

English

Literature

Exemplar

Responses

Unit 1 – 6ET01

June 2014

Candidate A – Q 1

- 1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

- (a) Sound devices are often considered to be an important feature in poetry.

Discuss the use and effect of sound devices in this poem.

(AO1 = 5)

Millay uses iambic pentameter to keep the rhythm at a steady pace throughout. This reflects ~~the emotive language~~ allows the reader to reflect on the emotive language used. Furthermore, sibilance is used to emphasise the ~~se~~ semantic field of romance and love. It brings a sensual nature about the poem as it uses sibilance throughout, 'breast to breast', 'passion'.

(b) Poets often make use of imagery.

Using **two** examples from the poem, explore the effect of imagery.

(AO2 = 5)

The use of 'golden vessel' highlights how important music is to the narrator and how precious it is to her. 'The churning blood' gives a very dramatic, dark image to the poem and contrasts with the 'golden vessel' which is light-~~and~~ hearted.

(c) In poetry, mood and tone are developed in different ways.

Using your knowledge of poetry, discuss what you think the mood and tone in this poem are and comment on the ways in which they are developed by the poet.

(AO1 = 5, AO2 = 5)

The poem is very sensual and explores various sensual ~~in~~ ideas throughout. The use of rhythm slows down the poem and reflects a ~~to~~ calm, relaxed tone. The use of 'breast to breast' conveys a very bare image of two lovers close together enjoying ~~the~~ one another's 'love'.

Examiner's Marks

1a - 3

1b - 2

1c - 1 + 2

= 8/20

1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

(a) Sound devices are often considered to be an important feature in poetry.

Discuss the use and effect of sound devices in this poem.

(AO1 = 5)

Millay uses sound devices in this poem to appeal to the reader and to make the message more vivid. The poem is written in the form of a sonnet suggesting it is about love and that it ends with a rhyming couplet. An interesting use of sound devices is in the line 'let us pour all our passion'. The internal rhyme assonance allows the reader to see into the poem. It emphasizes the idea that human beings are wild and passionate creatures. The assonance allows the phrase to slow down thus ^{enacting} ~~implying~~ the 'pouring' of passion and showing it to be continuous. Furthermore, the phrase 'let still on nettles in the open sigh' enacts the pain caused by love. The onomatopoeia of 'sigh' suggests the narrator is mourning someone. It allows the reader therefore to hear the scene and see what the poet is seeing. Finally the rhyme of ~~by talking about~~ 'lets / mute' further emphasizes the feelings one has when in love. It compares the beauty of music to the silent foreboding word 'mute'. This suggests that when there is no love and music there is much sadness and silence. This is how Millay uses sound patterns in this poem.

(b) Poets often make use of imagery.

Using **two** examples from the poem, explore the effect of imagery.

(AO2 = 5)

Millay uses imagery to highlight the love and passion of humankind. She shows the passionate and wild nature of humans by describing the 'churning blood'. The word 'blood' suggests the passion is continuously flowing and being stirred up by lovers. This ^{implies} suggests that humans long to be loved, no matter how they achieve it, as it is a born instinct. A further ^{interesting} use of imagery is by ^{suggesting that} describing love as 'Sorsakes the top branch, a fruit'. This implies that true love is precious and hard to reach. The word 'fruit' emphasizes the beauty and inescapable of love showing it to be very special. This phrase connotes the fall of mankind, thus suggesting that love causes us to do bad things, making us sin. This is how Millay uses imagery.

(c) In poetry, mood and tone are developed in different ways.

Using your knowledge of poetry, discuss what you think the mood and tone in this poem are and comment on the ways in which they are developed by the poet.

(AO1 = 5, AO2 = 5)

Millay uses structure and ^{language choice} ~~perfect~~ ~~voice~~ to develop the mood and tone in this poem. The mood of this poem is ~~happy~~ ^{isn't} ~~melancholy~~ ^{happy} yet peaceful. The poet tries to portray to the reader the beauty of love but also the difficulty of achieving true love thus giving a melancholy tone and a slightly cynical undertone.

Firstly, through the use of structure Millay manages to portray a peaceful tone. The poem is written in the form of a sonnet and is beautifully written. There is only one stanza, which ⁱⁿ ^{here is} ~~has~~ a great deal of ^{enjambement} ~~endstopping~~. This has the effect on allowing the lines to flow showing the continuity of love ~~and happiness~~. For example, she says: 'Into the golden vessel of great song'. The word song enhances the idea that

Love is special and beautiful. The enjambement enacts the movement of life when one is passionate. It is continuous, thus showing that she is in a peaceful state of mind, creating a happy ~~and~~ mood. ~~and~~ ~~Further~~. However, when describing being together in secret, she suggests that there is a 'shuddering quiet,' showing the secrecy and excitement. The caesura suggests there is an unnatural pause, thus implying love has its mysteries as well as its simple beauty.

A second method in which Millay develops the tone and mood is through ^{language} ~~choice~~ choice. Through the phrase: 'The common soul, unguarded, and grown strong.' she creates a sense of tension. It implies ^{with love you ~~can~~ can get} ~~that most people can grow~~ stronger and more independent. The word 'unguarded' creates a melancholy and evokes curiosity among the reader as it suggests lovers are free to do what they like. It also implies that despite being in love, you are not at all protected when you part your separate ways.

These are the ways in which Millay uses language choice and structure to develop the happy yet slightly foreboding aspects to this poem.

Examiner's Marks

1a - 5

1b - 5

1c - 4 + 4

= 18/20

- 1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

- (a) Sound devices are often considered to be an important feature in poetry.

Discuss the use and effect of sound devices in this poem.

(AO1 = 5)

Edna St. Vincent Millay uses sound devices to ~~ev~~ evoke a sense of longing for love. The long vowel sounds which appear in the first line, 'golden vessel of great song' draw out the line and make it much slower to read. This shows how long the speaker has been waiting and that it will only be longer, creating a pain because this period of life seems infinite. In addition, the internal rhyme, 'Found on the ground' ~~is~~ creates a mundane atmosphere as the same sound is echoed, showing that nothing seems to be changing. ~~and that~~ It is almost a mockery of the finding of the fruit because the sounds hint at a sense of boredom in the speaker, ~~is~~ because the finding of love is so rare that even if it does happen it seems hard to believe.

(b) Poets often make use of imagery.

Using **two** examples from the poem, explore the effect of imagery.

(AO2 = 5)

The metaphor 'longing alone is sinner to the lute' demonstrates how lost one feels without love, and how one finds oneself in an unknown world, ~~just~~ ~~and~~ yet it is so familiar, just like a singer, in the world of music, yet has no skill to play the lute. In addition the image, 'churning blood' evokes a sense of restlessness and yearning. The longing has continued for so long that every part of the speaker's body is agitated. Blood is vital in keeping life, and therefore this image shows that ~~without~~ not finding love is equivalent to dying - the life without love has no meaning.

(c) In poetry, mood and tone are developed in different ways.

Using your knowledge of poetry, discuss what you think the mood and tone in this poem are and comment on the ways in which they are developed by the poet.

(AO1 = 5, AO2 = 5)

The mood and tone ~~at the beginning of the poem~~ ~~are~~ of the poem are developed using the rhyme scheme. At the beginning of the poem, there is a tone of $\frac{3}{4}$ acceptance and joy, and yet the mood is almost sombre ~~because~~ due to the underlying knowledge that the longing and desperation for love will continue. The use of the third person imperative, 'Let us pour all our passion.../Let other lovers lie' shows that the speaker will accept the differences of a life filled with love, and that she will continue to ~~live~~ ^{live} her life by revelling in music. The rhyme

scheme shows that this poem is a sonnet, most commonly associated with the expression of love (~~the~~ her love for music, but also the lack of a lover in her life).

However the flowing rhyme scheme, which shows that ~~her~~ the speaker's life is continuing, is contrasted by the harsh vowel sounds 'desperate hot palms pressed'. This creates a more urgent mood, and the plosive alliteration 'palms pressed' shows that the tone is becoming more aggressive and more desperate. The use of punctuation, 'The common soul, unguarded, and grown strong' lends to a special emphasis on the adjective 'unguarded', which echoes the aggressive tone as it suggests a problem. ~~the~~ The full stop at the end of the line gives a sense of finality to the mood already built up in lines 5-9, the jealousy of not having found love ~~is~~ is trying to be forgotten. The use of the word 'we' gave a sense of personal meaning to the first part of the poem, but towards the end the poem develops away from a personal tone. The ~~use of the~~ word 'minstrel' has connotations with humour and laughter, which can be found with a lover but not without. Therefore the ~~is~~ last section of the poem has an ironic tone. This evokes a melancholic mood as the reader comes to the realisation that the speaker is alone and will continue to be so after the final words of the poem.

