	Students make a personal response to texts commenting on key ideas, themes, events and characters. They make inferences and deductions and identify some features of language and structure. They refer to aspects of the text when explaining their views.	They show familiarity when describing: <ul style="list-style-type: none"> the nature of the play, its themes and ideas sequence of events and variety of characters how Shakespeare uses language to engage the audience 	Students show familiarity when describing: <ul style="list-style-type: none"> the cultural context, ideas and implications of the text individual intentions of the writer how the writer uses language to engage the reader/audience 		
Grade D 16 – 20	Students give a personal response to literary texts. They show understanding of meaning and some of the ways in which it is conveyed. They comment on aspects of structure, language and theme as well as expressing their views.	Students show understanding when discussing: <ul style="list-style-type: none"> the nature and implications of the play, its themes and ideas development of plot and characters how Shakespeare uses language for particular effects in presenting character/relationships and situations 	Student show understanding when discussing: <ul style="list-style-type: none"> particular aspects of the cultural context and implications of the text particular features of the writer's purpose and appeal to reader/audience how the writer uses language for particular effects 		
Grade C 21 – 25	Students give personal and critical responses to literary texts which show understanding of the ways in which meaning is conveyed. They refer to aspects of language, structure and themes to support their views.	Students show insight when examining: <ul style="list-style-type: none"> the play's implications and contemporary relevance characters, structure and stagecraft how Shakespeare uses language to develop plot and character 	Students show insight when examining: <ul style="list-style-type: none"> the distinctive cultural context and implications of the text distinctive features of the writer's purpose how the writer uses language to develop ideas and convey his/her purpose 		

Reading: marking criteria

General Criteria		Response to Shakespeare	Response to Different Cultures and Traditions
Grade B 26 – 30	Students develop a perceptive personal response. There is understanding of the techniques by which meaning is conveyed and of ways in which readers may respond. They support their responses with detailed references to language, theme, structure and context.	Students show analytical skill when exploring: <ul style="list-style-type: none"> the play's implications, contemporary relevance and historical context characterisation, structure and theatricality how Shakespeare uses linguistic devices to achieve dramatic effects 	Students show analytical skill when exploring: <ul style="list-style-type: none"> the distinctive cultural context and major implications of the text distinctive aspects of the writer's purpose and use of genre how the writer uses linguistic devices to create effects
Grade A 31 – 35	Students appreciate and analyse alternative interpretations, making cross references where appropriate. They develop their ideas and refer in detail to aspects of language, structure and presentation making apt and careful comparison within and between texts.	Students show analytical and interpretative skill when evaluating: <ul style="list-style-type: none"> the play in terms of its social, moral or philosophical context and significance the defining achievements of the play within the dramatic genre Shakespeare's exploitation of language – dramatic, poetic, prosodic etc for theatrical effect 	Students show analytical and interpretative skill when evaluating: <ul style="list-style-type: none"> the distinctive cultural context and moral/philosophical significance of the text the defining achievements of the writer within the genre how the writer exploits language to convey depth of meaning and uses linguistic devices to create complex effects
Grade A* 36 – 40	Students make cogent and critical responses to texts in which they explore and evaluate alternative and original interpretations. They show flair and precision in developing ideas with reference to structure and presentation. Students make subtle and discriminating comparisons within and between texts.	Students show originality of analysis and interpretation when evaluating: <ul style="list-style-type: none"> the play in terms of its social, moral, or philosophical context and significance the defining achievement of the play within the dramatic form Shakespeare's exploitation of language – dramatic, poetic, prosodic etc for theatrical effect 	Students show originality of analysis and interpretation when evaluating: <ul style="list-style-type: none"> the distinctive cultural context and moral/philosophical significance of the text the defining achievements of the writer within the genre how the writer exploits language to convey depth of meaning and uses linguistic devices to create complex effects

GCSE English 1203/1204 and GCSE English Literature 1213
Assessment Support Material

