

GCE AS

WJEC Eduqas GCE AS in ENGLISH LITERATURE

EXEMPLAR MATERIAL

Teaching from 2015



WJEC EDUQAS AS ENGLISH LITERATURE: EXEMPLAR MATERIAL

The following responses will hopefully give centres some guidance on how to approach the examinations in the summer. The following should be considered however:

- these are only examples of approaches to tasks which we've received and should not be viewed as a template. Other approaches are valid and will be rewarded by examiners
- responses were not necessarily completed under the same timed conditions as an examination
- Component 1, Section B material has only just been received. This will be added to the document in due course.

Thank you to all centres and candidates who have shared work in order to make this document possible.

WJEC EDUQAS: COMPONENT 1

Prose

Section A

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

2. Read the extract below and answer the questions which follow.

I went to my window, opened it, and looked out. There were the two wings of the building; there was the garden; there were the skirts of Lowood; there was the hilly horizon. My eye passed all other objects to rest on those most remote, the blue peaks; it was those I longed to surmount; all within their boundary of rock and heath seemed prison-ground, exile limits. I traced the white road winding round the base of one mountain, and vanishing in a gorge between two. How I longed to follow it farther!

I recalled the time when I had travelled that very road in a coach; I remembered descending that hill at twilight. An age seemed to have elapsed since the day which brought me first to Lowood, and I had never quitted it since. My vacations had all been spent at school. Mrs. Reed had never sent for me to Gateshead; neither she nor any of her family had ever been to visit me. I had had no communication by letter or message with the outer world: school-rules, school-duties, school-habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies: such was what I knew of existence. And now I felt that it was not enough. I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication. For change, stimulus. That petition, too, seemed swept off into vague space: "Then," I cried, half desperate, "grant me at least a new servitude!"

- (i) Examine Brontë's presentation of Jane's state of mind in this extract. [20]

- (ii) "The strongest message of this novel is that females, however determined, can never be completely free." In the light of this statement, discuss Brontë's presentation of the theme of freedom. In your response, you must make close reference to **at least two other parts** of *Jane Eyre*. [40]

Part (i) responses:

Candidate 1

In this extract, Jane 'went to my window, opened it, and looked out,' this being a metaphor for freedom, the window Jane's only glimpse of the outside world, and her looking out reflecting the desire to see more than just the walls of Lowood Institution, and experience life for herself. The theme of freedom is continued throughout the extract, Jane exclaiming her desire to 'follow it [the road] further,' the road perhaps serving as a metaphor for journeys, and Jane's wish to follow a new path, as Lowood is described as a 'prison-ground', this having powerful imagery of somewhere grey, and miserable, where all are entrapped, again the representation being that of a place where one has no freedom.

Brontë describes the 'outer-world', this inferring that away from Lowood is an entirely new world, with new experiences and different people, suggestive of life at Lowood being existing within a microcosm, Jane represented as trapped within a place with its own rules and society, like nowhere else. This microcosm idea is further represented through the listing of 'school-rules, school-duties, school-habits and notions', the repetition of the word 'school' emphasising and representing the repetitive nature of Jane's routine, and the isolation she feels, as all she knows is 'school', not being allowed to visit elsewhere, as 'my vacations had all been spent at school', this implying that to be away from Lowood wouldn't just be like a holiday but like *paradise* to Jane.

Jane's desire is for 'liberty; for liberty I gasped, for liberty I uttered a prayer', the repetition of 'liberty' highlighting Jane's desperation to leave, to escape, 'gasped' having connotations of choking or drowning, Jane suffocating under the entrapment, hopeful just for an escape. 'Liberty' and freedom go hand-in-hand, but Jane's belief that 'it seemed scattered in the wind then faintly blowing', 'scattered' representing that the hopes of her freedom are perhaps fragmented and torn apart, 'blowing' a metaphor for the hope getting farther and farther away from Jane the longer she remains at Lowood. She at last cries 'grant me at least a new servitude', the exclamation not only emphasising her desire but representing that if not freedom from Lowood she just wants to change, and a new routine.

Overall, Jane is presented to be desperately longing for change from her repetitive 'routine', and freedom from her entrapment at Lowood.

AO1	A perceptive, detailed discussion with a confident grasp of the concepts related to prose.	Band 5
AO2	Mostly perceptive analysis with a confident use of textual support and engagement with the ways meaning is made.	Band 5

Candidate 2

Brontë presents Jane's state of mind in the extract as feeling enlightened and as a result feeling desperate to escape into her static life. She is also presented as feeling entrapped. Brontë first presents Jane's state of mind as yearning to become something greater through her dialogue 'those I longed to surmount' as it creates imagery of desire to conquer due to a hill being tall, it is evocative of something powerful. Thus Brontë could be using this imagery as a metaphor for how Jane longs to escape the boundaries society has placed upon her, and gain power, rather than living a static life.

Moreover, one gets the impression that Jane's state of mind is one entrapped in a very cyclical routine through Brontë's repetition of 'school-rules, school-duties, school-habits'. Her listing creates imagery of a perpetual routine and also of convoluted thoughts. Therefore, Brontë could be utilising this imagery as a metaphor for how Jane feels imprisoned within her routine, as Brontë's diction created the impression that her mind is convoluted with her past life, one she is trying to change.

Furthermore, one receives the impression that Jane's mind has almost been enlightened and transformed through her course at Lowood because she states 'now I felt that it was not enough'. Importantly, the diction presents a clear change in Jane's state of mind and serves as a representation for how Jane's mind in itself is not static: it's always moving.

Another way in which Brontë presents Jane's state of mind is that she feels incredibly desperate to escape. This is exhibited through her dialogue 'I abandoned it and framed a humbler supplication' because it conveys how Jane is so desperate to escape her solitude that she will lower her expectations greatly. Brontë adequately presents this desperation through her speech.