Examiner's marks:

1a - 5

1b - 4

1c - 5 + 5

= 19/20

2 Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Novelists use sentence structure and tense to create interest.

Identify and comment on the effect of the writer's use of sentence structure and tense in this extract.

(AO1 = 5)

Sentence structure is used in this extract to create interest by having usually very long sentences throughout and replacing them ~~by~~ with short, sharp ones every so often. "She slip-flopped." This quick and snappy sentence is used straight after a long lasting one to bring the reader back to the ~~past~~ ^{extract} by creating intensity and a sense of suddenness. In this extract though it explains what she feels about her life at that moment and the short sentence is a three word description of how ~~the~~ the narrator believes she is living or has lived her life. Tense is used to display the story of self discovery because it is read in the past tense ~~pretty~~ throughout to convey the histories and make us believe it has happened and not that it still is happening.

(b) Novelists use imagery to create particular effects.

Identify **two** examples of imagery which add to the effect of the narrative, and comment on their use.

(AO2 = 5)

The first example where imagery is used is when the narrator tells us that Linda is "searching for one person," we would believe that she is looking for the right man to love or spend her life with, but she is only in fact searching for herself which she ~~can't~~ ~~isn't~~ hasn't found in herself before. This tells us how unhappy someone can be if they haven't found themselves and that the search for discovery is difficult. Another example is in the second paragraph, when the author says there is "the pinpoint of light trapped within her flesh capsule," which I believe to be the part of herself that is constant and going nowhere until she finds it and unlocks it, which then means that she will believe that people are responding to the need her

(c) Novelists develop themes in order to create interest for the reader.

Discuss the ways in which Douglas Coupland develops themes in this passage.

(AO1 = 5, AO2 = 5)

There are two major themes that I believe create interest for the reader in this extract. The first is about the theme of unhappiness with riches, because I believe that this is a vital part to the extract by conveying that money doesn't buy you friendship or love. "Linda felt charmed but forgetful - utterly alone". This displays to us that the inner feelings of someone who is happy with their money on the outside is feeling utterly isolated and alone inside and it brings themselves to be more unhappy with themselves so that they develop a deeper want for something, in this case it's self-discovery. This creates interest for the reader because it doesn't tell us that Linda is a bad person so us as the readers would want her to find herself and find friendships and love. There is also a sense of the Sublime as a theme, because Linda finds that spot deep within herself that gives her a happier, everyday feeling of knowing about herself. High in the Himalayas, a vast mountain range in a gigantic continent, "rusting oxygen canisters of mountaineers and the vacant, g-rated ~~lakes~~ and domed bodies of lava sophomores." This gives us more of the Sublime because it tells us how people who have struggled to cross the boundaries between civilisation and nature and what consequences and effects it could have on humanity.

Examiner's marks:

2a - 4

2b - 3

2c - 4 + 4

= 15/20

2 Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Novelists use sentence structure and tense to create interest.

Identify and comment on the effect of the writer's use of sentence structure and tense in this extract.

(AO1 = 5)

Coupland uses complex sentence structure to ~~add~~^{bring in} the extract. The extensive use of commas in this sentence adds clauses to the sentence. This makes the sentence rather long and it reflects the first phrase – "Time passed". The sentence structure creates interest as the reader can truly feel a sense of time passing. Furthermore, Coupland creates interest through the use of the ~~past~~ tense in this extract. The ~~text~~ text is written in the past tense ~~which~~ which ~~suggests~~ suggests to the reader that Linda's youth is being recounted by a ~~speaker~~ speaker in the future. This adds interest as we want to read on and discover what idea "unlocked the mechanisms of her soul" or ~~what~~ what this led her to do with her life. The past tense gives a sense of nostalgia for the "dinner parties with film stars" too.

(b) Novelists use imagery to create particular effects.

Identify **two** examples of imagery which add to the effect of the narrative, and comment on their use.

(AO2 = 5)

Coupland uses imagery to convey the enigmatic character of Linda. Her true character is described as the "pinpoint of light trapped within her flesh capsule". This use of imagery suggests that Linda put on a facade and hid her true character with her beauty, yet her ^{repressed} character was a source of light - providing warmth and joy. Metaphor is also used in this extract to portray the astonishing beauty of nature. The description of "endless floral quilts" creates a sense of immense area covered by the flowers. The use of the word "quilts" adds to the image as we see that Linda found comfort in the nature of Africa. The flowers had emerged from "decade-long comas", when they were seeds, which could be interpreted as a parallel to represent the bold beauty and joy that she will embody once she discovers her true character and ceases to repress herself.

(b) Novelists use imagery to create particular effects.

Identify **two** examples of imagery which add to the effect of the narrative, and comment on their use.

(AO2 = 5)

Coupland uses imagery to convey the enigmatic character of Linda. Her true character is described as the "pinpoint of light trapped within her flesh capsule". This use of imagery suggests that Linda put on a facade and hid her true character with her beauty, yet her ^{repressed} character was a source of light - providing warmth and joy. Metaphor is also used in this extract to portray the astonishing beauty of nature. The description of "endless floral quilts" creates a sense of immense area covered by the flowers. The use of the word "quilts" adds to the image as we see that Linda found comfort in the nature of Africa. The flowers had emerged from "decade-long comas", when they were seeds, which could be interpreted as a parallel to represent the bold beauty and joy that she will embody once she discovers her true character and ceases to repress herself.

relentless search and an idea of Linda's life being a ~~source~~ source of ceaseless disappointment.

Examiner's marks:

2a - 5

2b - 5

2c - 5 + 5

= 20/20

2 Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Novelists use sentence structure and tense to create interest.

Identify and comment on the effect of the writer's use of sentence structure and tense in this extract.

and tense

(AO1 = 5)

The sentence structure ~~etc~~ creates a vivid sense of interest within the extract. "I'll add something about Linda here too: she was bright". The use of colon creates a pause in the sentence. The speaker ~~etc~~ is speaking in first person ^{yet after the colon,} and states that Linda 'was bright', ^{which is clearly in past tense.} The reader feels intrigued as to know why Linda ~~wasn't~~ was not content with life and why she ^{→ "was" bright rather than "is".} Furthermore, "Linda felt charmed but forgetful - & utterly alone". This sentence is in present tense and contrasts with Linda being "bright". The dash singles out the 'utterly alone' to convey the isolation Linda was feeling.

(b) Novelists use imagery to create particular effects.

Identify **two** examples of imagery which add to the effect of the narrative, and comment on their use.

(AO2 = 5)

The writers use of imagery within the text allows the reader to understand and imagine life from Linda's perspective. "The pin point of light trapped within the flesh capsule". The term 'capsule' has been used as a metaphor for her skin. The 'capsule' is a protective layer over the flesh. The 'light' has been personified to 'trap' her within her own skin so 'she was never really ~~sure~~ 'sure' whether people liked her for 'the real her'.

Linda on her path to 'self discovery' goes 'high into the Himalayas' and it was there 'she heard the idea that unlocked the mechanisms of her soul'. The 'idea' has been personified as it 'unlocks' her troubled soul. She states "mechanisms of her soul" which implies her soul is like that of a machine, complicated and hard to fix. &

(c) Novelists develop themes in order to create interest for the reader.

Discuss the ways in which Douglas Coupland develops themes in this passage.

(AO1 = 5, AO2 = 5)

The whole extract is about Linda's path to self discovery. The theme of Linda exploring and finding herself is clearly conveyed, "constantly searching she found herself for one person, one idea or one place" The repeated 'one' ~~adds emphasis~~ alongside the list of three adds emphasis to Linda's desperation to find herself. 'constantly searching' indicates her lack of relaxation that she cannot stop until she has discovered herself. There is an underlying theme of beauty as the speaker states "Linda became ~~the~~ beautiful" and then references to Linda "could name most flowers and could buy all flowers" link with the idea of beauty along with wealth. The term "flowers" are usually linked with beauty and the fact that Linda could name all flowers signifies her intelligence as a character and the idea of "beauty is in the eye of the beholder". The fact that the ~~speaker~~ narrator mentions Linda could "buy all flowers" indicates her wealth yet this not ~~is~~ sufficient for Linda. Towards the end of the extract there is a theme of decay and death, ^{along with life.} The vacant opiated and drenched bodies of Linda's sophomores". The 'vacant' implies the emptiness within them and relates to how Linda felt before. They had ~~no interest~~ ^{failed in attempt to search for themselves} yet left their "drenched" bodies" inspired Linda in her self discovery of life ironically ^{through their death} Nature is also conveyed as full of life and the 'rusting oxygen' in the air implied the purity of maintain so 'high'. The purity gave her sense of starting again and refreshed her mind on the 'mechanisms' of life.