GCSE English 1204
Reading: Marking Criteria

Reading: marking criteria

General Criteria		Response to Shakespeare		Response to Media
Unclassified 1 – 2				
Grade G 3 – 5	Students make a response to texts. They identify some aspects of content, characters or situation.	Students show response to: <ul style="list-style-type: none"> the play as a whole main characters and relationships the main events/situations 	Students show response to: <ul style="list-style-type: none"> explicit meanings straightforward details main purposes 	Students show awareness when describing: <ul style="list-style-type: none"> explicit meanings and purposes significant features of the medium used how material is presented (key techniques)
Grade F 6 – 10	Students make a personal response which shows understanding of key ideas, themes, events and characters. They use inference and deduction and refer to aspects of texts when explaining their views.	Students show awareness when describing: <ul style="list-style-type: none"> the play's explicit themes and ideas significant features of character and plot significant features of Shakespeare's presentation 	Students show familiarity when describing: <ul style="list-style-type: none"> the nature of the play, its themes and ideas sequence of events and variety of characters how Shakespeare uses language to engage the audience 	Students show familiarity when describing: <ul style="list-style-type: none"> purposes and audience characteristics of the medium used how presentational devices, visual images and language are used to engage the reader's/audience's interest
Grade E 11 – 15	Students make a personal response to texts commenting on key ideas, themes, events and characters. They make inferences and deductions and identify some features of language and structure. They refer to aspects of the text when explaining their views.	Students show understanding when discussing: <ul style="list-style-type: none"> the nature and implications of the play, its themes and ideas development of plot and characters how Shakespeare uses language for particular effects in presenting character/relationships and situations 	Students show understanding when discussing: <ul style="list-style-type: none"> the nature and implications of material particular features of the medium, including structure how presentational devices, visual images and language are used to influence response or opinion 	Students show insight when examining: <ul style="list-style-type: none"> the nature of material, its implications and contemporary relevance distinctive features of style, structure and presentation how presentational devices, visual images and language are used to achieve a variety of effects on the audience/reader
Grade D 16 – 20	Students give a personal response to literary texts. They show understanding of meaning and some of the ways in which it is conveyed. They comment on aspects of structure, language and theme as well as expressing their views.	Students show insight when examining: <ul style="list-style-type: none"> the play's implications and contemporary relevance characters, structure and stagecraft how Shakespeare uses language to develop plot and character 		
Grade C 21 – 25	Students give personal and critical responses to literary texts which show understanding of the ways in which meaning is conveyed. They refer to aspects of language, structure and themes to support their views.			

Reading: marking criteria

General Criteria		Response to Shakespeare	Response to Media
Grade B 26 – 30	Students develop a perceptive personal response. There is understanding of the techniques by which meaning is conveyed and of ways in which readers may respond. They support their responses with detailed references to language, theme, structure and context.	Students show analytical skill when exploring: <ul style="list-style-type: none"> the play's implications, contemporary relevance and historical context characterisation, structure and theatricality how Shakespeare uses linguistic devices to achieve dramatic effects 	Students show analytical skill when exploring: <ul style="list-style-type: none"> implications, contemporary relevance and historical context of material. the distinctive style, structure and presentation of challenging media material how presentational devices, visual images and language are used to achieve complex responses
Grade A 31 – 35	Students appreciate and analyse alternative interpretations, making cross references where appropriate. They develop their ideas and refer in detail to aspects of language, structure and presentation making apt and careful comparison within and between texts.	Students show analytical and interpretative skill when evaluating: <ul style="list-style-type: none"> the play in terms of its social, moral or philosophical context and significance the defining achievements of the play within the dramatic genre Shakespeare's exploitation of language – dramatic, poetic, prosodic etc for theatrical effect 	Students show analytical and interpretative skill when evaluating: <ul style="list-style-type: none"> the distinctive media and social context of the material the defining achievements within the medium or genre how presentational devices, visual images and language are used for specific and complex emotive, persuasive or perceptual effects
Grade A* 36 – 40	Students make cogent and critical responses to texts in which they explore and evaluate alternative and original interpretations. They show flair and precision in developing ideas with reference to structure and presentation. Students make subtle and discriminating comparisons within and between texts.	Students show originality of analysis and interpretation when evaluating: <ul style="list-style-type: none"> the play in terms of its social, moral, or philosophical context and significance the defining achievement of the play within the dramatic form Shakespeare's exploitation of language – dramatic, poetic, prosodic etc for theatrical effect. 	Students show originality of analysis and interpretation when evaluating: <ul style="list-style-type: none"> the distinctive media and social context and significance of the material the defining achievements within the medium or genre patterns and details of language, presentational devices and visual images compared with other media

GCSE English 1203/1204 and GCSE English Literature 1213
Assessment Support Material

GCSE English Literature 1213

Criteria for the assessment of coursework

Criteria for the assessment of coursework

The following criteria should be used to assess candidates for coursework.

Examining teachers should make a broad judgement using the general criteria. This initial judgement should then be further refined using the relevant specific criteria where appropriate.

Grade	General	The Pre-1914 Drama unit	The Pre-1914 Prose unit	The Pre-1914 Poetry unit
U 0 – 2	Candidates make some attempt to respond to texts			
G 3 – 5	Candidates respond to texts. They make some connections between texts where appropriate and show some understanding of influences on texts and readers. They sometimes refer to aspects of texts when stating their views. They convey straightforward responses.	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes simple points about literary tradition in drama texts • makes simple points about social, historical and cultural contexts of texts • shows some understanding of the medium of drama • refers to relevant details of character and theme. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes simple points about literary tradition in prose texts • makes simple points about social, historical and cultural contexts of texts • makes simple points about character and plot. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes simple points about literary tradition in poetry texts • makes simple points about social, historical and cultural contexts of texts • makes simple connections between poems • makes simple points about language and structure.
F 6 – 10	In giving personal responses to texts candidates show understanding of key features of themes, characters and language. They make straightforward connections between texts where appropriate, and show some understanding of influences on texts and readers. They refer to aspects of texts when exploring their views. They convey their responses in appropriate ways.	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • shows some understanding of relevant literary traditions in drama texts • shows some understanding of social, historical and cultural contexts of texts • shows some understanding of character, theme, language and dramatic impact. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • shows some understanding of relevant literary traditions in prose texts • shows some understanding of social, historical and cultural contexts of texts • shows some understanding of character, plot and language. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • shows some understanding of relevant literary traditions in poetry texts • shows some understanding of social, historical and cultural contexts of texts • makes straightforward connections between poems • makes straightforward points about language and structure.