Finally, Brontë further expresses just how much Jane yearns to liberate herself from her entrapment when she states '"Then" I cried' as her short utterance displays how convoluted her mind is and how she is attempting to reassure herself that she can escape. Also the word 'cried' is evocative of pain and utter desperation. Thus, Brontë presents Jane in this extract as aching to escape.

AO1	Some engagement with the extract and some grasp of concepts related to prose fiction. Mostly relevant and clear with some stylistic lapses.	Band 3
AO2	Some effort to analyse writer's technique. There is some clear and appropriate textual support.	Band 3

Part (ii) responses:

Candidate 1

Brontë's *Jane Eyre* is described as a 'plain tale with few pretensions', this indicative of it being a reflection of the times in which it was set, this idea furthered by Brontë's statement that 'nothing is there forgotten, nor is anything exaggerated'. The novel, therefore, is not 'exaggerated' but merely a comment on the times Brontë lived in, this being within a strict male-dominated society where it was believed 'solidarity depends on women's having, and keeping, their proper place', as stated by Logan. This critical quote reflects the suffocating restraints placed upon women at the time, this subsequent entrapment shown through many female characters of *Jane Eyre*, but none more so than Bertha.

Bertha Mason is an embodiment of the views and effects of those involved in British colonisation, British imperial power being significant from 1815 to 1914, during which time an estimated 400 million people were added to the British Empire, Bertha's country of origin, Jamaica, notably being set up with sugar colonies, British superiority causing them to place their ideologies upon the occupants of other countries, in the hopes of 'taming the savages'. 'Whether beast or human being', far from being just a description of Bertha, serves as a metaphor for the British view of foreigners, animalistic imagery depicting a figure full of 'fire' and passion, 'fire' having dangerous connotations, hence why it was believed these people need to be controlled. 'Beast or human being' accurately depicts the dehumanisation of non-British citizens, and the prejudiced belief that those without British values had no values at all. Bertha's lack of freedom, in spite of her passion and 'fire' is a direct result of society believing her to be dangerous and in need of control, Bertha not having a 'window' to see out into the world beyond her, and thus having no hope. She is physically restrained by Rochester when he 'bound her to a chair', restraint being a theme mirrored in other characters, though in far less physical forms.

Jane is undeniably denied her freedom at the beginning of the novel, isolated and marginalised due to her role as a 'dependent', thus having no way of paying for herself and relying on a 'benefactress', this position meaning he is viewed as 'less than a servant' her only hope being to serve others, never allowed independence and freedom. Living with the Reeds at Gateshead, in accordance to Logan's statement, she had to keep her 'proper place', Brontë reflecting that prospects for orphans were poor, those with low positions in society constantly being reminded of their place. Jane's entrapment and loss of freedom is best represented through the Red Room, that 'severe chamber', 'severe' as it intended to punish her for being a 'picture of passion', as Jane, like Bertha, was a reflection that passion is viewed as dangerous, as it tied with strength, and ambition, both things that women should not have. The Red Room is a symbol of female entrapment and suffocation by Victorian constraints, reflecting the notion that 'rigid self control is the only way women can survive in the Victorian hierarchy', Anderson. Women could not have passion, because this was the opposite of 'self-control', the belief 'rigid also because it was static, and unchanging. Self-control enabled one to 'survive' but never truly to *live*, restraints forever holding women back, as they must behave as expected. Jane is presented as achieving freedom later in the novel, achieving independence, but this is only a result of her following the strict restraints and regulations of society. It is not determination to set women free, but rather a strict adherence to the rules.

Another character to relate to freedom is Helen Burns, who far from being 'determined' is much more controlled and restrained, this being what grants her peace, alongside what Pearce calls her 'comforting faith'. Helen is not passionate, but rather religious, using God as a coping mechanism even when dying, as shown with 'I love Him, I believe He loves me'. Helen is depicted as what Brontë would describe as the ideal Christian, because 'Conventuality is not morality. Self-righteousness is not religion', Helen instead assimilating personal standards of morality, neither self-righteous or wholly conventional. Rather, Helen is an embodiment of the New Testament to 'love thy enemies' and 'turn the other cheek', stating that 'it is not violence that best overcomes hate, nor vengeance which most certainly heals injury'. Helen is granted freedom through death, going to her 'home: my last home', believing that what happens in life is not important as she will achieve true happiness in death, in Heaven, 'home' mirroring her belief that this is where she really belongs. Brontë uses Helen as a vehicle to express that it is acceptance of one's position which grants them serenity and a sense of freedom, rebellion, as in Jane's youth, causing nothing but punishment.

The harder and more determine one's fight, the more they are restrained. Bertha's fierce passion resulting in her physical entrapment with ropes, and Jane's speaking out causing her to be shut away in the Red Room. Women could never achieve true freedom in life as a result of Victorian social restraints and expectations defining how they were to act and behave, but a sense of freedom, or at least less restraint, could in conclusion be achieved by the acceptance of position, as presented through Helen.

AO1	The candidate has an individual style but writing is consistently accurate and (with some minor lapses - see AO3/AO5 below) mostly well organised. The argument is well-developed and there is a secure grasp of relevant concepts.	Band 5 (low)
AO2	There is some perceptive and confident analysis with apt and well integrated textual support.	Band 5 (low)
AO3	There is a sound appreciation of several contexts which, in order to demonstrate perceptive understanding and analysis, would need to be more consistently and directly linked to the text.	Band 4 (high)
AO5	There is a clear and purposeful use of other interpretations.	Band 4 (high)

Candidate 2

In light of the above statement, it may well be concluded that despite Jane being a rather radical and unusual heroine for a Victorian novel, overall in Bronte's presentation of the theme of freedom, it can be agreed that 'females, however determined, can never be completely free.' Written in 1847, a time before women had achieved suffrage and rights within the home, it is thus perhaps not a surprise that freedom for female characters in the text appears to be limited. Many critics would point to the 'conventional' ending of the novel, where Jane marries Rochester and becomes wife and mother, as pointing towards the aforementioned idea that females have limited opportunities for freedom. Yet despite the conventional ending, Jane does show great resilience in challenging the expectations of Victorian society, and so perhaps although a female may never be 'completely' free Bronte certainly depicts clear moments where Jane rallies against the expectations ascribed to her sex in this era.