Examiner's marks:

$$2a - 5$$

$$2b - 5$$

$$2c - 4 + 5$$

$$= 19/20$$

Some poems about home may focus solely on what has been lost, such as in the case of 'Home is so sad' where the title itself has an immediate effect on the reader because of how 'home' has already been presented. Home is so sad' by Philip Larkin is about a man who has returned to his home only to be met with a reminder of how things were left. It is in a hurry as if there had been an argument with somebody else which can be seen through the way the poet describes the scene 'look at the pictures and the cutlery... that vase.' On the other hand, some poems focus on other things such as 'Love in a Life' by Robert Browning. The poem is about a couple who can be seen playing hide and seek together in their home and even as night falls, the man does not seem to be discouraged by willing to stop the game.

The monotone of sadness in 'Home is so sad' can be seen through words such as 'bereft,'

"witness" and "thief" showing how even though ~~there~~ ~~may~~ be at some point there was happiness in the home, it has withered away or possibly stolen away by the other partner who left the house.

This contrasts greatly with the cheerful tone of 'Love in a Life' as the man is seen encouraging himself that he will find his love "heart, fear nothing, for, heart, thou shalt find her" which ~~also~~ also contrasts with the man in 'Home is so sad' as there seems to be no trace of hope ~~within~~ that his love will return to him.

In 'Home is so sad', there are evidences left behind to show that there was once a presence of a woman, "the pictures and the cutlery. The music in the piano stool. That vase" as these objects are things that can be usually associated with a female as they are known to enjoy keeping pictures for memories, cooking and even keeping the house home decorated with ~~best~~ beautiful objects such as flowers. The empty vase could be seen as a metaphor for the couple's ~~empty love~~ ~~lack~~ lack of love as ~~the~~ the use of the short, simple and abrupt sentence can show how the vase brings back painful memories to the man in the poem.

However, in 'Love in a Life', the clues left

behind by the woman such as her perfume on the couch or "the wave of her feather" seem to encourage and inspire him to continue looking as he even says "spend my whole day in the quest, - who cares?" showing how he would never give up on their love.

Both poems have two stanzas with the same number of lines in each which could be seen as a reflection for the equality of the two people in the ~~relationship~~ relationship. However, in the case of 'Home is so sad' where he is alone with what is left of what once was, the two stanzas can be seen as ~~more~~ his disjointed memories of the house caused by the pain he feels when he returns and remembers 'a joyous shot (of) how things ought to (have) been'

In conclusion, it is not all poems that focus solely on what has been lost, such as in the case of the couple in 'Love in a Life' who despite being apart in their home do not give up on finding each other in contrast to 'Home is so sad' where the sadness dwelling in the house "stays as it was left".

Examiner's marks:

AO1	AO2	AO3
8	3	10

Structure, form, language

unpleasant place

Plan; have it not comforting or fulfilling; write against the stereotypical happy joyous homes which are full of life.

Love in a life;

↳ The house;

- Structure; Octave stanza

- Structure; even the structure is quite unusual and intimidating... not the typical octave stanza

Structure; Separated as if it is a day

↳ like in "Love in a life" the structure could also be a reflection of the love

- alliteration; "room after room"; "fresh fire" "fire"

- anthropomorphising animals; "birds: planning nests" - animals are disgusting creatures live there. even neighbours never lived there. metaphors, similes

- who cares? rhetorical question

- Caesura also used.

alliteration

anastrophe

Caesura

↓
"ball-eat"

at the ending of the poem

at the end with

no rhyme

at refer back to the question

simile

a very sinister place; "dark"

↳ "singing plants"

"cat by the dog"

enjambment; also mimics a free verse which could be like a child telling a recollection of memory

Both Browning and Matthew Sweeney write against the stereotypical notion that "home" is usually the happy, joyous, secure place where people feel at most ease. In Browning's "Love in a Life" he uses techniques such as alliteration on the 'r' in "Room after Room" to emphasise the great length and continual search of ~~this~~ ^{the} absent female ^{character} in this house. Sweeney, similarly, recalls his memories of "The House" he used to live in as a place of danger, discomfort and darkness by describing the rooms as "cold". ~~and to~~ the diction "cold" is effective and appropriate in this context as it refers to the cold "wind" which had "battered the windows" down, but also people tend to ~~dislike~~ ^{avoid} ~~dark~~ ^{dark} places, thus we can conclude even from the second line of the poem that this house is uninviting and is far from comforting.

To continue, both poets use structure to create an image of the places they are describing. However, they achieve this concept distinctively; Sweeney uses an ~~unusual~~ ^{unusual} and actually intimidating structure to his poem - the structure is ^{rigid,} ~~different~~ ^{more} ~~active~~ ^{more} ~~stanzas~~ is the far disordered and visually unappealing (possibly to some readers). Nonetheless, this particular ~~structure~~ ^{structure} of the poem could be a reflection on the real house itself; it intimidates people and is unusual to see, which could be one of the reasons "neighbours never entered" the house, compared to the other house. Contrastingly, "Love in a Life" is written in ~~an~~ ^{an} Octave (regular) stanzas, however it is separated with a numerical "II" in the middle, perhaps to suggest the days ~~is~~ ^{is} (the second day) ^{of} the character in the poem is trying to find this woman

In "The House" we are presented with an image of an abandoned and dark house. This is ~~achieved~~^{achieved} by the use of sibilance, alliteration and Onomatopoeia. The sibilance in "Sliding Scats" sounds very harsh and sinister, which suggests to the reader that uncomfortable and suspicious activities occur in that house, such as the "ghost" who "gimped". "Ghost" are usually associated with death and they appear in the darkness of the night, hence we get the idea that the house is a Spooky, unwelcoming and ~~dark~~ dark place, which is less than comforting. This sinister and dark atmosphere is reinforced when ~~the~~ "after dark" the cockroaches at first are alive and moving about (there is life in them) and suddenly ~~the~~ they are "eaten by the dog." ~~But~~ The vivid imagery of ~~the light~~ ~~darkness~~ being the platform time when all these unbearable activities is prominent especially in the second stanza. Similarly, in "Love in a Life", darkness is the time where the persona plans to "hunt" for the woman. For him "twilight" where darkness has set and ~~the~~ the moon is the only source of light is where he will "explore" and "search" for the woman. Additionally, both Sweeney and Browning utilize ~~the~~ Caesura's for dramatic pause which heightens the tension in both poems. As an example, in "The House" the pause is placed at the end of "drowned" already this has created ~~an~~ anxiety for the reader because they want to know who or what has drowned, thus it is an effective use of the caesura, ~~that~~ it captures that dramatic pause. Whereas Browning uses the caesura in his poem to in a way answer his aforementioned (in line fourteen) rhetorical question. For Browning, this house is not ~~a~~ ~~tem~~ almost an

unachievable quest that poses many obstacles of from finding the woman. Such as the "door" which could symbolise the obstacle that blocks him from catching the room, because there are so many doors as ~~he~~^{she} goes in, "she goes out" and thus he cannot easily reach her.

To refer back to "The House", onomatopoeia is employed to emphasise the noise of howe. The "battered" window that was brought down by "the wind" is an effective use because it reiterates ~~the~~ a low, clanking, disturbing sound of a window being attacked by the wind. In regard to sound devices, there is no rhyme in this poem, ~~and~~ compared to "Love in a Life" which is written in an AABB almost regular AABBB rhyme scheme, which is done deliberately to lay importance on the words that are rhyming together. To continue, the lack of rhyme in Sweeney's poem could be due to the fact that he is writing in a ~~form~~ the form of a free verse, therefore his immediate feelings and emotions cannot be organised because he is speaking as if he is retelling a story of his childhood. On the other hand, some readers may interpret the lack of rhyme in his poem as a reflection of his childhood and his memories from it; rhymes are usually jaunty and upbeat, however his childhood clearly was not, thus ~~maybe~~ a rhyme would not be appropriate to use because the words are not upbeat, they are more sinister and dark, such as "shotgun" ~~or~~ "shotgun".

Both ~~poets~~^{poets} make use of enjambment in the poem; Sweeney uses enjambment at the end of the first stanza until the beginning of the next in order to make the flow of the poem ~~continuous~~

as if he is ~~tell~~ speaking directly to the reader. Whereas, Browning uses enjambment throughout the poem, this could have been done to ~~suggest~~ the long reflect on the long and never ending chase of the woman in the house.

To conclude, both Sweeney and Browning present to the reader "houses" that are ~~an~~ unaccommodating for a modern day reader. Sweeney even anthropomorphises animals, "Crows... planning nets" and this is very unusual and eerie for a reader and hence presents "The house" as an most unwelcoming and unfriendly place to have lived. But for Sweeney he accepts this place as his home and states that he "I did grow up there". The writer is suggesting to us that home may not always be the place of security and joy, however we have to accept it eventually. Similarly, Browning realises at the end of the poem that there is still hope and the "twilight" will assist him in helping to find this ~~possible~~ woman. He ~~for~~ believes that with "Such suites to explore" ^{search} that his ~~chance~~ will not be ~~not~~ in vain. The alliteration on the 's' also emphasises the ~~great~~ greatness of these suites he will "hunt" the woman in.