Grade	General	The Pre-1914 Drama unit	The Pre-1914 Prose unit	The Pre-1914 Poetry unit
E 11 – 15	Candidates respond to and comment on texts. They make connections between texts where appropriate, and comment on influences on texts and readers. They refer to aspects of texts when exploring their views. They convey their responses in appropriate ways.	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes comments on relevant literary traditions in drama texts • makes comments on social, historical and cultural contexts of texts • makes comments on relevant details of character, theme, language and dramatic impact. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes comments on relevant literary traditions in prose texts • makes comments on social, historical and cultural contexts of texts • makes comments on relevant details of character, plot and language. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes comments on relevant literary traditions in poetry texts • makes comments on social, historical and cultural contexts of texts • makes connections and comparisons between poems • makes comments about language and structure.
D 16 – 20	Candidates respond personally to texts. They explore connections and comparisons between texts where appropriate, and make detailed comments on influences on texts and readers, referring to details in texts to support their views. They may show awareness of different approaches to texts and alternative interpretations. They convey their ideas in appropriate ways.	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes detailed comments on relevant literary traditions in drama texts • makes detailed comments on the social, historical and cultural contexts of texts • refers to details to support their views • makes detailed comments on relevant details of character, theme, language and dramatic impact. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes detailed comments on relevant literary traditions in prose texts • makes detailed comments on the social, historical and cultural contexts of texts • refers to details to support their views • makes detailed comments on character, plot and language. 	Candidates' work exhibits some of the following: <ul style="list-style-type: none"> • makes detailed comments on relevant literary traditions in poetry texts • makes detailed comments on the social, historical and cultural contexts of texts • makes connections and comparisons between poems • refers to details to support their views • makes detailed comments about language and structure.

Grade	General	The Pre-1914 Drama unit	The Pre-1914 Prose unit	The Pre-1914 Poetry unit
<p>C 21 – 25</p>	<p>In responding to a range of texts candidates show understanding of how meanings and ideas are conveyed through language, structure and form. They explore connections and comparisons between texts where appropriate, referring to details to support their views. They show awareness of some of the historical, cultural and social contexts of texts and literary traditions. They may consider alternative approaches to texts and alternative interpretations. They convey their ideas appropriately in a range of forms.</p>	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • examines aspects of relevant literary tradition in drama texts • examines aspects of social, historical and cultural contexts of texts • examines relevant details of character, theme, language and dramatic impact. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • examines aspects of relevant literary tradition in prose texts • examines aspects of social, historical and cultural contexts of texts • refers to details to support their views • examines relevant details of character, plot and language. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • examines aspects of relevant literary tradition in poetry texts • examines aspects of social, historical and cultural contexts of texts • explores connections and comparisons between poems • refers to details to support their views • shows understanding of poetic structure and language.
<p>B 26 – 30</p>	<p>Candidates respond personally and with engagement to a range of texts. They explore connections and comparisons between texts where appropriate, referring to details to support their views. They show understanding of the social, historical and cultural contexts of texts, and an awareness of literary tradition. They may explore different approaches to texts and consider alternative interpretations. They convey their ideas appropriately in a range of forms.</p>	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • examines closely aspects of relevant literary traditions in drama texts • examines closely aspects of the social, historical and cultural contexts of texts • examines closely relevant details of character, theme, language and dramatic impact, relating them to interpretation • begins to make sophisticated comments about theme. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • examines closely aspects of relevant literary traditions in prose texts • examines closely aspects of the social, historical and cultural contexts of texts • refers to details to support their views • examines closely relevant details of character, plot and language, relating them to interpretation • begins to make sophisticated comments about theme. 	<p>Candidates' work exhibits some of the following:</p> <ul style="list-style-type: none"> • examines closely aspects of relevant literary traditions in poetry texts • examines closely aspects of the social, historical and cultural contexts of texts • explores connections and comparisons between poems • refers to details to support their views • examines closely poetic language and forms, relating them to interpretation.