Early on in the novel, Jane's experiences at Gateshead are used by Bronte to foreground the theme of entrapment, and more specifically female entrapment. Publishing firstly under a masculine pen-name, (Currer Bell) then so Bronte knew herself first-hand the challenges faced by women within the patriarchal Victorian era, where despite there being a woman on the throne, society was distinctly ordered in favour of the man. Jane is placed into the red room because of her altercation with John Reed- despite him instigating the events by calling her a 'rat' and a 'dependant', these nouns alluding to her low social status within the Reed household, and his ultimate brutal action of throwing the book at Jane 'the volume was flung, it hit me', Jane is the one who takes the blame. In fighting back against John, rather than accepting his actions quietly (as would be expected of a woman, a child and an orphan in this era) and by calling him a 'slave driver' and a 'Roman Emperor' then so we see Jane's boldness in rallying against injustice, these powerful noun phrases having very pejorative connotations of cruelty and tyranny. A feminist critic may interpret Jane as aligning John Reed with other figures of patriarchal dominance from across history, and thus her rebellion against him could be seen as symbolising the rising movements in the 19th century towards women asserting themselves as equals and gaining freedom. Mary Wollstonecraft's seminal work of 1792, *A Vindication of the Rights of Woman*, in which she argues that women are not naturally inferior to men, but appear to be only because they lack education, is an example of the early movement towards gender equality, which in the 1840s had not yet taken hold prominently. Perhaps Bronte's depiction of Jane rebelling against the accepted status quo is why the novel was labelled by some contemporary critics like Lady Eastlake as 'Un-Christian.'

In response to this, Jane is taken away and locked in the red room, a place described by Gilbert and Gubar as a 'patriarchal death chamber' and a clear emblem of entrapment. Bronte uses many interesting lexical choices to describe the room, adding to Jane's sense of entrapment within it, for example the bed is described as being like a 'pale throne' and a 'tabernacle' these all connoting ideas of grandeur and power, in comparison to Jane and her feelings of unworthiness. Bronte clearly draws upon gothic motifs in this part of the novel, gothic fiction a popular form of literature in the 19th century- the redness of the room, and of course Jane's belief that she sees Mr Reed rise from the dead some of the main gothic elements used by Bronte. A key trope of gothic literature focuses on female entrapment, and so by utilising conventions of the genre, then Bronte is incorporating further messages about the stifling and limited positions of women in this era. Jane's entrapment in the room is mirrored a number of times throughout the novel- her punishment on the 'pedestal of infamy'

at Lowood being another moment where she is isolated and placed in a state of heightened emotion. Of course the other key image of a female being entrapped within a room is in Bronte's depiction of Bertha Mason and her incarnation in the attic at Thornfield. Gilbert and Gubar, amongst other feminist critics, have pointed out the many similarities between Jane and Bertha in the novel and the parallels between the two figures being locked away in rooms against their will could indeed be seen as a motif by Bronte to reflect the oppression females experienced in the Victorian era, it was of course, only in the 1860s that the women's suffrage movement began.

Yet time and time again in the novel the reader does see Jane rallying against and fighting against her feelings of entrapment- she escapes Gateshead to go to Lowood, and then journeys on to Thornfield to assert her independence as a governess here, one of the few methods of financial independence that would be available to a woman of Jane's status in the 19th century, and one steeped in autobiographical elements as Bronte herself did for a short time work as a governess. Education and books provide Jane with escapism as a child, and then at Thornfield it is meeting Rochester that enables her to discover that she is capable of being loved and valued as an equal- rather radically by a man from a completely different social class to her. Another part of the novel which demonstrates Jane's attempts to fight against societal expectations and assert her freedom, comes when Rochester tries to buy her 'gold and gems' before their marriage and bedeck her in a manner he feels appropriate for his wife, telling Jane he wishes to 'clasp the bracelets on these fine wrists' and 'put the diamond chain round your neck', Bronte using quite stark imagery here connecting with ownership and imprisonment, the verb 'clasp' calling to mind shackles or handcuffs. Jane however resists this and insists on plainer clothes; insisting on 'sober black satin' is a way for her to assert herself in front of Rochester, claiming 'I can never bear being dressed like a doll', the simile here keying in to Victorian stereotypes regarding women being seen as decorative and ornamental. Jane refuses to be one of the 'decorative' but altogether morally corrupt women from Rochester's past, 'I refuse to be your English Celine Varens' and indeed her decision to leave him once she learns about the first Mrs Rochester rather than be his mistress and live in sin, again highlights her independent nature. And Jane does end up with a satisfactory ending in the narrative, refusing to marry St. John, a marriage she knows will be loveless, and ultimately returning to the maimed Rochester at Ferndean, telling the reader 'I know what it is to live entirely for and with what I love best on earth' the superlative here highlighting Jane's utter happiness as the novel closes. The critic Allen notes that 'Rochester's mutilation is the symbol of Jane's triumph in the battle of the sexes' suggesting that Jane's choice to return to an injured Rochester signifies her free will and hints at the power she will now hold over him, as he depends on her for care in his disabled state. This conventional happy ending, an expected motif in the Victorian bildungsroman, having Jane become wife and mother seems to see her become completely content- she has found love, friends, a family and a home, and thus this could be interpreted as the utmost freedom a Victorian woman could attain, in an era where marriage was the ultimate societal expectation. Yet some modern readers may question whether Jane has attained true freedom, she only marries Rochester after she has come into her own money, a point which some Marxist critics feel negates the powerful image of love conquering social status. And of course, the reader can not forget Rochester's actions towards his first wife, Bertha, whom he imprisoned in the attic. Some readers would question if Jane could ever really be said to attain freedom married to a man who has treated his first wife in such a manner? Indeed Stevie Davies in her introduction to the Penguin Classics version of the novel claims that 'the treatment of Bertha pollutes the ethic of the novel and Jane's marriage.'

