

**Pearson Edexcel
Certificate English Literature (KET0/02)
International GCSE English Literature (4ET0/02)
Unseen Texts and Poetry Anthology**

The purpose of this pack is to provide centres with marked exemplars of responses to the June 2015 examination.

Included in this pack:

- Questions from June 2015 paper
- Marked responses
- Examiner commentary

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SECTION A

QUESTION 1

Read the following poem.

The Rear-Guard*(Hindenburg Line, April 1917)*

Groping along the tunnel, step by step,
He winked his prying torch with patching glare
From side to side, and sniffed the unwholesome air.

Tins, boxes, bottles, shapes too vague to know,
A mirror smashed, the mattress from a bed;
And he, exploring fifty feet below
The rosy gloom of battle overhead.

Tripping, he grabbed the wall; saw someone lie
Humped at his feet, half-hidden by a rug,
And stooped to give the sleeper's arm a tug.
'I'm looking for headquarters.' No reply.
'God blast your neck!' (For days he'd had no sleep.)
'Get up and guide me through this stinking place.'

Savage, he kicked a soft, unanswering heap,
And flashed his beam across the livid* face
Terribly glaring up, whose eyes yet wore
Agony dying hard ten days before;
And fists of fingers clutched a blackening wound.

Alone he staggered on until he found
Dawn's ghost that filtered down a shafted stair
To the dazed, muttering creatures underground
Who hear the boom of shells in muffled sound.
At last, with sweat of horror in his hair,
He climbed through darkness to the twilight air,
Unloading hell behind him step by step.

Siegfried Sassoon

**livid* – discoloured

How does the writer convey the soldier's journey in this poem?
In your answer you should consider:

- the poet's descriptive skills
- the poet's choice of language
- the poet's use of structure and form.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

SCRIPT 1:

The ~~writer~~ poet uses descriptive skills such as for using a lot of Adjectives to describe his ~~most common~~ struggles and the rollercoaster Journey he went through also the poet's choice of language tended to be sad and aggressive such as "I'm looking for headquarters." "No reply." "God blast your neck." The poet's structure and form was excellent because he had added all of the necessary points of a soldier on a journey that faced a lot of problems.

Examiner commentary

In this response, the candidate has demonstrated a limited understanding of the poem, but there is an attempt to consider the language, structure and form. The analysis does not have to be explicit to gain a mark.

We will see responses with less than this, but if something has been written, we try to award at least one mark. It is important to remember that Q1 is unseen. This response is succinct, but it does have limited analysis of language features.

Level 1: 4 marks

SCRIPT 2:

The poet's descriptive skills are really good because the way he writes it makes you feel the trauma that this soldier feels, the stress to find his way out is annoying for him because he is tired and in agony which makes him a moody person so when he found that half-covered man sleeping he said to him "I'm looking for the headquarters" and nobody replied so he got really frustrated because all he wants is to go to the HQ. Also, you can tell how angry he is when he says "God blast your neck!" he had no sleep for days, he had enough so he gave an order to the man "Get up and guide me through this stinking place".

Furthermore, the poet's choice of language was fair, he made you say ~~every~~^{every} line how it should of been said with passion. For example, the line "Unloading hell behind him step by step" is said really slow and sharp and makes you think how relieved he is to escape that treacherous underpassage.

(Section A continued) The poet's choice of structure and form is great because it levels out exactly when to start and stop reading which I think is good because I felt like I was ~~read~~^{reading} very detailed without me even thinking about it.

However, some paragraphs were short and snappy, ^{for} example, the first one was short but very effective as it makes you feel like you were there or to make you try and smell the unwelcoming air that flutters past your nostrils singeing all your hairs as you breathe the thick moist sweaty air that all dead people's skin particles are in.

Straight back to the point, I generally think that the poet's choice of structure and form is presented really well as you can take your time to feel what the poet is ~~trying~~ saying and effectively understand the pain and trauma that this soldier has been through in literally five brief paragraphs.

Examiner commentary

The candidate provides some examples from the poem, but often the comments are rather generalised. There is not enough close analysis of the language, structure and form. This is a very personal response.

Begins well although then becomes more generalised. The 'air' is well described although there is no evidence to support the points.

Level 2: 6 marks

SCRIPT 3:

The rear-guard is shown to have powerful ~~is~~ description this can be shown by the quotation "Two boxes bottles + a"
This is an example of a List it also describes what he has ^{on his person}. This shows what he has on him during the fight. This could also be a memory on what has happened to him during the war. I think that Siegfried Sassoon is talking about the First World War (The Great War) This can be a reminder to the soldier that were in the war.