Grade	General	The Pre-1914 Drama unit	The Pre-1914 Prose unit	The Pre-1914 Poetry unit
<p>A 31 – 35</p>	<p>Candidates respond critically and sensitively to a range of texts, taking into account alternative approaches and interpretations. They explore and evaluate the ways meaning, ideas and feelings are conveyed through language, structure and form. They make subtle and discriminating connections and comparisons between texts where appropriate. They identify and comment on social, historical and cultural contexts, and show awareness of literary tradition. They select forms appropriately and convey their ideas coherently.</p>	<p>Candidates’ work exhibits some of the following:</p> <ul style="list-style-type: none"> • analyses the importance of relevant literary traditions in drama texts • analyses the importance of the social, historical and cultural contexts of texts • makes sophisticated points about character, theme, language and dramatic impact, relating them to interpretation • explores different approaches to drama texts and alternative interpretations. 	<p>Candidates’ work exhibits some of the following:</p> <ul style="list-style-type: none"> • analyses the importance of relevant literary traditions in prose texts • analyses the importance of the social, historical and cultural contexts of texts • explores different approaches to prose texts and alternative interpretations • analyses relevant details of character, plot and language, relating them to interpretation. 	<p>Candidates’ work exhibits some of the following:</p> <ul style="list-style-type: none"> • analyses the importance of relevant literary traditions in poetry texts • analyses the importance of the social, historical and cultural contexts of texts • makes sophisticated comments about relationships and comparisons between poems • considers different approaches to poems and alternative interpretations • analyses poetic techniques and forms, drawing sophisticated conclusions about interpretations.
<p>A* 36 – 40</p>	<p>Candidates respond critically, sensitively and with originality to a range of texts. They make subtle and discriminating connections and comparisons between texts, where appropriate. They identify and comment on social, historical and cultural contexts of texts, and show awareness of literary tradition. They select forms appropriately and convey their ideas coherently and with flair.</p>	<p>Candidates’ work exhibits some of the following:</p> <ul style="list-style-type: none"> • shows sophisticated appreciation of relevant literary traditions in drama texts • shows sophisticated appreciation of the social, historical and cultural contexts of texts • shows sophisticated appreciation of character, theme, language and dramatic impact • explores different approaches to texts and considers alternative interpretations • shows skill in interpretation, and a willingness to question assumptions about texts. 	<p>Candidates’ work exhibits some of the following:</p> <ul style="list-style-type: none"> • shows sophisticated appreciation of relevant literary traditions in prose texts • shows sophisticated appreciation of the social, historical and cultural contexts of texts • considers different approaches to prose texts and alternative interpretations • shows sophisticated appreciation of character, plot and language • shows insight into issues raised by texts and their impact on readers • shows skill in interpretation, and a willingness to question assumptions about texts. 	<p>Candidates’ work exhibits some of the following:</p> <ul style="list-style-type: none"> • shows sophisticated appreciation of relevant literary traditions in poetry texts • shows sophisticated appreciation of the social, historical and cultural contexts of texts • shows insight and originality in commenting on relationships and comparisons between poems • considers different approaches to poems and alternative interpretations • shows insight and originality in analysing poetic techniques and forms, drawing sophisticated conclusions about interpretation.

GCSE English 1203/1204 and GCSE English Literature 1213
Assessment Support Material

GCSE English 1203/1204
Incomplete Submission of Coursework

Incomplete Submission of Coursework

GCSE English 1203/1204

A candidate should be assessed in the normal way out of 40. The overall mark for work in the portfolio should then be subject to a pro-rata deduction relative to the weighting of the Units.

Unit 1 Personal and imaginative writing	Pro rata deduction	50%
Unit 2 Different Cultures or Media	Pro rata deduction	25%
Unit 3 Shakespeare	Pro rata deduction	25%

Example 1

A candidate submits Unit 1 and Unit 2 only

Work submitted

Unit 1 = 24 out of 40

Unit 2 = 22 out of 40

Standard of work submitted = 23 out of 40

Candidate has not submitted Unit 3 - 25% must be deducted

25% of 23 = 6 (rounded to the nearest whole number)

Subtract 6 from the overall mark of 23 (i.e. $23 - 6 = 17$)

Final coursework mark - 17 out of 40

Example 2

A candidate submits Unit 2 and Unit 3 only

Work submitted

Unit 2 = 20 out of 40

Unit 3 = 16 out of 40

Standard of work submitted = 18 out of 40

Candidate has not submitted Unit 1 - 50% must be deducted

50% of 18 = 9

Subtract 9 from the overall mark of 18 ($18 - 9 = 9$)

Final coursework mark - 9 out of 40

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Candidates who do not submit the full number of pieces of coursework should be assessed in the normal way out of 40 marks. The overall mark for work in the portfolio should then be subject to a pro-rata deduction of a third for each missing unit.

Example

A candidate submits two units only

Standard of work is 23 out of 40

One third must be deducted for missing unit

One third of 23 = 8 (to the nearest whole number)

Subtract 8 from the overall mark ($23 - 8 = 15$)

Final coursework mark - 15 out of 40.