Thus overall the debate on female freedom within the novel is not clear-cut. Bronte crafts Jane as a rebellious and determined character, who is keen to rise against the injustices she is met with, though one may argue that in conforming to traditional gender roles- wife and mother of son at the end of the text, then the leading statement that females 'can never be completely free' does hold true.

AO1	Perceptive ideas, well developed. A great introduction - fully engages with the statement and outlines some of the ideas which will be explored in the novel. The answer may have benefitted from a more developed discussion of Bertha - however the examiner acknowledges that this would have meant cutting down in the discussion of 'Jane Eyre'. A minor note - the question is on freedom not entrapment. It is likely that an examiner would understand that the discussion of entrapment is, by implication, a discussion of freedom - however the candidate may be advised to make more explicit reference to the exact theme mentioned in the question.	Band 5
AO2	Perceptive analysis.	Band 5
AO3	Context is used confidently to develop and support the argument rather than merely being 'tagged on'.	Band 5
AO5	Engages with the critical statement in the question and offers multiple readings throughout the answer.	Band 5

WJEC EDUQAS: COMPONENT 2

Poetry and Drama

Section A: Poetry (open book)

Carol Ann Duffy: *Mean Time* (Picador)

10. Re-read 'Valentine' on page 30. Explore connections between the ways in which Duffy presents ideas about love here and in at least one other poem in the collection.

Candidate 1

In Valentine Duffy presents love as being unique to each individual couple whereas in First love she portrays forgotten love and how people are scared to voice their love.

First love is a poem where the writer is dreaming of an idealistic relationship where many stereotypical images are referred to as such as 'lover letter' and 'flower'. However, in valentine the love spoken about is unique to every relationship and is about the real truth of love – even if there is a bad side to it. An extended metaphor is used to highlight the sense of love materialised as an onion.

Firstly, Duffy presents First love as being quite dreamy and unrealistic, only highlighting memories of love where it is dead now. She portrays it as quite temporary and that when you have your first love you are quite naïve and childlike. 'This was a child's love' This shows how silly and stupid you can be about a first time relationship and how you still don't know what love is. It is about distant memories in the past that you are trying to reach out to, full of regret, instead of focusing on the present. Valentine is set in the present tense which tells us that the speaker has a lot more expertise with love as she has been through it and now she wants to bring more to her relationship that is not the typical face of love. Duffy uses an 'onion' has an unconventional metaphor of love – this is a very good way of explaining the complicated aspects of love into a seemingly simple everyday object – but it is actually much more than that. The fact that onions have layers is directly related to the many intricate layers of a relationship. It also is an extended metaphor which is shown in the next line 'It is a moon wrapped in brown paper' which shows that it's not just an onion – it is something magical even though it looks plain. Also how as a relationship develops the layers of the people get undone so that there are no boundaries and you come to trust each other almost completely. Unlike first love which could be about betrayal of trust and regret.

In Valentine the poet doesn't just look at the positives of love but also the negatives and takes into consideration that every relationship has flaws but you just have to be strong and trust each other to overcome it. 'It was blind you with tears' Like an onion in a relationship can reduce you to tears and love, at points, can make you cry. 'Make your reflection a wobbling photo of grief. You may not be happy with the way your relationship looks and sometimes it may look like it's wobbling with the strain of keeping it all together – but it's what's inside that matters. In comparison, First love shows how much love breaking down can really hurt you 'All day I will glimpse it, in windows and changing of sky'. This shows that she is thinking about her first love all day and that she still wants to cling on to the thoughts and the memories even though the skies are changing and she should be changing with it –

but she just can't. All she wants to do is remember the good moments and forget about the bad.

In First love a comparison of opposites is used to some effect to link to the fact that love can be bitter sweet. At the time it may seem like the perfect thing but actually if it was perfect then it can't have been real love – because love is a journey with holes in the road. 'Unseen flowers suddenly pierce and sweeten the air' Flowers could link to love but also to death. When you have your first love is like a flower blossoming and you can change as a person but then as time goes on a flower wilts just like when love diminishes. There is also a link to nature in Valentine as an onion is part of nature and it grows naturally, just like a relationship where people naturally fall in love with each other. Also the fact that Duffy says 'It is a moon wrapped in brown paper' shows that even if what's on the outside doesn't look good, it doesn't matter, because it is what is on the inside that truly matters, in love.

AO1	There is some engagement with the poems, at times, and the candidate has clearly attempted to organise a response. Often the ideas expressed are quite general and asserted rather than supported with the relevant detail.	Band 3 (low)
AO2	There are some basic points about the writer's technique but the response would benefit from being more rooted in the poems. The reference to 'positives' and 'negatives' is unhelpful as it leads to superficial comment.	Band 2
AO4	There are some basic connections but these need to be validated through more discussion and development.	Band 2 (low)

Candidate 2

Valentine is a poem by Carol Ann Duffy which presents ideas about love in a way that breaks stereotypes and shows the truth and reality within love. Duffy has also written other poems including First Love and Crush which present ideas about love differently to how it is portrayed in Valentine by using more stereotypes and they seem to possess what people believe love is rather than the reality within love.

At the beginning of Valentine, the first line reads "Not a red rose or a satin heart". A "red rose" and "satin heart" are both seen as stereotypical symbols of love and Duffy is saying that she is trying to move away from these philosophies of love. Flowers have strong connotations with the words "love" and "romance" and they are also featured in First Love and Crush. In First Love, the line reads "Unseen flowers suddenly pierce and sweeten the air". These flowers are an image in a dream and cannot actually be seen. The use of juxtaposition with the words "pierce" and "sweeten" give the impression that flowers can have positive and negative values with the idea of positivity being demonstrated with sweeten and the idea of negativity being demonstrated with "pierce". However, Crush uses flowers negatively in the line "like petals which once made a flower". This line perhaps alludes to the childhood game of "he loves me, he loves me not" where a girl would take petals off a flower one by one while reciting one of the lines when taking a petal off. This links to the images of destruction of love which makes the use of flowers have a negative impact in the poem. This stereotype links to the one seen in Valentine in reference to the "red rose". However, like the positive idea in First Love, the use of a flower in Valentine also shares positive values and contrasts with the negative ideas in First Love and Crush.