Siegfried Sassoon uses an rhyming couplet to add a flow to the poem this can be shown by the quotation "To the dazed, muttering creatures underground who hear the boom of shells in muffled sound" ~~the enemy~~ This is showing that the ~~the~~ enemy is said to be an creature and they even feel the boom of there equipment firing at them and the sound sounds muffled as they are at

(Section A continued) an distant from all the destructio
If we zoom in to the words "Undergrow
and "Sound" we can see they both, ~~agree~~
rhyme with each other and they both
describe the area around them by
sound and hearing this makes it
clear why as people who have not
been to war will need to be told
what it is like for generations to
come.

The poem has told people what it
is like for the soldiers this can be shown
by the quotation "GOD blast your
neck! (for days he'd had no sleep)"
The first part is about that god has
shot him in the neck and is telling him
to go to sleep. This is because that during
the great war people who were on the
~~the~~ first trenches were told they were
not allowed to sleep for 3 days to
been to war will need to be told
what it is like for generations to
come.

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The first part is about that god has
shot him in the neck and is telling him
to go to sleep. This is because that during
the great war people who were on the
~~the~~ first trenches were told they were
not allowed to sleep for 3 days to
stay prepared for an attack at any time
then they would go to the support then
the ~~the~~ reserve trench.

[Section A continued] The Structure of the
Poem shows ~~that~~ a story on what
will happen to a soldier in war this
can be shown by the quotation
"get up and guide me through
this stinking place" This makes out
that he is trying to tell a story.
It also shows that he does not
want to be here. Furthermore it shows
that he has not been here long as
he needs to be guided in the
battlefield.

Examiner commentary

This response demonstrates some understanding of the poem. There are some relevant ideas, but these are also coupled with some misinterpretations. The enemy being 'a creature' is an example of this. There are 'some' points made and the candidate has worked hard to provide some analysis. This is just slightly better than S2. There is reference to the list and the rhyming couplet. There are some points made about the sounds. The candidate makes misinterpretations about the 'neck' reference.

This candidate tries to address all of the bullet points. There is more engagement with the poem than previous examples. There was some discussion about the response and a mark of 8 was discussed.

Level 2: 7 marks

SCRIPT 3B:

The soldier's journey in this poem is one of misery, darkness, loneliness & pain, it will never really end.

The poem is made up of five stanzas which get a little longer & that with the rhyming builds up a momentum to realising the horror of the situation the soldier is in.

The soldier is in a tunnel trying to find a way out, it is a difficult journey for him, only a "winking torch" to guide him describes how little light he has - this is a good use of metaphor as the reader gets the image of how dark it is.

The tunnel smells badly of death & decay and there is a lot of debris, ~~the soldier~~ fifty feet above he can hear the battle and I believe that the "rosy gloom of battle" reflects the soldier's mood.

(Section A continued) He feels alone & lost asking for help from someone he believes to be sleeping cursing them ~~when~~ because he has had no opportunity to sleep. I believe that his loneliness becomes more apparent to him when he realises the sleeper is actually deceased.

The feeling of loneliness & pain makes ~~the~~ the reader have empathy for the soldier even though he savagely kicked the dead man. He has been walking for days, he is tired & angry and needs help.

He finally finds the end of the tunnel, "dawns ghost" a metaphor for all the dying and suffering at the hands of war. Getting out of the tunnel

means that he can leave the horror behind as described "Unloading hell behind him step by step", however he is not leaving the war itself, he has only left the horror of the tunnel behind, which gives the impression that there are more horrors to be seen.

The poem ~~only~~ describes the misery & torment of being stuck in a long unending tunnel of horrors, he sees the agony of death in the man's eyes & is miserable himself. He is trapped in the darkness and even when he finds a ~~"shaft of light" which could also be a metaphor for, however we know that he is going straight back into a war zone~~ "Shafted stair" and steps out into the "twilight air" we know that he is going straight back into a war zone.

Additional script S3b ending 9894

This is an example of a borderline script. Many would consider 8 or 9 for this script. There is an understanding of what the poem is about, but some ideas could have been developed further to explain how or why particular words and phrases have an effect on the reader (such as the 'rosy gloom').

The candidate needs to link this answer more to the language and give more examples to support the points. Some of the points made are vague. The candidate demonstrates a clear understanding of the poem, but the response needs more close analysis of and examples from the poem.

To go into the next band there need to be a more thorough analysis of language.