Examiner's marks:

AO1	AO2	AO3
12	4	18

Poems about land are often really about the self.

Both Bishop and Frost use their poems to explore their emotional lives whilst describing nature and land. In The Bight and Desert Places both poets use structure, narrative voice and imagery to explore themselves.

Firstly, Bishop uses the structure ^{and form} of The Bight to explore herself and her past. The Bight is written in free verse showing the chaos of her life. There is a great deal of end-stopping to show ^{her} the emotional state and the lack of regularity in her life. However there is also a fair amount of enjambement to show the continuity of her life. An interesting use of structure and line arrangement is in the phrase 'Click. Click.' The caesurae enact an unnatural pause in her life showing it to be disjointed. Bishop suggests that life is extremely short and passes quickly. In this phrase she reflects on her life suggesting it is passing at a fast rate. Similarly Frost uses structure to explore the wider truth in his life and to question himself.

In Desert Places, Frost uses a regular pattern to explore his loneliness. There are four equal stanzas, and there is a great deal of end-stopping. At first this suggests that his life is continuous and enjoyable with no complications. However the subtext suggests that the regularity in his life is what is causing him to suffer. He cannot escape his state of loneliness shown by the regular pattern of the poem. An interesting use

of line arrangement is in the phrase: 'Between stars - on stars...'. This phrase explores his suffering and allows the reader to see his loneliness. He uses the physical aspect of nature to explore his own feelings and self. The word 'stars' ~~physically~~ emphasizes the distance he feels there is between him and others. As stars are so far away, it shows his depression as ~~he~~ he has no one to talk to. Furthermore the parenthesis in this sentence physically enacts his isolation from others. The words are isolated from the sentence as he feels he is from other people. Whereas Bishop uses structure to ~~show~~ ^{relate} the chaos in the landscape to her life, Frost uses a regular structure to show his imprisonment within his own loneliness.

Another technique used by Bishop to reflect on herself is narrative voice. By stating the poem by saying: 'on my birthday' it implies she will be reflecting on her life. It reminds the reader that she is now an older woman who frequently reminisces on her former life, thus ~~showing~~ implying that the poem will be self-reflective. Furthermore, by ~~suggesting~~ ^{comparing} the boat to 'unanswered letters' she further invites the reader into her past. By using the phrase: 'unanswered letters' Bishop implies that she feels she has not completed all of her tasks in her former life, thus she feels she needs to put an end to them. This again enhances the idea that whilst describing the land, ultimately she is reflecting to herself and reminiscing on her past life. Similarly Frost uses narrative voice to explore his poem.

In Desert Places, Frost employs an interesting use of voice to make his poem more vivid. Firstly, by suggesting he was 'too absent-spirited to count', Frost reminds the reader of his loneliness. The ~~word~~ ^{compound} 'absent-spirited' implies he does not feel as if he is truly living. It suggests he has no feelings and does not feel as if he is alive on Earth. The ~~an~~ adjective is a compound adjective thus suggesting that his loneliness

of line arrangement is in the phrase: 'Between stars - on stars...' This phrase explores his suffering and allows the reader to see his loneliness. He uses the physical aspect of nature to explore his own feelings and self. The word 'stars' ~~physically~~ emphasizes the distance he feels there is between him and others. As stars are so far away, it shows his depression as ~~he~~ he has no one to talk to. Furthermore the parenthesis in this sentence physically enacts his isolation from others. The words are isolated from the sentence as he feels he is from other people. Whereas Bishop uses structure to ~~show~~ ^{relate} the chaos in the landscape to her life, Frost uses a regular structure to show his imprisonment within his own loneliness.

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They allow the reader to feel his emotions and thoughts. Firstly, Frost starts the poem with a striking phrase: 'snow falling and night falling fast...'. The word snow connotes death and ~~the death~~ ^{by suggesting} it was 'falling'. Frost implies that all life was be smothered and separated from him. Furthermore the word 'night' connotes an end and death. This implies that Frost feels smothered by his loneliness and feels it is causing him to approach death. This adds both ~~an eerie~~ ^{an eerie} and foreboding tone to this poem. Another effective use of language choice is in the line: 'no expression, nothing to express.' This phrase again emphasizes his lack of emotions. However, the static language emphasizes the idea that he can't shift his loneliness, as he can't move the language. Frost suggests that he can't use nature to describe his feelings, but it must come from himself. Whereas Bishop uses language choice to show the beauty in her life despite the chaos, Frost uses it to further highlight his broken physical and emotional state.

In conclusion, both poets use language choice, structure and form, and narrative voice to explore their poems. Despite being about land, both poems are self-referential and allow the poets to write about themselves and to explore their lives. ^{* Thus showing it} Whereas The Right is an allegory for Bishop's chaotic life, Desert Places is an allegory for the loneliness in Frost's life.

* Thus showing them to be about 'the self'

Examiner's marks:

AO1	AO2	AO3
14	4	18

Sylvia Plath and Gerard Manley Hopkins both describe the physical features of Nature. However, Plath writes that Nature is "Black lake, black boat". Her repetition of "black" suggests that Nature should be viewed as monotonous and dreary as it does not change colour and offers no bright alternatives. On the other hand, Hopkins disagrees. He describes the physical features of Nature such as the "leaping sun" and the trees which "quenched" it. His application of active verbs to the trees such as "quenched or quelled" shows that Nature is capable of movement, of being active. The reference to the sun also shows that Nature is light and colourful as the sun is a source of light. This contrasts with Plath's view of Nature as "black" and monotonous.

The contrast is further supported by the form of the two poems. Plath's poem is set out in four regular stanzas with three lines each. This reflects the idea that the physical features of Nature are the same and unchanging. However, "Binsey Poplars" is set

out in two stanzas with irregular indentations and line lengths. Hopkins uses this form to show that the physical features of Nature ~~was~~ are not identical and that Nature has the power to transform and change within itself.

Plath also portrays the idea that Nature has an influence and hold over humans. She writes, "their leaves do not wish us to hurry." Her reference to leaves and thus Nature is in the nominative whilst her reference to "us" humans is in the accusative. She uses this to show that we as people, are subject to Nature's "wishes" and that Nature has the power over us. This is in contrast to Hopkins' ~~idea~~ idea that humans have power over Nature. He says that when we "mend her we end her". This implies that we have the power to destroy ("end") Nature even if we try to save Nature. He clearly shows that the power is in the human race's hands as we have the power to cause so much destruction to Nature. His view clearly contrasts Plath's as the power is not in Nature's hands but in ours.

Both poets are in agreement that the physical properties of Nature and all it stands for is awe-inspiring and awe-inspiring and creates wonder in all who behold it. Plath's use of the question "Where do the black trees

go that drink here?" shows that Nature ~~evokes~~ evokes wonder $\frac{1}{2}$ as the speaker thinks of the unanswered question. The question also highlights the lack of information that the speaker feels as they do not ^{know} the answer and the question remains unanswered so though there is speculation. This highlights the lack of knowledge and the ignorance that the speaker and other humans have of Nature.

Hopkins also expresses that humans lack knowledge about Nature. The phrase "if we but know what we do" encompasses a conditional showing that ~~it~~ ^{Nature} could be different if we changed our ways. More importantly, it raises the question of whether we, as a human race know what we are doing with Nature and how it what ~~offer~~ the effects are. This hidden question hints that ~~we~~ humans do not know a lot about Nature nor our impacts ^{of} Nature. So therefore, Hopkins uses the hidden question in this phrase to show to agree with Plath in the lack of knowledge ~~and shown~~ by humans about Nature. That the human race is ignorant about Nature.

Examiner's marks:

AO1	AO2	AO3
9	3	13

Plan: Thoughts After Ruskin	CV
lang: verbs in lists	lots of ^{hours} ^{jobs} ironic?
poetry: 'terrible chemistry'	rhyme occasionally
voice: alliteration	work colloquialisms
structure/form: circular	regular
general views: not ironic, reveals powerful	little irony, doesn't need it to be successful

Heavily ironic poems may create interesting views on work, but ~~it~~ ^{irony} is not needed to ~~be~~ ^{successfully expose the work described in the poem.} successful. Whilst both 'Thoughts After Ruskin' and 'CV' have some irony within them, ultimately it is their active portrayal of ~~the~~ how work can be tiresome and useless which makes them some of the best poems ^{about} ~~and~~ work. Irony is successful to introduce the hardships of the worker and allow us to understand them more, but it is not often required for the effective portrayal workers do. Whilst 'Thoughts

After Ruskin ~~she~~ communicates the harsh reality of domestic work whilst 'CV' presents the endless list of jobs which a man has completed, both show us a realistic depiction of work and a heavy use of irony is not needed to depict that.