An Extended Metaphor is used in Valentine and is repeated in the poem with the line "I give you an onion". The "onion" that is used is an extended metaphor for love and bring out the harsh reality of what love is really like. The metaphorical onion is used throughout the poem and is a key factor in the simile "It will blind you with tears like a lover". This line is using the idea that onions make you cry and is saying that the onion will make you cry as a lover does. People only cry at an onion when they are peeling it, cutting it or breaking it up and this simile bring out the idea that when an onion is peeled, cut or broken up, it tends to make you cry and this is just like when love is broken which also makes people cry.

The image of light is used in Valentine in the line "It promises light like the careful undressing of love". The "it" in this line is referring to the extended metaphor of the onion and is saying that the "light" can be seen from multiple viewpoints. The "light" can resemble happiness in the relationship but as the use of an onion is not so stereotypical, it can also resemble the reality of love and it is really like, like enlightenment on the idea of love. This tells the reader that the "light" can have positive and negative and can be interpreted in different ways. First Love and Crush also bring the imagery of light into the poem. In First Love, the line "a garden shaking with light" gives the light the image of being memories of the narrator of the poem. However, in Crush, light is used to suggest the idea that something is standing out from the crowd which is the "crush" referred to in the title. The quotation "anointed with sudden light" is what suggests this. Light is prominent in the three poems as it presents itself in three different ways; the idea of happiness in Valentine, the idea of memories in First Love and the idea of shining upon someone in Crush.

The use of photographic imagery is prominent in Valentine with the use of a metaphor; "It will make your reflection a wobbling photo of grief". This is referring to looking at photos and feeling upset over them with the idea that your vision goes blurred when you cry being used with the focus and that you cannot see properly. Photographic imagery is also used in First Love; "and yet I clench my eyes till the pictures return, unfocused at first, then almost clear, an old film played at a slow speed". The metaphorical use of an old film is linking to the way that memories piece together in your mind and the use of "clench" is suggesting that the narrator is desperate for these "pictures" to return to her mind and memory. The use of photographic imagery in these poems contrast with one another in the idea that in Valentine the pictures can't be seen and in First Love, the narrator is desperate to see them.

AO1	An engaged response which is sensible and relevant.	Band 3 high)
AO2	There is some clear analysis of techniques.	Band 3
AO4	The candidate makes generally clear comparisons which drive the essay forward.	Band 3 (low)

Candidate 3

Duffy presents love in various ways in her collection of poetry from 'Mean Time'. In Valentine, Duffy subverts the stereotypes of love, as well as presenting love as if it had a possessive nature. She also shows the way in which love can have an impact on your own personal identity. Similar themes are explored in poems such as Havisham and First Love.

In Valentine, love is presented as having a possessive nature. "It's fierce kiss will stay on your lips" suggests a possessive nature, especially through the word "fierce" as it has connotations of danger. The way in which it "will stay on your lips" implies an ownership shown through the word "stay". This ownership is perhaps sexual due to the way "lips" are mentioned as they have sexual connotations. This possessive nature it then extended on to the next line "possessive and faithful". The enjambment of these two lines suggests that the kiss itself is possessive, showing how the love is possessive. The way in which the partner presents the "wedding-ring" using the imperative "Take it" suggests a very forceful tone. This possessive and forceful tone is emphasised further by the way that "take it." is the opening phrase and is punctuated with a full stop, making it seem short and abrupt. The way the ring will "cling to your fingers" shows the way in which the narrator is a possession and I trapped in 'love' with this person.

This possessive nature to love is also present in Havisham. Whilst Valentine shows this forceful, possessive nature through actions and words, Havisham shows how love can possess your mind. The way in which the narrator says "I stink and remember" shows how the memory of him as clung to her like a 'bad smell'. The word "stink" is also very plosive, conveying the narrator's bitterness when thinking of him. It can also be interpreted as physical or metaphorical which also implies that she has been a "spinster" for a long time but she can't loose the memories of him. The narrator then spends "whole days/cawing Nooooo at the wall", demonstrating how insane the mere memories of him drive her, making her seem animalistic through the word "cawing". The memories of her past love seem to be possessing and plaguing her mind.

To contrast, unlike Havisham and Valentine which show love to be possessive in some way, First Love demonstrates how love is free. The narrator makes their own "first love" and they seem to make it how they want to be. The fact that it is their "first" implies that they are ready to explore love and to them it is "dream" like. This dream-like atmosphere is then emphasised through the way the first line ("Waking, with a dream of first love forming real words") is very long, with no harsh or plosive sounding words; it seems to be mimicking the blissfulness of a soft dream. Furthermore, dreams are what you make them to be, showing how love is what you make of it and you are free to make it however you want. This idea that love is free is implied on the line "after a silence of years". It shows that both people have gotten on with their lives without being a possession of one another (like explored in Valentine and Havisham) and they were free to move on with their lives.