Level 3: 12 marks

SCRIPT 4:

(Section A continued) The poem 'The Rear Guard' by Siegfried Sassoon describes the journey of a soldier through the underground tunnels of Germany in World War One. The soldier comes across a fallen man, whom he desperately tries to awaken so he can escape from the labyrinth he was fighting in. The poet uses a variety of language and structural techniques to describe the soldier's

Sassoon describes the battle as having a 'rosy gloom'. The word 'rosy' has connotations of warmth and security, and is starkly juxtaposed by the use of the word 'gloom', which alludes to darkness and death. This, in a way, portrays the soldier's desperation to escape the tunnels - he views the roaring battle above as a comfortable escape to the loneliness that he encounters ~~in~~ ^{below the} battlefield. Sassoon also uses juxtaposition in the phrase 'boom of shells in

(Section A continued) 'muffled sound'. The words 'muffled' ^{and} 'boom' work in complete antithesis to each other, and it shows how deep down the soldier is, both literally and figuratively. The persona of the poem has been in the tunnels for so long that the horrors of the warfare above him have become 'muffled', and he views ~~the~~ it as an escape ~~from his~~ the poet describes the dead soldier as having a 'blackening wound', ~~which metaphorically~~ ^{which metaphorically} represents the blackening wound of war and its deadly impact on society.

~~The~~ ~~poet~~ Sassoon describes the trail of light that the soldier sees when he nears the exit as 'Dawn's ghost'. Dawn is the first breaking of light into the new day, and as the soldier emerges into the 'twilight air': this light is beginning to fade, like ~~the~~ ^{the} ghost of a forgotten day. Twilight ~~is~~ has connotations of oncoming darkness, and the combination of the two ~~is~~ descriptions allude to the soldier's transient

(Section A continued) relief of escaping the tunnels. He believes he is 'unloading hell' as he enters the ~~the~~ battlefield above, when really, in war, there is no escaping it.

Finally, ~~the~~ ~~poem~~ the poem is written in iambic pentameter, which represents the uniform rigidity of the soldiers. However, this is ^{harshly contrasted} ~~by~~ ~~the~~ ~~uneven~~ ~~stanzas~~ ~~lengths~~ ~~and~~ the apparently random

rhyming couplets scattered throughout the ~~poem~~ poem. These anomalies show that, even amongst the most well trained ~~soldiers~~ soldiers of the fighting force, there is no way to prevent unexpected breaks in their uniformity. ~~The~~ Sassoon uses a lot of enjambment, which heightens the pace of the poem, showing the soldiers' desperation to leave the underground tunnels and re-emerge into the ^{day} light of the outside world.

In conclusion, the poem 'The Rear Guard' conveys the soldier's journey as a desperate attempt

(Section A continued) to escape the loneliness and isolation he experienced in the ~~the~~ tunnels, even if only to be replaced by the inherent violence of war.

Examiner commentary

The candidate provides a thorough response and in places it is quite mature. Not all points are always convincingly conveyed, but there is some word level analysis involved.

There is not a great variety of examples and the ones presented are from a similar area of the poem. To move securely to band 5 a wider coverage of the poem is needed. There is just enough analysis to move the response into band 5.

Level 5: 17 marks

SCRIPT 5:

The poem 'The Rear Guard' by Siegfried Sassoon is about a soldier trying, in the dark during the night to navigate his way through a trench ~~underground~~ to get to upper ground. The title 'The Rear Guard' refers to the military to those which is at the heart of this poem as 'rear-guard' means the line of soldiers who await battle. From this poem the reader learns of the difficult almost agonising journey the soldier makes. The soldier is finding his way through the light-ridden trenches and the what he encounters upon it. At first the soldier is going by himself, no help until he bumps into another soldier after which his the destination of his journey is realised. The final line 'unloading hell behind him' may mean he has is unloading a gun as if attacking the enemy which ~~could be~~ ^{may} be the purpose, to climb at and attack. 'Unloading' could also refer to letting go meaning he may be trying to escape the ghastly scenes of horror again which may be his purpose after the journey.

The structure of the poem is free verse it has no rigid or regular structure, this may reflect the uncertainty of the soldier's life at war. Since the poem was set in 1917 when the first world war was clearly the main event in effecting, all fighting and death were not uncommon. The soldier could easily die the next day which may reflect his anxious journey. The stanzas seem to get larger as the poem goes on portraying his 'step by step' journey in which each step he takes he is getting closer to the end as if the

stanza length reflects the complexity of his journey.
 The poet ^s sporadically uses enjambet 'padding
 glue' this enables the poet to gain speed and
 momentum and creates tension as well. The journey is
 conveyed as quite cautious and as is the enjambet
 may reflect his anxiety fearing not to trip for example
 due to the dim conditions. The endstopped lines
 reflect his cautious 'step-by-step' ^{and '...side, out-} approach
 as the flow of the poem is stopped 'shapeless
 vague to hours'. Again this infers the poet's soldiers
 cautious approach along this journey. Sassan uses
 a rhyme throughout this poem but its scheme is
 fragmented, never consistent. For example the first stanza
 the rhyme scheme is AB B but in the second it changes
 to A B C B. The fragmented rhyme scheme may

convey the poet's equally fragmented journey
 underscored by the ~~end~~ end-stopped lines emphasising his
~~poor~~ anxiety. The use of line breaks throughout
 '...he find / Aims ghost' may convey the broken,
 dire ~~s~~ scenes created as a result of war ~~and~~
 highlighting his fragmented journey through the
 underground tunnel over the battle front.