Firstly the general views on work which the poem communicates show that irony can add to the effect of a poem. Whilst in 'Thoughts After Ruskin' irony reveals how women try to conceal their everyday efforts, irony in 'CV' shows us that work can actually be self-destructive. The use of repetition of 'vines and roses' in 'Thoughts After Ruskin' effectively builds irony as it shows how women conceal their tiring efforts from their husbands who are said to 'delicately ^{manipulate} the market'. This is ironic as although women are referred to as 'tender and gentle', the more masculine work is completed at home. Because of the ^{feminist} connotations

of 'delicately' this creates irony as the job roles are effectively reversed even though this is not how society perceives it. This is ironic as the poem reveals the ironic nature of this situation and by doing this destroys the facade which surrounds house work. Similarly in CV the use of irony depicts the ruthless nature of an endless life of work. The concluding sentence of the poem is effective of the poem. 'find door to lay me at' is ironic because as the reader we can see that despite the effort the persona has put into his work, the work has actually made him have a 'heart attack' and now the future of the speaker's work is ambiguous: irony is created by the journey we travel with the worker and this unfortunate ending. In this way irony is effective in the poems to communicate how work has affected the speaker, but it is not quite as effective as when in reading the work which the persona has done. Next in the poems the use of poetic

techniques shows us that the true nature of the work which the person is completing. Although they use different techniques as 'Thoughts After Ruskin' uses metaphors and 'CV' uses disjointed rhyme, both show the nature of the work and how the worker responds to it. The metaphor 'All the terrible chemistry of their kitchens' in 'Thoughts After Ruskin' is effective as it shows how industrial work has become to the woman. Scientific imagery communicates the work as unwelcoming even though domestic work occurs in the home, somewhere where you would naturally feel comfortable. Contrastingly the use of a rhyme in 'CV' shows how the ceaseless nature of his jobs. Full-rhyme such as 'floor' and 'door' is contrasted with half-rhyme such as 'sir' and 'there' to show how the work tires him; the half rhyme suggests he has times where he

is ~~too~~ worn out to communicate through full-rhyme. In this way poetic techniques in these poems show how irony is not needed to communicate work effectively; the poetic techniques of 'Thoughts After Ruskin' and 'CV' aren't necessarily ironic but are still effective.

As voice in these poems help to ~~add~~ to the idea add to the world of work and build an atmosphere in the poems. Firstly the ~~same~~ alliteration of 'huge hands' and 'everywhere eyes' in 'Thoughts After Ruskin' is effective as it presents the dominance which the woman has over the household, as the alliteration adds emphasis to the intimidating description of their bodies. By doing this, we are able to see how the woman works and what she is like; this cannot be achieved by irony as this gives more of an outside view on the world of work more than these descriptions which ~~can~~ bring us closer to the worker.

and ~~although~~^{allow} us to understand them.
Similarly in 'CV' we are brought
closer to the world of the person's
work by the use of work colloquial-
isms such as 'took flat'. This is
effective in bringing us into
the world of work, and therefore
we can ~~emphasise~~^{empathise} with the
worker and effectively travel on
their journey with them. In this
way the use of voice brings a
personal tone to the poems and
brings us closer to the worker;
irony only distances us from
them.

Language is effective in these
poems because it clearly
communicates the details of
the work. In 'Thoughts After
Ruskin' we become more
intimate with the narrator
because of the frequent use
of ^{verbs} such as 'asphyxiating'
and 'erecting'. The vibrant
imagery created by this is
effective in making a
& and later on 'tugging, folding, tucking'

successful poem about work because we can see how physical the work is and therefore respect it more. Similarly, in 'CV' the use of lists make us more intimate with the work history of the speaker. The lists of nouns such as 'Shoe-shine, gaffer, caddie' communicates the journey of the speaker and even begins to bore us, showing how tiresome work must be. In this way irony is not needed to create the best poems about work because the best poems are detailed; this allows us to become more intimate with the speaker. Irony is therefore not heavily effective as it distances the reader from the persona and forces them to have a distanced perspective.

Finally structure and form in these poems again communicates the ceaseless nature of the work. In both poems the structure drives forward the poem in a way which communicates the repetitive negative side of work. In 'Thoughts After Ruskin' the circular nature of the structure imitates the worker's

day, as the juxtaposition of 'blood and soap' rather than 'lilies and roses' is proved through the physical nature of the poem, but effectively the poem returns to the 'lilies and roses' as they conceal their hardship. This is effective as it brings us on a journey through the woman's day, and we can empathise with the fact that she wants to conceal the work; it is hardly glamorous. Similarly in 'CV' the regular use of four-line stanzas throughout further emphasises the break from the structure at the end, when the worker's future is dubious. This use of enjambement across lines such as 'forth &idge/ ~~but~~ but made redundant' emphasises the worker's hope of breaking free from the cycle. However irony is effective here as it shows the reader the negative situation; the only way the speaker could break free from the tiresome work is no work at all. In this way structure and form is clearly fundamental in showing the worker's journey, but irony further emphasises this.

Irony in the poetry is clearly an effective device which ~~shows~~ gives the reader an overview of the worker's story which the worker would be unable to give themselves. However the best poems about work do not have to be heavily ironic, as both 'Thoughts After Ruskin' and 'CV' are not heavily ironic but are clearly successful. This is because although irony is effective, more detailed techniques such as the use of appropriate language can provide detail which can make us more intimate with the person. In this way the best poems about work include irony, but heavy irony only means that the reader cannot understand the work. The best poems are a mixture of irony and other techniques which provide further detail.

Examiner's marks:

AO1	AO2	AO3
15	5	18

Philip Larkin's 'Toads' aims to make a political point, to highlight exploitation due to the workforce, and the struggle to remain content in work.

The poem uses assonance and alliteration, ^{for example} in

the line 'losets, loblolly-men, louts', which creates a dull, dragged out tone through the repetition of vowels, relating back to the negative, ranting

voice of the poem, reiterating the idea that all work is pointless. Several of the lines are also

end-stopped lines, usually at the end of a stanza,

creating an imposing tone by declarative phrases

such as 'that's out of proportion'. This also

relates to exclamations such as 'a few bills!' acting

as hyperbolic devices, showing the extent of

the narrator's views on the world of work.

The poet also uses imagery such as the

~~Simile~~ simile 'as whippets' - here he uses

animalistic imagery to convey the sense of

political exploitation, as dogs are often used

in the workforce, and whippets particularly

in things such as dog-racing, this could relate to the competitive nature of work and the struggle for survival. The poet uses personal pronouns throughout, however changes to 'you' in the last stanza, this use of the active voice and including the reader by directly addressing them reiterates the attempt at a political statement. It could be said that this is a form of synthetic personalisation, persuading the reader to his opinion by creating a rapport with them. As this is a rhetorical feature often found in speeches it shows the poem's success at making a point.

Similarly, C.H. Sisson's 'money' creates an extremely negative, derogatory tone in order to make a personal statement. For example, the personification of money, ^{as seen} in the line 'money the she-devil' has connotations of deceit, and comparing money to the devil is extremely hyperbolic, highlighting the extent of the narrator's mistrust in the world of work.

In the same line, the inclusive pronoun 'us' is used, so in comparison to 'Toads', Money is a personal statement, ^{also} aiming to persuade people to their opinion, but not with reference to society, just the narrator's

own experience of money, being used as a warning. The sibilance in the line 'Screeching fear-sheet' creates a harsh sound, reiterating the narrator's perception of money as cruel.

The onomatopoeic use of 'screeching' conveys sounds of distress or pain, relating back to the voice or message of the poem, a warning against the consequences of greed. The metaphorical 'Miss's money at last without her night-dress' conveys the harsh realities of money, by using the imagery of exposure, symbolising money being laid bare in a negative light. The poem also uses a lot of imagery surrounding women, and sexualises money as 'assuming the dishonest face of beauty', which suggests a bitter recollection of personal experience and the reiteration that money is deceptive. Along with this alliteration is used in 'bitch business', creating an extremely harsh sound, and the use of 'bitch' gives the narrator a sardonic, bitter tone as if recollecting a negative past experience.

~~Overall~~

Overall, both poems successfully ~~are~~ achieve their aims of creating strong statements, however the experience of the narrator in Money is

just as, if not more important than the message they're trying to promote, therefore poems about work do not have to create statements to be successful, but the two described use statements to great effect.