Another theme explored when presenting love in Valentine is the way in which the love subverts the stereotypes. The opening line, "Not a red rose or a satin heart" immediately goes against the stereotypes of love, making them question the narrators experiences and views upon love. A "red rose" and "a satin heart" is what, stereotypically, one would expect from love, however starting with "not a" gives a different perspective, perhaps showing the reality of love. "I am trying to be truthful/ Not a cute card or a kissogram." are two lines placed separately in the poem. The enjambment of these lines suggest that the narrator

thinks the stereotypes of love which are, in this case, a “cute card” and a “kissogram” are wrong and not what someone should expect from love. The structure of the poem also supports the idea that the ideals of love are subverted. There are single lines throughout the structure and various short lines punctuated with a full stop. This makes the poem seem jolted, mirroring the way in which love is presented in Valentine. Stereotypically, love is meant to be smooth and blissful but Valentine subverts these stereotypes into something which is rocky and uneasy. This is again similar to in Havisham where they “stabbed at a wedding-cake” and referred to their former partner as “beloved sweetheart bastard.” which is quite shocking and completely subverts the ‘beloved sweetheart’ stereotype, so it conveys the negative ideas that the narrator has about love. It is further explored on “love’s/hate” which is odd enjambment so spans across two stanzas. The ambiguous apostrophe could be interpreted as love is hate and the way the two words are very separate could be as though the narrator is wishfully thinking about what love is, as there is a long pause between the stanzas.

Whilst First Love does subvert the stereotypes of love, it does it differently to both Havisham and Valentine. Havisham and Valentine subvert the ideals of love, whereas First Love subverts the negativity surrounded around “first love”. Having a first love is stereotypically very immature and young. However, this narrator seems to have found a connection with her first love in the way that “the power/of your name brings me here window, naked/ to say it again to a garden shaking with light”. The way in which a “name” has the “power” to physically move the narrator after a “silence of years” suggests a strong connection and something meaningful, not what a stereotypical “first love” should be. The “garden shaking with light” could represent the narrator being filled with the light of the memory. It could also be interpreted as a biblical reference to the Garden of Eden, because “first love” is meant to be simple, so the way the garden shakes with light could show how the simple love between two people (Adam and Eve) can be so fulfilling. Unlike Valentine, the structure of the poem is fairly regular; perhaps mirroring how their relationship used to be, which again, is subverting the negative stereotype about first love being uneasy.

Duffy lastly explores how love can have an impact on your own personal identity. The way that love, essentially, “will make your reflection/ a wobbling photo of grief” shows the effect it has on her mood. The way in that it is her “reflection”, further shows how she sees herself differently. Similarly in Havisham, “the slewed mirror, full-length, her, myself, who did this” readers are able to see how the narrator is, like in Valentine, looking into a mirror and reflecting on their inner character and how that has changed. She refers to herself in third person (“her”) suggesting that she does not recognise herself to be who she was before. “Myself” seems to come as an afterthought, due to the use of commas making them pause as if to mirror the narrators realisation that this person in the mirror is in fact her. However, in First Love there is a sense that love has an impact on your own identity but in this case, it forms you rather than breaks you. This is evident when the narrator says “in mirrors, my lover’s eyes” showing how when they look in the mirror, instead of being filled with grief or not even recognising themselves, they see their “lover’s eyes” as if to say that their partner has become a part of them. This is then continued when the “love-letter...stammers itself in my heart”, implying that the love-letter is there within them, living with them.

To conclude, Valentine and Havisham are very similar in the ways that they explore the stereotypes of love, seeing how love affects your identity and showing how love can be possessive. Whilst First Love contains similar themes, Duffy explores the positive side to these aspects of love.

AO1	This is quite firmly in Band 4, with some secure grasp of concepts and a range of ideas explored.	Band 4
AO2	For this AO, there is also evidence of Band 4 analysis. It might be possible to make more AO4 points using AO2, in order to strengthen both AOs.	Band 4
AO4	Comparisons are largely Band 3 in quality. The candidate is tending to make clear comparisons at the start of a new paragraph but, in the main, these are broad and not returned to for further analysis. Towards the end of the second page, we can see the candidate returning to comparisons and becoming more specific (as required in Band 4).	Band 3 (high)

Candidate 4

Only the first two paragraphs of this response are printed here.

In Valentine, Duffy establishes a clear distinction between commercialised, insincere tokens of love, in 'Not a red rose or a satin heart', and the emotional depth and intimacy in the gift of 'an onion'. In Duffy's descriptions of what love isn't, only one line is used to describe them, which is only used to firmly establish (with the blunt, imperative word 'Not' being the first word of the poem), that the narrator is subverting the stereotypical images of love and rendering them insignificant. On the other hand, her descriptions comparing love to an onion uses images such as 'It is a moon wrapped in brown paper', the vividness of 'a moon' and the use of metaphor indicating it to be much more comparable to the true nature of love. In addition to this, Duffy reinforces how the bitter-sweetness of an onion represents of the juxtaposition of harshness and passion involved in a loving relationship, such as in 'It will blind you with tears', the future tense of 'will' representing the great emotional cost of it. Furthermore, each comparison between love and an onion has four lines dedicated to it which, in comparison to the one line used to debunk the less genuine gifts, mimetically represents the greater emotional depth and the harsh realities involved in true love than in the frivolity and shallowness (represented in the juvenile and immature word 'cute') of commercial Valentine gifts.

This is similar to the way Duffy juxtaposes happy, jovial stereotypes of weddings to grim imagery of violence and decay in Havisham, such as in the line 'a red balloon bursting/in my face. Bang. I stabbed at a wedding cake'. In this, the red balloon has connotations of passion, elation and expanding hopes and aspirations, but only to be burst, the suddenness and impact of his change in dynamic being represented in the one-word, onomatopoeic phrase 'Bang'. Following this, the narrator's aggressive actions towards 'a wedding cake', represent the harsh consequences of love gone wrong having a much more significant impact on the narrator's emotions and their perception of love than the more orthodox symbols associated with it. The emotional depth of a relationship which Valentine alludes to is also deeply explored in First Love, in lines such as 'as close to my lips as lipstick', where the use of simile helps to emphasise the fact that, in spite of their conceptual, non-physical nature, the emotions involved feel as tangible and close as something physical like 'lipstick'. Moreover, the line 'This was a child's love and yet I clench my eyes till the pictures return' is very significant because it depicts something as trivial-sounding and shallow as 'a child's love' being vindicated through the conjunction 'yet', as something with a lot of emotional depth, to the point where the narrator physically strains themselves ('I clench my eyes') to relive the memories ('till the pictures return').