GCSE English 1203/1204 and GCSE English Literature 1213
Assessment Support Material

GCSE English 1203/1204
and
GCSE English Literature 1213
Coursework Specification Content

Paper 1B: Reading and Writing (1203)

Coursework Units	Weighting
Unit 1: personal and imaginative writing (Assessed for writing)	10%
Unit 2: response to a text from another culture or tradition (Assessed for reading)	5%
Unit 3: work based on a play by Shakespeare* See page 10 for particular requirements for centres in Wales. (Assessed for reading)	5%

Coursework: additional information

- Students may submit the Shakespeare unit for both the Edexcel GCSE English and English Literature portfolio, where this is appropriate. Such work must meet the assessment criteria of both specifications and must be separately assessed according to the assessment objectives and mark scheme criteria for both English and English Literature
- **Whole texts** must be studied for Units 2 and 3
- There is no requirement for a handwritten piece of coursework
- Teachers may advise students in the production of coursework, but should not proof-read early drafts. Fair copies of marked work should not be submitted for assessment. Teachers should be alert to essays derived from other sources such as the internet when signing the declaration on the coursework frontsheet
- Details of internal assessment are on page 18 of this specification.

Unit 1: Personal and Imaginative Writing

This unit carries a 10% weighting and will be assessed for Writing. The content is not specified but students must include a substantial piece of writing which explores, imagines and entertains.

Examples of assignments

- imaginative extensions of works of fiction:
 - characters from *Lord of the Flies* meet twenty years later
 - an extra scene for *A View from the Bridge*
 - a student's own poetry in response to Ted Hughes's poems. (If a student's original poetry is submitted it should be a collection of several pieces accompanied by a commentary written by the student explaining the context of the work.)
 - a collection of monologues by characters from *Romeo and Juliet* (The Nurse; Lord Capulet; Friar Lawrence) reflecting on the tragedy
- a description of a place visited
- a short story in response to a selection of titles. (This could be based on several short stories read to illustrate aspects of the genre such as the effect of different viewpoints; openings and endings; use of dialogue; creation of atmosphere)
- autobiographical writing reflecting on experience
- forms such as monologue; an exchange of letters; playscripts.

Note: The Edexcel Anthology provides models of autobiographical, descriptive and travel writing in the Non-fiction section and examples of techniques used by short story writers in the Different cultures and traditions sections.

Unit 2: Response to a Prose Text from a Different Culture or Tradition

This unit carries a 5% weighting and will be assessed for Reading.

Texts must be prose drawn from any other culture or tradition. Teachers are free to make their own choice as long as the text chosen is from a distinctively different culture or tradition. Within that requirement a prose or literary non-fiction text from the Edexcel GCSE English Literature specification may be used.

Examples of writers:

Chinua Achebe, Maya Angelou, Willa Cather, Anita Desai, Nadine Gordimer, Ernest Hemingway, HH Richardson, Doris Lessing, R K Narayan, John Steinbeck.

Examples of prose texts that would be suitable for study in this unit:

To Kill a Mockingbird by Harper Lee

The Chinese Cinderella by Adeline Yen Mah

Roll of Thunder Hear my Cry by Mildred Taylor

Paddy Clarke Ha Ha Ha, The Van, The Snapper or The Commitments by Roddy Doyle

Anita and Me by Meera Sayal

The Village by the Sea by Anita Desai

Haroon and the Sea of Stories by Salman Rushdie

The Catcher in the Rye by JD Salinger

The Color Purple by Alice Walker

The collection of Different Cultures short stories in the Edexcel Anthology.

The short stories of Guy de Maupassant

The Endless Steppe by Esther Hautzig

If short stories are used, they should form a substantial, coherent collection. Written work should address at least two short stories, and enable students to refer to others if desired.

Focus of the assignment

Assignments must address Reading Assessment Objectives (i) and (iv). See page 16.

Students will be expected to show an awareness of the cultural context of such work and must make comments on the distinctive aspects of the text which has been selected for study. Critiques of stage, film or video presentations should enable students to demonstrate understanding of the text in comparison with the media realisation.

Examples of assignments

- the importance of the 'American Dream' in *Of Mice and Men*
- what do we learn about Maycomb society in *To Kill a Mockingbird?*
- *The Color Purple*: A comparison of how the original novel and the film version establish the cultural background of the story
- an examination of the ways individuals rebel against the values of their society in a selection of short stories
- a comparison of the influences of the city and the village in *The Village by the Sea*
- a study of the lives and values of the Norman peasants in several of Maupassant's short stories.

Unit 3: Work based on a Play by Shakespeare*

This unit carries a 5% weighting and will be assessed for Reading

A complete Shakespeare play must be studied for this unit. Teachers should be aware of the National Curriculum requirement that students study two plays by Shakespeare during Key Stages Three and Four. The students' experience of Shakespeare at Key Stage Three will inform the choice of play for GCSE.

Focus of the Assignment

Assignments must address Reading Assessment Objectives (i) and (v). See page 16.