Examiner's marks:

AO1	AO2	AO3
8	3	13

'Jane Eyre' by Charlotte Brontë is an eponymous novel, in which the character seeks love and growth with herself. 'The Magic Toyshop', by Angela Carter also has characteristics of the want for love and equality. Both novels agree to a certain extent with the proposition that the narrative only deals with female concerns, yet use of the word 'concerns', conveys a more negative approach, in which I feel neither novel ~~does~~ portrays. Both simply discuss female problems in a patriarchal society, as well as problems of ones such as male roles, both ~~novels~~ subject to racism and religious hate of a religious nature.

Firstly, Brontë straight away highlights the theme of violence to the character of Jane, which is apparent throughout the early chapters of the novel. 'I felt a drop or two of blood trickle down my neck', use of the word 'trickle', highlights to the reader the character's sense of shock and ~~is~~ yet in a more positive manner - as if Jane was used to his suffering, his use of violence. The reader sympathises with Jane - how could someone do this to an innocent young child? The fact that the character of Jane describes John Reed as a 'murderer' and a 'tyrant' again repeats ~~the~~ now at this time people thought it

acceptable to beat and from young children, especially females. However, violence is also seen in a less physical way by means of Mr Rochester - this character toys with Jane's emotions almost mentally abusing her, 'Jane, be still, don't struggle so...', use of the word 'struggle' highlights how Rochester was tightly gripping Jane as if she were a possession at his disposal - representing female struggles of equality. Seen also in 'The Magic Toyshop', in which Uncle Philip 'suppresses the idea of laughter' and makes Margaret aware of her place which is so high she cannot speak - again reflecting female struggles of violence towards him at his time, especially by men. However, some readers may interpret Margaret's silence as her own choice, as if that is the only thing she can control when Philip is around, giving her a sense of control about her own self, however Philip is said to the 'silent women'.

This idea of inequality is seen throughout 'Jane Eyre', Brontë's use of pathetic fallacy and use of setting throughout highlights the idea of men being superior to women and represents Jane's feelings at the time. Inequality is first seen when Mr Reed's is extremely nasty towards Jane and refuses to hear her as an equal, 'clouds so sombre and a rain so penetrating', his use of pathetic fallacy reflects how Jane feels so ~~gloomy~~ melancholy and rejected by Mr Reed, the reader is prepared for what is to come as the weather reflects the negative atmosphere. 'With her thoughts about her', use of sarcasm shows the character of Jane to be almost laughing.

at the Reed), it is as if she knows they're being treated unfairly and in a way that simply highlights the inequalities of family life at his time. ~~highlighting~~ ~~inequalities~~

Inequality can be seen by men of male dominance over women and patronising dialogue to objectify and degrade them. Mainly seen by Mr Rochester, calling Jane his 'elf' and 'bird-witch', ~~the~~ use of personal pronouns are also used 'my', creates an objectifying tone, condescending to Jane and parallels is general. The character of Rochester really highlights how men at his time saw it normal to own women, as such. Use of bird imagery such as 'perched on my tree' and 'pigeon', highlight how men saw women much like a 'pet' something to own and keep - a bird can be free but it can also be caged in, reflecting Rochester's possessive nature and female struggles to stand on her own and be equal to men. However, these post-feminist ideas are almost raised when ~~the~~ Bronte dares Jane Chatter to label herself as a bird, 'a messenger pigeon flying home', his almost related to how women would only have a place in society due to marriage and as things not as great as Bronte portrayed Jane to be she simply had to be pleased with what he brought of patriarchal society - then by her marriage in the ~~the~~ latter part of the novel, 'Reader - I married him', use of personally talking to the reader allows her sympathy and the reader shares Jane's happiness with her as if she is being just to you - an overwhelming sense of power to women, with the complete role reversal in the last volume meaning Jane had to care for

Rochester himself.

The female version of beauty is also a common theme throughout the novel. We are repeatedly reminded by Brontë that the Chateaus Tans and Mr Rochester are not conventionally beautiful, but what binds them is what draws them close together. The way he novel is structured allows the reader to deeply understand Jane's thoughts as it is first person narrative - this means that the reader can empathise with Jane when the amethyst character of Blanche Ingram comes, with 'thick dark hair', is what Jane questions why she ever thought Rochester would like her due to her being 'poor and plain', yet, the reader critically knows that Rochester does what love Jane due to the way he novel has been written by Brontë - hence with all female power the route for Jane, it is almost like an unintentional rebuke to which female version of beauty are deluded yet in an agreeable different way. There of beauty can also be seen by Catherine in 'The Magic Toyshop' - 'She let her hair down - for Finn' and 'Oh, what if I can never know what I look like?' - use of rhetorical questions highlights the character of Melancton's despair at the fact here is no woman in the house, almost meaning she could not see herself young up - this is a constant struggle for females of men of puberty not changing features, causing both Catherine and Brontë to portray the idea of being conscious of beauty as apparent in some novels. However, Brontë highlights how beauty is not everything by highlighting Jane's happiness when with Rochester though messy

and description of her looks - 'she said I looked ill',
~~and~~ representing in symbolism how when Jane was away
from Rochester her beauty declined - highlighting how
happiness itself can make you beautiful ~~and~~ through sadness,
lies by means of conventional beauty.

The female concern of family is apparent
also throughout the novel. Brontë first shows how Jane is
admitted a family through marriage who does not love
and care for her - 'She is like a wild cat!', use of animal
images ~~like~~ 'wild cat', highlight how Jane was seen to men as
simply a animal in which they must learn and feed - not
deserve to love. In comparison to the 'Magic Toyshop' in which
the character of Melanthe grew up in a happy environment -
'She had never sat next to someone who smelt better' - highlighting
her upper class and societal superiority to others, unlike
Jane Eyre who wishes to be equal. The fact that Brontë
uses imagery such as 'the split oak tree' to show how Jane
and Rochester's bigamous union would be wrong and again reflected
in the later part of the novel in which symbols of nature and
the Bible show - 'plants will grow about your graves, whether you
wish them to or not', use of nature to describe her union is new
poetry, highlighting the struggle for Jane to gain a working
family, yet now the power reversal has occurred. The arrival of
Rochester's (poor and invalid), in which she has to now depend
on her - this role reversal allows Brontë to highlight how rich
men did rely on women as much as women rely on them - Brontë

highlights the female concerns of Toni's relationships in a positive manner through the final chapters. It could be said that these post-feminist ideas and female concerns are mainly due to the author being female - nevertheless female concerns are discussed and resolved in both 'The Eye' and 'The Magic Toyshop', yet it would be argued that the ending of both novels in which they are tied together with men - highlight how crucial men were still the superior sex and women would never fight against it, due to patriarchal society.

To conclude, ~~both~~ both Bonté and Carter, agree with the perspectives that they essentially deal with female concerns - this is right not a bad thing, due to the patriarchy of his time women needed to feel as though other women also had these concerns, be it family or issues of beauty, Bonté, really pushed post-feminist ideas in which women could route for the character of Jane and wife in the text that they too do not have a role to be played ~~as~~ simply as a subject for men - Bonté taught women to realize that it was not pushed up to men through the dialogue of Jane - 'Mr Rochester, I will not be yours!' - giving a sense of dominance and self where all women deserved.

Examiner's marks:

AO1	AO2
14	22

In her bildungsroman novel 'Jane Eyre', Charlotte Brontë presents the reader with the continuous struggle of, ~~as one~~ as one critic has put it, 'an outsider trying to get in.' However, no matter what terrible situation our heroine Jane Eyre finds herself in, there is a sense within the narrative that Jane is fated to find happiness. The extract given shows Jane at what is probably her lowest point, opening with the monosyllabic sub clause 'And I sank down where I stood' which replicates the sinking of Jane ~~and~~ is both mentally and physically and is also suggestive of a dying heart beat. The remainder of this paragraph is made up of ~~the~~ broken sentences, the subclauses fractured by colons and semi colons showing Jane's state of mind. However, hope is never far away for our female protagonist, the phrase 'living flesh' alluding to the Biblical story of Jesus and emphasised by the verb 'rose'.

The Biblical allusions continue, and Jane's ^{hopeful} fate is secured within the narrative, the 'light' 'shining dim' is suggestive of the traditional Christian image of Jesus as the light of the world, it is almost as though she is destined to be rewarded by God.

for not following her lover, Mr Rochester to the 'continent'. Bronte emphasises Jane's struggle in the long, drawn out sounds of 'dragged' and 'exhausted' which create ~~moaning sounds~~ moaning sounds and highlighting the fact the death on the moors is not Jane's fate, the sibilance of 'splashy' and 'shaking' replicate the sounds of the wind and the onomatopoeic nature of 'splashy' replicating the sound of the splash. There is once again an urgency and determination in 'must' which gives hope.