A01	There is perceptive discussion of the poem in this response with a confident grasp of concepts and accurate and fluent written expression.	Band 5
A02	This response is sophisticated and confident. The candidate immediately begins to address poetic technique, at the start of the essay. It is worth noting that the academic discourse used, is beyond expectations at this level.	Band 5
A04	A base for comparison is firmly established at the beginning of the second paragraph and is developed further as the paragraph progresses.	Band 5

Section B: Drama (closed book)

Joe Orton: *Loot* (Methuen)

15. (i) Analyse the ways in which Orton creates dramatic impact in the extract below. [20]
- (ii) Go on to explore Orton's use of the conventions of farce elsewhere in the play. [30]

DENNIS *puts a bundle of notes into the coffin. Pause. He looks at HAL.*

DENNIS. There's no room.

HAL *lifts the corpse's arm.*

HAL. *(pause, frowns).* Remove the corpse. Plenty of room then.

DENNIS. Seems a shame really. The embalmers have done a lovely job.

They lift the coffin from the trestles.

There's no name for this, is there?

HAL. We're creating a precedent. Into the cupboard. Come on.

They tip the coffin on end and shake the corpse into the wardrobe. They put the coffin on the floor, lock the wardrobe and begin to pack the money into the coffin.

DENNIS. What will we do with the body?

HAL. Bury it. In a mineshaft. Out in the country. Or in the marshes. Weigh the corpse with rock.

DENNIS. We'll have to get rid of that uniform.

HAL. *(pause)*. Take her clothes off?

DENNIS. In order to avoid detection should her remains be discovered.

HAL. Bury her naked? My own mum?

He goes to the mirror and combs his hair.

It's a Freudian nightmare.

DENNIS. *(putting lid upon coffin)*. I won't disagree.

HAL. Aren't we committing some kind of unforgivable sin?

DENNIS. Only if you're a Catholic.

HAL. *(turning from the mirror)*. I am a Catholic. *(Putting his comb away.)* I can't undress her. She's a relative. I can go to Hell for it.

DENNIS. I'll undress her then. I don't believe in Hell.

He begins to screw down the coffin lid.

Candidate 1

- (i) McLeavy is used for dramatic effect by Orton as his utterances about the mentality and depravity of criminals creates both humour and conflict. They are heightened by the criminals being in that very room, unbeknownst to McLeavy. McLeavy says that the criminals will 'have it on their conscience' by having him ('a good man'), 'moving among such people'. Dennis' replies 'how?' which creates irony as 'such people' clearly have no qualms about what they have done. The difference in opinion about what is right could be being used by Orton to show generational differences and how there is no definitive 'good' or evil. Robbing a bank would not be regarded as 'evil' by the majority of an audience but by having McLeavy describe himself as 'good', Orton creates a division between the two men. However he makes the audience question whether it should be defined in those simplistic terms.

Orton's uses allusions to death to create dramatic impact. Fay arranges 'for your (McLeavy's) doctor to be at your side. You've a weak heart'. This could show both the fragility of McLeavy's state after his bereavement; how his old age could lead to him having a heart attack. It could also be showing us that Fay believes that she is able to attract him and make him fall for her without much effort. Dennis says that McLeavy is 'too near the grave to do much lifting'. This perception is used by Orton both to isolate him from the rest of the cast and to suggest that his age is the excuse for this. These allusions to McLeavy being close to death seem inappropriate when his wife has just passed away and he is standing right next to her coffin. This could be their way of showing compassion toward McLeavy as the death of Mrs. McLeavy has made them think about mortality. On the other hand, Orton could be trying to create controversy by making the audience gasp at how casual and offhand these remarks are.

Orton's vivid descriptions of the dead body conjure macabre images. Because the play is staged so that we cannot see the dead body, the audience is made curious about what it looks like. Hal says that the body is 'minus it's vital organs' and that 'mum's eyes were brown' when he sees that the eyes of the corpse are blue. Because the body has been altered after death and is not whole, the audience will create a grotesque image of the corpse in their minds. The fact no one has bothered to check her eye colour could be highlighting the general indifference felt towards Mrs. McLeavy. She is never referred to in any other less formal manner, her husband does not appear to be outwardly grieving for her, and her nurse speaks ill of her at every opportunity. Fay labels McLeavy as 'not familiar with the ways of the world' when he asks if her eyes aren't natural. By making what would be viewed as strange by his audience normal in the world that he has created, Orton shows us that his characters will not conform to what those looking in on them would view as normality. 'Not familiar with the ways of the world' is addressed both at McLeavy and the audience. They are not familiar with Orton's way of ignoring common social conventions and he is inviting the audience to view the play whilst taking this into account. McLeavy is the character who would be most recognisable to those watching and yet he is treated with the most scorn by the other characters.

AO1	There is evidence of some informed discussion, although the 'humour and conflict' identified in the first sentence of the essay could be more clearly followed through. It might have been helpful to have an overview of the dramatic impact of the scene before moving on to specific examples.	Band 4 (low)
AO2	The response contains some clear and some sound points on techniques. The sense of overview, mentioned above, may have facilitated more depth in the analysis. As it is, there is a degree of listing of different features.	Band 4 (low)

- (ii) Orton employs the element of shock that is typical to farce in order to generate humour with characters who behave inappropriately in serious situations. He does this by creating a disparity between the discussed subject matters and the clinically understated or undisturbed responses of the characters. This is evident in the scene when Hal uses Dennis' handkerchief to dry the damp of Mrs McLeavy's guts from the casket, so as not to get to the money, and Dennis objects saying "Oh, you've gone too far! Using my handkerchief like that..." At first the audience is made to assume that perhaps Dennis has understood the outrageous nature of what is being performed with Hal seeming perfectly happy to clean his own mother's guts. However, Dennis continues to exclaim in response that "It was a birthday present!" which eradicates any such thought and is shockingly irreverent. Here, Dennis objects only in that his own personal property will be damaged in the process which is not the reaction the audience expect to see. Indeed, this moment is so shocking that when the play was originally published in 1967, the Lord Chamberlain only granted a license to the play subject to the condition that 'no stain shall appear on the handkerchief' when the casket is wiped. Similarly, at the beginning of the play when Hal and Fay look at Mrs McLeavy's dead body, they speak only of material issues such as why the colour of her eyes has been changed to which Fay remarks that "I expect they ran out of materials". This undermining of what would be presumed to be emotional subject matters is shocking and therefore humorous.