The poet's choice ^{of} language conveys to the reader
 information about the journeyed ~~his~~ difficulties
 he faced. The poem starts in medias res, right
 in the middle of action 'Crawling along the tunnel'.
 This immediately conveys place a sense of place and
 the beginning of the soldiers' journey. The verb
 'crawling' ~~says~~ creates an image of intimacy with
 the walls of the tunnel as if he is literally hugging
 them, this indicates that from the start his
 journey may be difficult as he cannot ~~walk~~ walk to
 walk through normally. Sassan describes the

made ~~them~~ normally. Sassan describes the
 journey as 'step by step' the sibilance used here
 creates a continuous flowing tone conveying his
~~horror~~ literal approach to the journey.
 'He winked his plying hand' the fact that
 touch is needed infers the conditions he faces.
 It conveys to the reader that he is in the dark
 only his touch a guide. The touch 'winking'
~~is~~ personifies it conveying it is like a cupbearer
 to him conveying his helplessness. The use of sensory
 images 'inwholesome air' makes the reader feel
 disgusted and may freshen a danger later on.
~~later~~ The battle above is described in oxymoronic
 terms 'rosy gleam' as 'rosy' is usually a positive image
 of happiness and joy whereas 'gleam' is ^{happy} dire
 or unhappy tone. It conveys the tragedy and confusion
 that war conveys and how the horror ~~is~~
 almost dehumanises people 'livid face'. The
 sleeping soldiers is described as hanging eyes that
 'wee / agony dazing hand'. ~~then~~ Along this journey the
 soldier has seen the horrors of war embodied by
 as power he feels that desired effect is here.
 Thus we described as 'military creature', war
 has drained the humanity from the there only
 new shells of what they once were. Searing these
 horrors may make the soldier ~~more~~ 'inoculating'
 at the end may show that on the journey he has
 learnt to die things which he cannot face.
 as humanity prevails and he clearly is
 worried.

Examiner commentary

This is an example of a script which is difficult to read but which should not be penalised for this fact.

This is a full mark answer which shows a perceptive understanding of the poem and there is an assured analysis of language. The candidate uses a wide range of evidence to support the points made. Although the response does not mention the death of the soldier, it does mention much more.

Level 5: 20 marks

QUESTION 2

Read the following extract from *Jamaica Inn*.

This extract is from the beginning of the novel; it describes a journey made in the 19th century by a young girl, Mary Yellan, to Jamaica Inn.

It was a cold grey day in late November. The weather had changed overnight, when a backing wind* brought a granite sky and mizzling* rain with it, and although it was now only a little after two o'clock in the afternoon the pallor of a winter evening seemed to have closed upon the hills, cloaking them in mist. It would be dark by four. The air was clammy cold, and for all the tightly closed windows it penetrated the interior of the coach. The leather seats felt damp to the hands, and there must have been a small crack in the roof, because now and again little drips of rain fell softly through, smudging the leather and leaving a dark-blue stain like a splodge of ink. The wind came in gusts, at times shaking the coach as it travelled round the bend of the road, and in the exposed places on the high ground it blew with such force that the whole body of the coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint endeavour to gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too broken by the wind and the rain to feel the whip that now and again cracked above their heads, while it swung between the numb fingers of the driver.

The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes they flung up the soft spattered mud against the windows, where it mingled with the constant driving rain, and whatever view there might have been of the countryside was hopelessly obscured.

The few passengers huddled together for warmth, exclaiming in unison when the coach sank into a heavier rut than usual, and one old fellow, who had kept up a constant complaint ever since he joined the coach at Truro, rose from his seat in a fury; and, fumbling with the window-sash, let the window down with a crash, bringing a shower of rain in upon himself and his fellow-passengers. He thrust his head out and shouted up to the driver, cursing him in a high petulant* voice for a rogue and a murderer; that they would all be dead before they reached Bodmin if he persisted at breakneck speed; they had no breath left in their bodies as it was, and he for one would never travel by coach again.