Responses may include analyses of the whole play relating to literary features such as theme, character, language and dramatic impact.

Although assignments may use a scene or extract as a starting point, they should enable students to demonstrate knowledge of the **whole play** in their response.

Critiques of stage, film or video presentations should enable students to demonstrate understanding of the text in comparison with the media realisation.

Tasks should enable candidates to comment on ways in which language varies and changes, for example between different characters, or the language of the same character at different stages of the play.

This unit may be submitted for the pre 1914 drama coursework unit of English Literature. It must be assessed separately according to the assessment objectives and mark scheme criteria of the two specifications.

Examples of Assignments

- In *Romeo and Juliet* Act Three Scene Five, Lord Capulet is shown to be a concerned, caring father. How far do you agree with this statement, both in this scene and elsewhere in the play?
- Compare portrayals of Shylock on stage or in film with your own view of the character from your reading of the play. How have the actors presented different interpretations of the character to arouse your pity or dislike?
- Compare the different settings and atmospheres of Belmont and Venice in *The Merchant of Venice* as revealed in words and events. How might a production of the play bring out the contrasts between the two settings?
- What different examples of power do you find in *The Tempest*? Refer to characters, events and language
- What do you find to like and dislike in the character of Falstaff in *Henry IV Part One*? Refer to any productions or film versions you have seen, as well as your own ideas from studying the play.

Unit 3: for centres in Wales*

A complete play by a Welsh author writing in English, or that has a Welsh setting or a special relevance to Wales, should be studied instead of a play by Shakespeare.

See the *Specification Guide* for examples of assignments.

Paper 1B: Reading and Writing (1204)

Coursework Units	Weighting
Unit 1: personal and imaginative writing (Assessed for writing)	10%
Unit 2: response to media texts (Assessed for reading)	5%
Unit 3: work based on a play by Shakespeare* See page 10 for particular requirements for centres in Wales. (Assessed for reading)	5%

Coursework: additional information

- Students may submit the Shakespeare unit for both the Edexcel GCSE English and English Literature portfolio, where this is appropriate. **Such work must meet the assessment criteria of both specifications and must be separately assessed according to the assessment objectives and mark scheme criteria for both English and English Literature**
- **A whole play** must be studied for Unit 3
- There is no requirement for a handwritten piece of coursework
- Teachers may advise students in the production of coursework, but should not proof-read early drafts. Fair copies of marked work should not be submitted for assessment. Teachers should be alert to essays derived from other sources – such as the internet – when signing the declaration on the coursework frontsheet
- Details of internal assessment are on page 18 of this specification.

Unit 1: Personal and Imaginative Writing

This Unit carries a 10% weighting and will be assessed for Writing. The content is not specified but students must include a substantial piece of writing which explores, imagines and entertains.

Examples of assignments

- imaginative extensions of works of fiction:
 - characters from *Lord of the Flies* meet twenty years later
 - an extra scene for *A View from the Bridge*
 - a student's own poetry in response to Ted Hughes's poems. (If a student's original poetry is submitted it should be a collection of several pieces accompanied by a commentary written by the student explaining the context of the work)
 - a collection of monologues by characters from *Romeo and Juliet* (The Nurse; Lord Capulet; Friar Lawrence) reflecting on the tragedy
- a description of a place visited
- a short story in response to a selection of titles (this could be based on several short stories read to illustrate aspects of the genre such as the effect of different viewpoints; openings and endings; use of dialogue; creation of atmosphere)
- autobiographical writing reflecting on experience
- forms such as monologue; an exchange of letters; playscripts.

Note: The Edexcel Anthology provides models of autobiographical, descriptive and travel writing in the **Non-fiction** section and examples of techniques used by short story writers in the **Different cultures and traditions** section.

Unit 2: Response to Media Texts

This unit carries a 5% weighting and will be assessed for reading.

The unit should show the candidate's ability to analyse and comment on features of media texts such as paper-based media; sound media; moving images; electronic digital media (web pages).

Focus of the Assignment

Candidates should complete an extended assignment that shows an understanding of the nature of the media they have chosen.

Assignments must address Reading Assessment Objectives (ii), (iii) and (v): *distinguish between fact and opinion and evaluate how information is presented; follow an argument, identifying implications and recognising inconsistencies; understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes.*

It is not expected that assignments will focus on all these objectives with equal weight.

Examples of Assignments

- a comparison of the presentation of information in different media showing how the media used affects the eventual message
- an analysis of how opinions are conveyed in different media
- a consideration of the techniques of advertising in different media and their effects.
- an appraisal of the design and contents of two newspaper front pages
- a study of how a news story develops over several days and across a range of media
- a study of a particular type of reporting, such as sports reporting, or local issues, comparing their presentation in different media

Unit 3: Work based on a Play by Shakespeare*

This unit carries a 5% weighting and will be assessed for Reading

A complete Shakespeare play must be studied for this unit. Teachers should be aware of the National Curriculum requirement that students study two plays by Shakespeare during Key Stages Three and Four. The students' experience of Shakespeare at Key Stage Three will inform the choice of play for GCSE.