Orton subverts the convention of English Farce as purely a source of humour by using the play's characters to convey his own political agenda and to encourage moral questioning. The tradition nature of English farce involves characters that, although they seem to be behaving badly, are ultimately innocent and are tangled up in a misunderstanding; they therefore conform to accepted conventional morality, behaviour which is not evident in *Loot*. Throughout the play, an anti-establishment voice is created, for example through the character of Fay who acts as a symbol of the exploitative and corrupt hypocrisy present in institutions such as the Catholic Church. The very last line of the play epitomises this message as following McLeavy's arrest she comments "People would talk. We must keep up appearances" in response to Hal enquiring about living arrangements. This comic line shows her to only concern herself with how she is perceived by others rather than how she acts. Immediately after, the stage directions read 'She returns to her prayers...' which is ironic and hypocritical given that she has just previously acted in a way that would be considered incredibly un-Christian. Here, Orton taps into his contemporary audience's growing suspicions of the Catholic Church.

A further example of Orton's iconoclastic humour is the character of Truscott whom Orton employs to satirise the beliefs and work of the police force and also, more broadly, the justice system. This is shown repeatedly towards the end, particularly when McLeavy asks the group "Has no one considered my feelings in all this?" and Truscott replies with "What percentage do you want?" in reference to the stolen money being hidden in McLeavy's dead wife's coffin. This demonstrates that Truscott's sole motivation is money as opposed to doing good for the community which is reiterated when he says that "It's not expedient for the general public to have its confidence in the police force undermined. You'd be doing the community a great

disservice by revealing the full frightening facts of this case.” Here, Orton creates humour through these outrageous statements as it typical in farce. He uses this technique of farce to imply that the police are not to be trusted as they are deceptive and, again, only reveal the information they wish for others to know; he suggests that even figures with authority are solely driven by their own rampant self-interests. Orton’s anti-establishment values that eventually led him to spend time in prison for defacing library books could be seen to epitomise the radical tendencies of the 1960s where faith in conventional authority figures was beginning to be questioned and dismantled as in *Loot*.

AO1	This is an informed discussion of the play and it demonstrates a Band 5 grasp of the concepts associated with Farce.	Band 5
AO2	This AO is addressed at Band 4 as there is sound understanding of genre and how the author subverts conventions. Analysis could be developed in places.	Band 4
AO3	There is evidence of some confident analysis of context and some reference to contexts appears in each paragraph. The response nudges into Band 5 but some of the comments remain general, such as the biographical comments at the end of the response. With this question, the conventions of Farce form part of the context and these are handled confidently at times.	Band 5

An approach to AO3 – using context

This is an excerpt from a longer essay in order to exemplify how a candidate might use contextual material (AO3).

13.

- (ii) Explore elsewhere in the play how Williams' treatment of Stella is influenced by American attitudes to women in the 1940s. [30]

The idea of Stella adhering to traditional gender roles, is further emphasised at many times throughout the play. For example in the vocatives Stanley uses when he addresses his wife, she is 'the little woman', a diminutive vocative that highlights Stanley's view of her inferiority. He expects her to keep the house and cook for him, all again linking to traditional attitudes regarding women. Despite the fact many women went out to work during the world wars, and women were gaining more freedom than their mothers' generation would have had, male characters in the play still seem to inhabit a very different world to the females- eg; they are described by Williams as 'bowling', 'drinking' and 'playing poker' throughout, and they go out to work, whereas Stella spends much of the play in the apartment, caring for either her sister or her husband- there is no mention of her having a career or any hobbies outside of the home- her existence seems to instead be focused on pleasing Stanley. Her sub-ordination to her husband is clearly highlighted in the poker night scene, where he ultimately beats her, 'there is the sound of a blow. Stella cries out' despite the fact that she is pregnant (and much to Blanche's horror). This scene would be very shocking to the audience, and suggests Stanley's overall power over Stella- his physical abuse could be read as a way of trying to control her and bring her back into line when she is seen to usurp her position; the 'blow' comes shortly after she calls him a 'drunk' and an 'animal'- in Stanley's eyes his wife should respect him and not criticise his behaviour, hence his anger towards Stella here. He tells her at another point in the play 'since when do you give me orders?', his interrogative here suggesting he expects never to be challenged by his wife. Williams seems to again be suggesting that women in 1940s America (or certainly the America of New Orleans that he aims to replicate on stage) are subordinate to men. He is perhaps also suggesting the men from this world have even less respect for women- we cannot imagine a man who represented traditional Southern values, the ideals Blanche still clings onto, treating a woman in this way, so perhaps post-war modern America is becoming a more brutal and violent society in many ways, and this can be seen through the way Stanley treats women, including Stella. When describing Stanley to Blanche Stella calls him a 'different species' and the animalistic lexis here suggests that she is aware that Stanley is a very different creature to her and Blanche, in terms of both his gender and the brutal world of modern America that he symbolises in the play.

AO3	This paragraph forms part of a very strong response in which attitudes to women are explored through a range of contextual factors. It is an excellent example of the way in which heavily weighted AO3 discussion can still maintain a literary focus. The candidate consistently acknowledges the dominance of AO3 but supports this with AO2 analysis.	Band 5
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