Daphne du Maurier

*backing wind – following

*mizzling – drizzling

*petulant – irritable and impatient

Explain how the writer presents an uncomfortable journey in this extract.

In your answer you should consider:

- the writer's descriptive skills
- the writer's choice of language
- the writer's use of structure and form.

Support your answer with examples from the extract.

(Total for Question 2 = 20 marks)

SCRIPT 6:

Daphne du Maurier ~~is~~ ~~was~~ ~~uses~~ good
 descriptive words for example "boasting wind" and
 "mizzing" the writer has also chosen to
 write it in the past tense. The writer's
 use of structure was good

Examiner commentary

The candidate provides little understanding of the question and the text.

Level 1: 2 marks

SCRIPT 7:

The writer presents an uncomfortable journey in this extract ^{by using} ~~using~~ different sort of descriptive skill such as "brought a granite sky and mizzing rain with it" which shows that the weather wasn't as good as people were expecting. The word "granite" described that it was unpleasant feeling as the dark sky was taking over. Also ~~as~~ he also used strong descriptive skills in this sentence "He thrust his head out and shouted up to the driver, cursing him in a high petulant voice" which showed that some people weren't pleased with the driver and were really irritated by his actions.

Examiner commentary

The answer starts off well. The candidate attempts some language analysis, although this is not always convincing. The candidate shows some potential. There is a very long quotation which if taken out would lead to little left in the response.

Level 1: 4 marks

SCRIPT 8:

In this extract from 'Jamaica Inn', Daphne de Maurier uses her descriptive and linguistic skills when writing about the weather and the coach to present the uncomfortable nature of the journey. She also structures her writing in a way which emphasises this discomfort to the reader.

One way in which the journey is presented as uncomfortable is through the use of pathetic fallacy, especially in the first paragraph. The use of the negative language, to describe the weather, for example 'granite sky' and 'mizzling rain', shows how the weather mirrors the sense of misery and foreboding associated with the journey and shows how uncomfortable it is. The alliteration of 'clammy cold' is very harsh sounding and, together with the use of the word 'penetrated', shows how unforgiving the weather is and how uncomfortable it has made this journey for the travellers.

The description of the horses in the second paragraph is an example of how the writer uses her descriptive skills to present an uncomfortable journey. They are 'dispirited' and 'plod sullenly', phrases which create an atmosphere of lifelessness and hopelessness. The image of the animals being 'broken by the wind' is a very miserable one, as animals can often provoke an emotive response and the idea of them being harmed can be distressing. This really contributes to the feelings of misery and negativity ~~in the extract~~ in the extract and to the presentation of the uncomfortable journey.

(Section A continued) In this extract, Daphne de Maurier uses the structure and form of her writing to emphasise ~~the extent of the~~ the extent of the discomfort experienced by the travellers. ~~in both the first and second paragraphs~~ Throughout the extract the sentences are generally very long, for example the third paragraph is all a single sentence with many clauses. This creates a sense of the endless and relentless nature

of the misery of the journey. In the final paragraph when one man complains to the coach driver the use of many clauses such as 'they had no breath left in their bodies as it was' one after another in a listing fashion shows the extent of the woes of the travellers and their displeasure.

The use of ~~onomatopoeia~~ onomatopoeia in the extract gives a vivid image of how unpleasant and uncomfortable the journey is. Daphne de Maurier describes the coach as 'creaking and groaning', making it seem very uncomfortable and unreliable, and the sensory image of the sounds the travellers can hear helps show the reader how uncomfortable the journey is. The ~~driver's~~ driver's whip 'cracked' in a harsh, violent action and this ~~adds~~ both adds distress at the mistreatment of the horses and contributes to the generally miserable atmosphere of the journey. The unpleasant sounds add to the sense that this is a very uncomfortable journey.

The personification of the coach when it is being described shows how turbulent the journey is and also suggests that it may also be dangerous. The writer ~~uses~~ uses the words 'trembled' and 'swayed' to describe the movement of the coach, which personifies it and shows how unstable it is. This helps the reader to imagine

(Section A continued) how uncomfortable the journey must be for those inside. The use of the simile 'like a drunken man' again highlights how unsteady the coach is and how the passengers must be in a great deal of discomfort and also suggests that they may be in danger.

In this extract Daphne de Maurier creates a very vivid image of an unpleasant and uncomfortable journey. She does this with her effective use of linguistic techniques such as simile, onomatopoeia and personification and through the style of structure of her writing. She uses these to emphasise the bad conditions and discomfort experienced by the travellers on this journey.