Focus of the Assignment

Assignments must address Reading Assessment Objectives (i) and (v). See page 16.

Responses may include analyses of the whole play relating to literary features such as theme, character, language and dramatic impact.

Although assignments may use a scene or extract as a starting point, they should enable students to demonstrate knowledge of the **whole play** in their response.

Critiques of stage, film or video presentations should enable students to demonstrate understanding of the text in comparison with the media realisation.

Tasks should enable candidates to comment on ways in which language varies and changes, for example between different characters, or the language of the same character at different stages of the play.

This unit may be submitted for the pre 1914 drama coursework unit of English Literature. It must be assessed separately according to the assessment objectives and mark scheme criteria of the two specifications.

Examples of Assignments

- in *Romeo and Juliet* Act Three Scene Five, Lord Capulet is shown to be a concerned, caring father. How far do you agree with this statement, both in this scene and elsewhere in the play?
- compare portrayals of Shylock on stage or in film with your own view of the character from your reading of the play. How have the actors presented different interpretations of the character to arouse your pity or dislike?
- compare the different settings and atmospheres of Belmont and Venice in *The Merchant of Venice* as revealed in words and events. How might a production of the play bring out the contrasts between the two settings?
- what different examples of power do you find in *The Tempest*? Refer to characters, events and language
- what do you find to like and dislike in the character of Falstaff in *Henry IV Part One*? Refer to any productions or film versions you have seen, as well as your own ideas from studying the play.

Unit 3: for centres in Wales*

For centres in Wales, a complete play by a Welsh author written in English, or that has a Welsh setting or a special relevance to Wales, should be studied instead of a play by Shakespeare. See the *Specification Guide* for examples of assignments.

1213 Coursework (internally assessed)

Work in the portfolio must consist of the following three units:

- Pre-1914 Drama (10%)
- Pre-1914 Prose (10%)
- Pre-1914 Poetry (10%).

Unit 1: Pre-1914 Drama

Work in this unit must derive from the study of at least one play by a major playwright such as Shakespeare, Marlowe, Jonson, Congreve, Goldsmith, Shaw, Sheridan and Wilde.

Focus of the assignment

The unit must require candidates to explore how language, structure and forms contribute to the meanings of text(s), considering different approaches to text(s) and alternative interpretations. This might be achieved through an assignment which asks for a discussion of different views of the themes of the play or one which focuses on different interpretations of character. This unit should encourage students to put forward hypotheses and support them with evidence from the text(s).

When setting assignments teachers should remember that assessment objective 4: '*candidates must demonstrate their ability to relate texts to their social, cultural and historical contexts and literary traditions*' must be shown in at least one of the coursework units. Some of the examples below suggest how that requirement could be met in this unit.

Examples of assignments

General guidelines:

Teachers should ensure that assignments enable candidates to show response to the text as a whole, even when the starting point is a scene or extract.

Where film or other performance versions of the play are used in an assignment, candidates should be enabled to demonstrate knowledge of the play as a written text, not as media versions alone. Assignments which focus on how a film version interprets the text are therefore acceptable.

- What view of love and marriage is presented in *The Taming of the Shrew*? How might a modern audience respond to the social and cultural context of this theme?
- Is Eliza Doolittle in *Pygmalion* any better off at the end of the play than she was at the beginning? You should consider the social and cultural setting of the play in your answer.
- How does Tony Lumpkin add to the humour of *She Stoops to Conquer*? You should refer to his language and behaviour in your answer.
- How might Wilde's *The Importance of being Earnest* be produced to interest a modern audience?
- A study of Shakespeare's presentation of parents in more than one play, such as Shylock in *The Merchant of Venice*, Lord Capulet in *Romeo and Juliet*, the King in *Henry IV Part One*
- What different attitudes towards love and war are presented to the audience in Shaw's *Arms and the Man*?
- A study of a film version of *Romeo and Juliet*, comparing interpretations of character with the students' own views from reading the text.

Work on Shakespeare which has been completed for assessment in English may be submitted in this unit, but this is not a requirement. The task set must meet the separate requirements and assessment objectives of both specifications.

Unit 2: Pre-1914 Prose

This unit may be based on work by any major writer or writers published before 1914. The list on page 36 of the National Curriculum suggests the range of acceptable writers.

Focus of the assignment

The assignment must enable candidates to respond to text(s) critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

Teachers should ensure that imaginative extensions of the texts address the relevant assessment objectives.

Where short stories are used, they should form a substantial collection on a theme or by a single writer. The assignment should enable candidates to discuss at least two of the selected short stories.

When setting assignments teachers should remember that assessment objective 4: '*candidates must demonstrate their ability to relate texts to their social, cultural and historical contexts and literary traditions*' must be shown in at least one of the coursework units. Some of the examples below suggest how that requirement could be met in this unit.