In comparison to the previous paragraphs the ~~following~~ sentences are longer and less disjointed, the increased flow mirroring Jane coming closer to her true fate. It is of no ~~coincidence~~ coincidence that the people of 'Moor House' turn out to be Jane's cousins, Jane will have her fated fairy tale ending. Bronte ensures that this is not the last of physical and emotional pain for ~~her~~ our heroine, the 'light' which is metaphorically described as a 'star', another allusion to the story of Jesus, Vanishes and Jane is blind, the sentence structure once again becomes disjointed. The fatefulness of the narrative is obviously highlighted to the reader in Jane's rhetorical question ~~'Were the inmates retired to rest?'~~ 'Were the inmates retired to rest?' which ~~she soon finds~~ she soon finds however she soon finds that she is wrong at the sight of 'two young, graceful women' Jane is not to die.

The interior of the cottage is once again symbolic of Jane's

hopeful fate, 'the redness and radiance' of the 'glowing peat fire' is suggestive of the continual contrast between fire and ice in 'Jane Eyre', the ~~fire~~ warmth and 'redness' of 'fire' being inherently symbolic of hope.

The idea of fate and fatefulness is also explored in Angela Carter's novel 'The Magic Toyshop'. Our new female protagonist Melanie tries on ~~the~~ her mother's wedding dress in the middle of the night, an extended metaphor throughout the chapter for trying on adulthood for size. ~~The~~ dress. There are continual warnings for Melanie through the heaviness of the dress, and the fact the 'two skinny Melanies' could have fit inside, the implications being that by fulfilling her destiny to take her mother's place too early, the 'telegram' telling the children of their parents' death is inevitable. Furthermore, the image of Melanie climbing the 'apple tree' is suggestive of Adam and Eve in the Garden of Eden, and the origins of original sin in Christian thought. From this came the theological idea of predestination which links further to the idea of fate and fatefulness explored within the narrative.

Examiner's marks:

AO1	AO2
11	15

Throughout pride and prejudice there are certain characters and events which support this statement and show ~~that~~ what it is to have an over-stimulated imagination. On the other hand there are certainly other characters which contradict this statement, therefore I partially agree with the statement.

One character that certainly supports this statement is Lydia.

For example the use of 'she had high animal spirits' to describe her character initially shows us from the start that her imagination will run wild and have consequences.

The event which depicts this the most is her elopement with Wickham as she shows the extent of her imagination by making a ridiculous decision. For example the use of 'for there is but one man in the world I love and he is an angel' shows

the extent of her imagination as she believes Wickham to be good and more and is ignorant of his real character because she wishes to imagine him to be her knight in shining armour. This is mainly enforced through the use of the predicative adjective 'angel' of which no one is, certainly not Wickham. This is further confirmed through the use of 'Wickham's affection for Lydia... was not equal to Lydia's for him' which shows that she doesn't have a real love with Wickham however she believes that he loves her because her imagination wants her to.

Another character which lets their imagination run wild is Mrs Bennet. For example the use of 'you have no compassion on my poor nerves' the use of the abstract noun 'compassion' reinforces that her imagination has allowed her to believe that she actually has problems with her 'nerves' when it's clear to the reader that she doesn't. A final example is the use of 'she will be brought to reason... she is a very headstrong foolish girl' this shows how great Mrs Bennet's imagination is as she believes Elizabeth can be persuaded when Austen says

creatively created a character who can't be moved or changed.

However there is one character who doesn't let her imagination run wild and that is Elizabeth. For example the use of 'I have every reason to think ill of you' in relation to Darcy's first proposal shows that at the time she understood Darcy's love but rejected it because of the facts of how he behaved showing her imagination does not govern her. A further example is the use of 'you can now have nothing further to say. . . you have insulted me' the use of the personal pronoun 'me' only serves to reinforce what this conveys which is that Elizabeth doesn't let her heart or her imagination be the basis of her reaction and that she understands who Darcy Catherine really is without using her imagination to create an implicit image.

In the Yellow Wallpaper the narrator definitely allows herself to have an over-stimulated imagination. For example the use of 'I used to get more entertainment out of blank walls than children did in a toy-store' this shows

that she uses her imagination to change reality because she sees no real fun in what is actually facing her.

This is further confirmed through the personification in 'kindly work the knots of my ... bureau used to have' this also suggests she takes comfort and sanction in her imagination.

A rather example is shown through the use of the simile 'not beautiful ones like butterflies' to describe the yellow shade of the wallpaper this shows the obsession she has with the wallpaper to the extent that she is allowing her imagination to over analyse it.

In conclusion in pride and prejudice there are certain characters such as Lydia and Mrs Bennet who show the consequences of having an over-stimulated imagination and others, mainly Lizzy, who show that they aren't governed by an over-stimulated imagination.

Examiner's marks:

AO1	AO2
11	16

In the novel 'Wuthering Heights', Brontë uses many effective methods to present drama and dramatic situations in a way that captures the reader's interest and ~~the fast~~ ^{quickens} the pace of the narrative. There are many moments in the novel where this is evident, and ~~describe~~ ^{illustrate} this statement can also be supported through exploration of 'The Scarlet Letter' by Nathaniel Hawthorne.

In this extract, Brontë uses a lexical field of religion ^{and love} as opposed to other words with connotations of supernatural evil in order to present drama as having two extremes. Words such as 'Heaven', 'fondness' and 'cherish' directly juxtapose others including but not limited to 'Hell', 'goblin', 'unnatural', 'infernal' and 'devilish'. This contrast in extreme during a description of an extremely tense moment creates a feeling of shock for the reader, as Hindley's raging evil has finally surpassed human capacity and he is now in the realm of the damned. This enhances the portrayal of drama, as the reader has no idea what Hindley will be possessed to do next, as it is almost as though Brontë is

depicting Hindley's transformation into something subhuman, and therefore the reader is unable to relate. This, in contrast to Hareton's oblivious appearance for his ravaging father, ~~is~~ is an effective approach to the portrayal of drama, as the reader begins to sympathise with little Hareton with whom they can relate more, and fear Hindley for him as he is too innocent to do so himself. This forced ^{emotional} involvement in this moment of drama is one example of how Brontë captures the reader's interest and presents drama effectively in 'Wuthering Heights'.

Another way in which Brontë ~~is~~ explores drama in this extract is through her ~~use~~ ^{use} of animalistic ~~imagery~~ ^{imagery} throughout. Examples of this include 'wild-beast', 'like a dog' and 'asses' which suggest that the actions in this moment of Hindley's rage are comparable to those in the wild, such is the uncontrollable nature of Hindley's drinking habit. ~~Since~~ The description of Hindley's hold over Nelly as 'like a dog' also shows that as if he is an animal himself, he treats those around him accordingly whilst still placing himself higher up in the social hierarchy. This is an effective use of animalistic imagery, as Brontë's comparison of Hindley to a 'wild-beast' reinforces the idea that events on the moor are isolated from normal society, and here where a bestial man is in control, anything could happen. This fills the reader with anticipation and dislike for Hindley, which heightens the drama of the moment.

Brontë uses Nelly to improve the presentation of dramatic situations in this novel. As the reader is hearing and seeing

all the events in this novel through the eyes of Nelly, the reader cannot avoid any subjectivity or personal response to the events. An example of this is when Heathcliff and Cathy declare their love for one another before Cathy's death and Heathcliff promises revenge. Nelly's interjection of ~~commentary~~ ^{commentary} such as "I thought the very intensity of his gaze would bring tears into his eyes" ~~gives~~ gives the reader eyes into the room, as Nelly is speaking as an outsider of the pair's relationship. Comments such as this and "the two... made a strange and fearful picture" highlight to the reader the drama of the situation, as Nelly herself is emotionally uninvolved with their love, yet cannot avoid the emotional response provoked by the scene. This is then injected on the reader, as we are told what to feel by Nelly, drawing the reader into the love story emotionally, making it more vivid and becoming involved with the exposure of a dramatic situation.

Another moment in 'Wuthering Heights' where the reader becomes involved with the drama of a situation through a narrator is when Lockwood encounters 'Catherine's ghost' in Chapter III. His declaration that Catherine's grip was 'maddening (him) with fear' creates drama, as although they cannot experience what Lockwood is physically, they can relate to the emotions he feels and use their imaginations accordingly. ~~by that Robert Lockwood~~ This vivid image presented for the reader creates drama for the reader in a similar way in which Brontë uses Nelly, and is equally effective.

In conclusion, in 'Wuthering Heights' much of the story is made more interesting to the reader through portrayal of dramatic situations, as the ways in which Brontë explores the reader's emotional involvement with the characters through her narrator is successful ~~in~~ⁱⁿ engaging the reader with a second hand account. This conclusion can also be supported through exploration of 'The Scarlet Letter' by Nathaniel Hawthorne, as it is his ~~speculation~~^{one} of dramatic situations which provide much of the drive for the story.

The narrator of 'The Scarlet Letter' completely creates the personalities of the characters, as he did not know anything of them except a vague outline. Therefore, it is due to his characterisation that ~~the~~^{the} reader is provided with much of the interest in this story, as the characters, it can be argued, are the elements that retain the reader's engagement.