Examiner commentary

In this response, the candidate has made a number of succinct, maturely expressed points. The candidate repeats some points for example how 'uncomfortable' the journey is. In the response the candidate is focusing on structure although some of the ideas are underdeveloped, which is why it did not achieve a mark of 20. There is, however a clear focus on the question throughout.

There is an assured understanding of the question which has hints of perception and discriminating points are made.

Level 4: 18 marks

SCRIPT 9:

The writer presents an ~~an~~ uncomfortable journey in a number of ways in the extract.

Firstly, the writer builds the overall discomfort by using effective descriptive skills. By using the simile of 'rocking between the high wheels ~~of~~ like a drunken man', the writer makes it easy for the reader to imagine the 'trembling' coach in the strong winds. The writer also uses techniques such as personification, as seen in the line 'the wheels of the coach creaked and groaned'. This causes the reader to imagine that the coach is old and unstable in the harsh weather, furthering the feeling of an uncomfortable journey.

The writer also uses a unique set of adjectives to describe things such as the 'mizzling' rain. Throughout the extract the writer uses an extensive list of adjectives, thus helping to create imagery and build up the description

of the journey as much as possible. We can also ~~use~~ note the occasional use of metaphors and phrases such as 'cloaking them in mist', which all help to set the descriptive atmosphere of an uncomfortable journey.

Secondly, the writer's choice of language helps to create this also.

Using the third person narrative, the writer has the full flexibility to describe not only the events inside the carriage, but also the atmosphere outside. This allows the reader to

experience every aspect of the extract, creating the experience of an uncomfortable journey more vividly.

The writer also uses past tense, which creates a more storied feeling to the extract, allowing the readers to see an exaggerated level of discomfort to the characters throughout.

Also, although the extract is written in a relatively simple way, the writer uses unusual words and phrases such as 'backing word' and many others. This contrast being language and style makes the terms regarding discomfort all the more striking.

Thirdly, the writer's use of structure and form largely helps to show the aspects and events of the uncomfortable journey.

For example, the extract is written in four paragraphs and is mostly made up of long sentences with plenty of uses of semi-colons and commas to allow the effective description to flow steadily and create a vivid image of the events. Occasionally, though, the writer chooses to use short sentences such as 'it would be dark by four.' The use of short sentences helps to add emphasis to certain parts of the poem drawing on the reader's tendency to view short sentences as a dramatic contrast to the long descriptive ones.

visual image of one - events. Occasionally, though, the writer chooses to use short sentences such as 'it would be dark by four.' The use of short sentences helps to add emphasis to certain parts of the poem, drawing on the reader's tendency to view short sentences as a dramatic contrast to the long descriptive ones.

Lastly, the use of characters helps to show an uncomfortable journey by showing reactions and, on one level, making it more relatable to the reader. For example, the 'old fellow' towards the end of the extract is 'petulant' and annoyed about the uncomfortableness of the journey. This helps to present the passengers' overall discomfort. It is the same with the drivers discomfort and the passengers huddling 'together for warmth.'

Overall, it is in these ways that I believe the writer effectually presents an uncomfortable journey in this extract.

Examiner commentary

This is a sustained response, although there are times when evidence is required to support the points, for example the use of personification to describe the wheels. There are times when evidence is given but the candidate does not develop the points further. There is focus on the form and structure, for example when discussing the third person in the past tense.

There is a focus on the question but there is not enough close analysis of language to move out of this band.

The candidate should not be penalised for referring to a poem rather than an extract of prose.

Level 3: 12 marks

SCRIPT 10:

The writer presents an uncomfortable journey in this extract, firstly by the description of the weather. In the first paragraph the technique of pathetic fallacy is used to foreshadow to the reader the events of the journey seem to be read. This immediately sets the scene for the reader that the journey about to be embarked will be a treacherous one.

The extract opens with the description of 'a cold grey day in late November' conveying images of winter and uncontrollable weather. The writer then uses the technique of personification describing how the weather had changed overnight with 'a boisterous wind brought a granite sky and mizzling rain with it'. Here the reader receives a chain of events with the weather showing how it is not going to get any better and the effect of the personification implies the wind as a troublemaker or adversary bringing such harsh weather to follow. This technique of personification continues with 'the pallor of a winter evening seemed to have closed upon ~~the~~ the hills, cloaking them in mist'. This gives the winter evening characteristics of a predator with term 'closed upon' meaning ~~the~~ as if the hills did not expect it implying they are the prey. The description of 'cloaking them in mist' can be interpreted as the predator consuming the prey in a way making them so unrecognisable which it was the mist does to the hills. The description of the air as 'clammy cold' makes the air sound uncomfortable.

(Section A continued) as the word 'clammy' evokes dampness and sweat but is juxtaposed by its opposite with the word cold.