Examples of assignments

General guidelines:

Teachers should ensure that assignments enable candidates to show response to the text as a whole, even when the starting point is an extract.

Where film or other performance versions of the text are used in an assignment, candidates should be enabled to demonstrate knowledge of the novel as a written text, not as media versions alone. Assignments which focus on how a film version interprets the text are therefore acceptable.

- Examine the portrayal of family life in the society described by George Eliot in *Silas Marner*.
- One critic described the latest film adaptation of Jane Austen's *Mansfield Park* as a 'stifled and tedious adaptation of an Austen classic.' What are your views of this film as an adaptation of the original novel?
- Compare and contrast the ways in which writers present the supernatural in at least two nineteenth century short stories, such as *The Red Room* by H G Wells and *The Withered Arm* by Thomas Hardy.
- How does Hardy portray the role of female characters in society in at least two of his short stories?
- Writing as if Magwitch, give your view of Pip (i) at the beginning of *Great Expectations* and (ii) when you are lying on your deathbed. You should bring out the changes you have seen in Pip growing up in nineteenth century England.
- How does Swift present his views of England at that time in *Gulliver's Travels*? You should consider how he uses imaginary worlds; size and scale; a first person narrator; irony and satire. You may restrict your answer to two Books of *Gulliver's Travels*.

Unit 3: Pre-1914 Poetry

Reading

This unit must be based on the study of a substantial collection of pre-1914 poetry.

Teachers should devise their own coursework unit based on a collection of poems to meet these requirements:

- The poems should form a coherent collection of about 15 to 20 shorter poems, or a smaller number of longer poems, linked by theme, poet(s) or form.
- The assignment should range across the collection, referring to about five or six poems, though not all poems need receive equal treatment.

Candidates whose assignments do not meet the above requirements will be penalised.

Notes

- 1 There is no requirement to have the collection approved by Edexcel beforehand.
- 2 There is no requirement to study a set number of poets. The collection may focus on the work of one or two poets, or may range across the work of several.

Focus of assignment

The assignment must enable candidates to respond critically and sensitively to a range of poems, and to show understanding of how meanings and ideas are conveyed through language, structure and form.

The assignment should allow candidates to make connections and comparisons between poems, referring to details to support their views.

When setting assignments teachers should remember that assessment objective 4: '*candidates must demonstrate their ability to relate texts to their social, cultural and historical contexts and literary traditions*' must be shown in at least one of the coursework units. Some of the examples below suggest how that requirement could be met in this unit. The poetry unit is particularly apt for demonstrating awareness of literary tradition, since it deals with several poems written over time.

Examples of assignments

- A comparison of the ways writers have used poetic forms, such as the sonnet or ballads to express a variety of ideas and emotions in different historical eras. (*Literary tradition*)
- A study of how pre-1914 poets have explored different aspects of a theme over time, such as love, or conflict, or childhood. (*Literary tradition*)
- A comparison of the portrayal of nature in the poetry of Wordsworth with one other nineteenth century poet, or with an eighteenth century poet. (*Literary tradition*)
- A study of an individual poet, such as William Blake, John Donne, Elizabeth Barrett Browning, relating their work to their lives and times. (*Social/historical/cultural contexts*)
- A comparison of pilgrims described in Chaucer's *Prologue to The Canterbury Tales*, showing how Chaucer's descriptions add to our understanding of his society. A description of a pilgrim can count as an individual poem. (*Social/historical/cultural contexts*)

Oral coursework

One unit of coursework may be assessed orally.

Where oral responses – for example, performance – are assessed, some accompanying evidence written by the candidate must be made available for moderation.

Oral responses presented for assessment may take various forms, for example performances, role-plays, simulations.

Coursework assessment must be based on the assessment criteria and assessment objectives for English Literature as specified in the assessment grid and individual coursework units. There is an oral coursework frontsheet in *Appendix 4* of this specification.

Oral responses may also be assessed for GCSE English AO1, Speaking and Listening.

Coursework: additional information

The coursework portfolio should enable candidates to show:

- **an understanding of literary tradition**
- **an appreciation of the social, cultural and historical contexts of the text(s) studied.**

This assessment objective (AO4) could be demonstrated separately in two units, or in one.

The coursework frontsheet should indicate the unit(s) which address this assessment objective.

See *Examples of assignments* on the previous pages, and the *Specification Guide*, for advice on how to devise coursework assignments covering AO4.

Teachers may advise students in the production of coursework, but should not proof-read early drafts. Fair copies of marked work should not be submitted for assessment. Teachers should be alert to essays derived from other sources – such as the internet – when signing the declaration of authentication on page 48.

- Quality of written communication is assessed in the examination, not in coursework.
- There is no requirement for a handwritten piece of coursework.
- Details of internal assessment procedures are given on page 15.

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