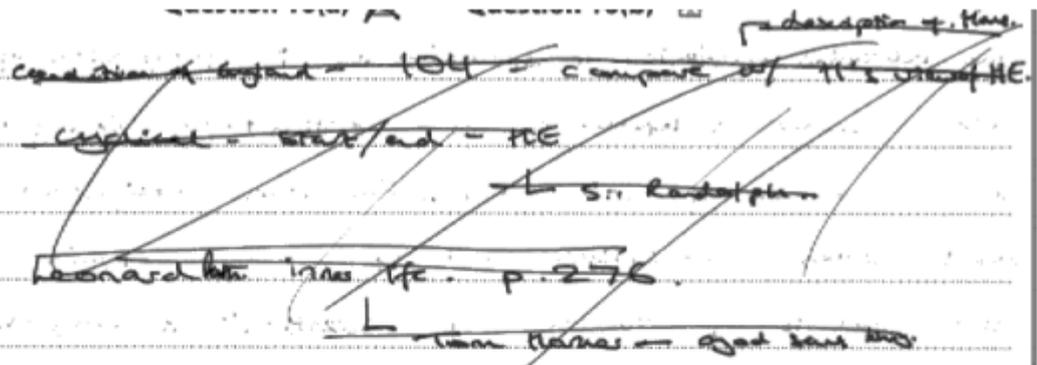
The narrator's portrayal of Hester as a strong woman creates drama, as this conflicts with the Puritan ideals enforced over the novel. In 'the Market Place' when Hester is forced to stand in front of an 'iron-visaged' crowd for three hours, she should be ashamed; however, the narrator describes her as 'evanescent', 'characterized by a certain state and dignity'. He even lists his expectations of what she should look like as 'obscured' and 'dimmed'. This juxtaposition of his expectation and reality is a successful approach to a dramatic situation, as the reader wonders what shall come of this conflict further on in the novel, and a sense of ~~the~~ anticipation.

Hawthorne also uses suspense to create drama effectively in this novel, especially at moments when Cillingworth, evil, is about to conquer good, Dimmesdale. An example of this is when he looks at the minister's top and sees 'something beneath'. As we are not told by the narrator what this 'thing' is, drama and tension is created successfully for the reader.

In conclusion, in both 'Wuthering Heights' and 'The Scarlet Letter', drama and dramatic situations are very much the driving force of the texts. The way that drama is created is often more relevant to the reader, however, as it is the opinion or conflict of opinion in both 'Wuthering Heights' and 'The Scarlet Letter' which furthers the plot line and can be considered the most important and effective technique used by Brontë and Hawthorne.

Examiner's marks:

AO1	AO2
13	22



Through out Howards End progress is made in relation to the characters' personal progression, the cyclical progression of the ^{story} novel and the progression of England within the novel. Similarly, Colgate shows the same progressions in The Shooting Party.

Both novels are Condition-of-England novels and so it is important for them to show the inevitable progression of England. In Howards End, Forster aims to show the reader the progression of ~~industrial~~ the industrial revolution and how it affects the country. At the start of the novel, Forster uses a rural field of nature to describe Howards End using "dog roses", "wool-cloth" and "great hedge". ~~Then~~ Later on, Forster begins to describe London and uses the imagery "electric lights".

sizzled and jagged". This metaphor emphasises how the introduction of industrial aspects is negative as "sizzled and jagged" have negative connotations as they suggest being too hot. Furthermore, London is then described using a satanic lexical field with words such as "satanic", "vabh as of hell" and "sooty black". The progression of London and its contrast with the country emphasises how the industrial revolution is spreading and the progression of London alone seems unstoppable. In The Shooting Party, Colgate looks at the decline of society and the whole novel is based around socialites and so, when Colgate emphasises how there is a "decline of civilization" it suggests the fact that the war forced society to change. The loaded vocabulary in the phrase "destructive egotism of a barbaric" society emphasises how crude and self obsessed society has become. The fact there is no other option and the whole phrase is loaded vocabulary shows that progress is inevitable. In context, with the industrial revolution and the changes to society were necessary as the industrialisation pushed England forward and the changes in society removed many prejudices. Therefore, these conditions of England novels emphasise the inevitability of the social changes yet only when in context can the progressions be seen as a necessity.

The cyclical nature of the novels shows the inevitability of progression, even though the characters end up in a similar place to where they started. In Howards End

Forster starts the novel by the epistolary interaction between Helen and Margaret with Helen at Howards End. Forster shows how Helen describes Howards End in detail talking about a "vine" ~~then~~ ^{then} changing the subject and talking about the ~~woodlands~~ before returning her attention to the "beautiful vine leaves".

The repetition of "vine" emphasizes the fact she is obsessed with everything to do with Howards End and when referring to the vines a second time Forster uses the exclamatory phrase "Oh, the ~~best~~ beautiful vine leaves!"

The exclamatory sentence emphasizes how excited she is by the house. ~~By the end~~ ^{By the end} Forster ~~shows~~ ^{shows} Helen is again ~~used~~ ^{used} the exclamatory sentence in ~~her~~ ^{Helen's} direct speech, for example "The field's out!"

The fact Helen is again referring associated with Howards End and its surroundings whilst now talking to Helen shows similarity to the beginning of the novel. However, both sisters are living at the Howards End and so the women have inevitably progressed. The cyclical nature further shows the necessity for progress as the beginning almost foreshadows the end with Helen's relationship with Howards End. In ~~contrast~~ ^{comparison}, The Shooting Party also starts cyclical.

The novel both starts and ends with Sir Randolph. At the start of the novel, Sir Randolph is discussing ~~the~~ ^{the} Mimi's "appetite for society". ~~This imagery suggests~~ ^{This imagery suggests} her hunger ~~yet seems~~ ^{as appetite} has connotations of food yet Sir Randolph does not seem to share it as he focuses on "Rocks and Wood Pigeons". At the end of the novel Sir Randolph is retrospective again which

created the cyclical nature. ~~However~~, Sir Randolph is referred to as showing that he "entirely disapproved" of his grandson, Osbert's, life in the manor. This again suggests Sir Randolph's continued dislike for the social events as the totalising word "entirely" emphasises how much he disliked an era which was based on ^{socialising} ~~socialising~~. Therefore, ~~Progression~~ ^{Progression} is shown and seems necessary as his concern has turned from his wife to his grandson and so, ~~as~~ ^{as} with Howards End, the writers emphasise through the cyclical structures of the novels the inevitability and necessity of progress.

The deaths of characters within the novels emphasises the necessity of progress and how inevitable it is. Leonard's death in Howards End shows how progress is inevitable and necessary as he achieved the "inner" life. Forster's description of the countryside through Leonard's eyes emphasises how he has become part of the "inner" life. Forster describes how "hours were ruled... by the movement of the crops and the sun". The fact Leonard notices this shows how he notices nature. The idea of time being "ruled" emphasises how the nature in charge of the hours is important and powerful as only powerful things rule. Furthermore, the fact "Helen poured water over him" almost symbolises being purified. The image of water being poured over a person suggests baptism and new life and so Leonard seems to have

made his way into the "inner" life successfully as he had been searching for this the entire novel, the fact he reaches this manner of life, ^{even} if it is when he dies, emphasizes its necessity. The death of Tom Harker in The Shooting Party also suggests the inevitability and necessity of progress. The image of Sir Rowland "covered both of Tom's hands with his" emphasizes how members of two different classes are almost joined. This therefore shows the inevitability of progress as society, even among a small group of people, has progressed with two classes being one. The exclamatory sentence "God save the British Empire!" is used by Colgate within direct speech to suggest the necessity of progress as it holds connotations of the up first world war which is about to happen. The sentence ~~forthadows~~ ^{the progression of England} ~~into~~ ^{is a portent and thus} ~~war~~ and so Colgate, shows through Harker's death ~~the progression~~ ^{the progression} of society, while the progression from the two deaths ^{is different between} ~~contrasts with~~ the two novels, both show how the death and rise up to death spurs an inevitable ~~inevitable~~ change.

Both writers effectively show the reader that progression is necessary and ^{inevitable} ~~inevitable~~ and often the necessity ~~inevitable~~ of the progress leads to ^{the} ~~an~~ inevitability. Forster shows how the industrial revolution, the ^{progress} ~~change~~ of the Helen and Leonard's progress are inevitable and necessary in a similar way to Colgate ^{also focuses} ~~with its~~ ^{on} society, Sir Rowland

and Tom Hawker. Therefore it can be seen that both writers clearly show the readers how the progress of ~~both~~ characters, England and the stories themselves are a necessary ~~unavoidable~~ and inevitable.

Examiner's marks:

AO1	AO2
15	25