The air being able to penetrate through the 'tightly closed windows' shows its strength and power being able to reach even where it is not wanted. The 'little drips of rain fell softly through' is quite misleading as the word softly can mean you would not even be able to feel or notice it falling through however it has the power to smudge the leather creating a stain on the seats. The strength of the

wind is shown again with having the ability to 'at times shaking the coach'. This description of strength is then further displayed with, 'it blew with such force that the whole body of the coach trembled and swayed'. Here the coach is personified as a human being with 'the whole body' and the words 'trembled' and 'swayed' making the coach seem as if it is in a situation of fear when the wind is present almost resembling a petrified child. The descriptive choice of a 'drunken man' is to symbolise qualities such as unreliability, unstable and uncontrollable and then applying these to the coach to show the great effect the wind has on something that should be durable in such conditions usually.

The writer then goes on to describe the effects of the tempestuous weather on passengers on the coach, the driver and the horses. The driver's 'faint endeavour to gain shelter' emphasises once again the weather's power and how others who try to fight against are deemed

powerless. This idea is taken from the adjective of 'faint' showing a lack in power. The 'dispirited horses plodded silently' creates imagery of lethargic animals attempting to make their way through the unbearable weather. The word 'silently' conveys lack of hope as well as the word 'dispirited'. The effect of the wind on the horses is then described again with being 'too broken by the wind' showing how they have no more of their strength to use as the power of the wind has drained it all out of them. Their not being able to feel the crack of the whip highlights how numb they are to pain now as the wind has drastically ~~robbed them~~ ^{robbed them} of all feeling. All these effects acting together presents such an uncomfortable journey by the winter.

The coach is then described again with the wheels creaked and groaning this is personification highlighting the wheels are maybe in pain trying to fight against the weather, as well as sinking into the ruts in the road. The combination of the soft splattered mud and drizzling rain leaving whatever view of the countryside hopelessly obscured is a metaphor to display how all that is peaceful and naturally beautiful has become unrecognisable due to the ongoing weather. This, indirectly again highlights the weather's power. The passengers huddling together for warmth shows how they lack their own warmth and are now forced to share and distribute a right that has been taken away from them.

(Section A continued) When the furious man let the window down with a crash' a sense of ~~onomatopoeia~~ onomatopoeia is felt by the reader with the word 'crash' making the description all the more vivid. The description of a 'shower of rain' exaggerates the volume a sudden surge causing the reader to sympathise with the passengers with what they are having to endure. The way the weather had even stolen the 'breath left in their bodies' emphasises the ~~in~~ immense effect on the passengers and how uncomfortable the journey as a whole has been for them.

The writer uses a long, continuous paragraph to first describe the weather representing the endless obstacles facing the passengers on their journey. This also builds up the weather's power showing how they cannot win against such a mighty opponent. The frequent use of commas also lengthens the sentence indirectly the journey seem tiresome and long for not only the passengers but the horses, the driver and the coach itself.

Examiner commentary

This response exceeds expectations. Do not hesitate about going to the top of the band for responses that deserve full marks. This is a 20++ response and should not depress other responses which are just as good, but are not so well written or expressed.

Level 5: 20 marks

SECTION B

QUESTION 3

3 How are powerful images presented in *War Photographer* and *The Tyger*?

Support your answer with examples from the poems.

(Total for Question 3 = 20 marks)

SCRIPT 11:

The image the writer is trying to put in peoples head is what it is like to be in war and using all the words like dark, alone, is describing what it is like. 'the tyger' is putting an image in your head of a fire and people at a camp site sitting around a roaring fire for example 'Tyger, Tyger, burning bright' is a hint that it is a fire and also in the poem there is an image in my head is rain by it saying 'heaven with their tears'. and other images in war photographer is children crying not knowing what is going on and being scared.

Examiner commentary

This response is limited although there is some personal response. There are two poems discussed. The point about the 'rain' is relevant.

Level 1: 4 marks

SCRIPT 12:

Powerful images are both created in the anthologies 'War Photographer' and 'The Tyger'.

Both anthologies have an image of burning red and danger. As red symbolises danger and it is used in both anthologies.

Carol Ann Duffy says: 'The only light is red'

William Blake says: 'When thy heart began to beat'

In my opinion the writers have used this specific language, to create an image of fear. Both writers have also used a certain type of language to establish a possibility of death.

Carol Ann Duffy says: 'explode beneath the feet of running children'

William Blake says: 'Dore its deadly terrors clasp'

In my opinion William Blake has been very creative with the structure of his writing. As he has taken a very powerful verse of his anthology and has used it at the start and end I believe

this gives the reader a constant image of the Tyger he is intending to portray.

William Blake says: 'Tyger, Tyger, burning bright
In the forest of the night: What Immortal
hand or eye, Dare frame thy fearful
Symmetry'

(Section B continued) I believe

Carol Ann Duffy has used reality in her anthology. She has taken some real shocking facts and has emphasised on them by ~~used~~^{using} descriptive language. In my opinion she has given the reader a sense of sorrow and has opened their eyes to reality.

Carol Ann Duffy says: 'A hundred agencies in black and white from which his editor will pick out five or six for Sunday's supplement'

William Blake has asked a rhetorical question, which in my opinion disheartens the reader.

William Blake says: 'Did he who made the Lamb make thee?'

(Section B continued) In my ^{opinion} both writers have created a clear image of their anthologies. They are also similar ⁱⁿ ~~and~~ some aspects, they're also very powerful. As both are situated

about life and what awful things do
happen.

Examiner commentary

The candidate has made some attempt to consider language and form. The candidate has worked hard and has done as they have been instructed, possibly to compare and to use discourse markers. The points are relevant and include appropriate comments which, unfortunately, are not developed or always convincing.

Level 2: 8 marks

SCRIPT 13:

The poems 'War Photographer' and 'The Tyger' both give powerful images. The 'War Photographer' is set out in four stanzas, which all contain six lines. Each stanza gives different images. This poem is about a war photographer who is explaining the scene of which people are fighting and dying in the war, it gives the image of threat, sadness and people being scared. In the poem, the poet uses words like "pain" and "blood" to suggest that what he sees is not something that should meet the eye. He also writes "All flesh is grass" stating that the floor is covered in blood and guts from dead bodies. This quote is also a metaphor.

(Section B continued) The poet uses other ~~metaphors~~ metaphors, such as, "features ~~faintly~~^{faintly} start to twist before his eyes" giving the image of people being injured ~~badly~~ badly, which is destroying features on their body. In stanza two, the poet writes "running children in a nightmare heat" This shows the reader that children are affected by the war as well. The poem says 'a half-formed ghost' to state the theme of death and after-life. In stanza five, the last sentence is "they do not care" this shows that the war photographers that write about how ~~awful~~ awful war is, do not care, about how the people in wars are suffering, and that they are just there to take pictures, not to help.

Overall, the poem gives the effect of ~~danger~~ and image of danger and pain. Showing how war is at the actual scene.

The poem 'The Tyger' gives powerful images of how the tyger was. The poem is set out in six stanzas, which all contain four lines. This is the opposite to 'War Photographer'. This poem is one big question, asking if God made the tyger and other things in the world "Did he who made the Lamb make thee?"

Section B continued) The poet gives the image regularly that the tyger is bright and associates it with fire "Tyger, Tyger, burning bright" This suggests that the tyger is seen as a bright animal. Burning gives the colours of oranges and reds.

In this poem stanza one is repeated as stanza 6. This suggests that it is the main question, what the poet wants the reader to think about most.

The poet uses metaphors in stanza five. "When the stars threw down their spears" This could also be seen as ^{personification} ~~personification~~ as the stars are given human qualities when it says 'threw'. Another metaphor would be "water'd heaven with their tears" This as well, could be seen as personification as the stars are given human qualities again 'tears'

In the first stanza and last stanza it says "in the forests of the night". This suggests that the tigers roam forests at night, giving them a dangerous image. Words like 'fearful' and 'deadly' are used to give the reader the image of the tyger being a sly, dangerous animal.

Section B continued) Overall, the poem 'The Tyger' gives powerful images of the tyger and asks the reader how God made such a creation or if he

actually did.

Examiner commentary

This response is clear, but a thorough understanding is not demonstrated. There is no development or sustained comment. In the second page there is a list of quotations which is unsupported by analysis. The candidate seems to lack confidence. There is a misunderstanding of the 'war photographer', saying that he/she does not care when in fact they do.

Level 3: 12 marks

SCRIPT 14:

Powerful images are presented in war photographs as it says "set out in ordered rows" this creates an image of neatly organised rows and from this I can infer and create an image of this line reflecting that of graves that were also ordered rows.

Another powerful image is that of "all flesh is grass" as this creates an image of all the fallen people now laying once where the grass once stood as ~~cause~~ cause of the war there is no grass just mud but that mud is covered ~~in~~ in dead bodies from

(Section B continued) the casualties of war and this is a powerful image because it shows what war was like and the amount of grass that once grew is now replaced with dead bodies; this also creates an image of for every blade of grass is replaced with that of flesh and blood.

"Fields that don't explode beneath the feet" this creates an image of a ~~memory~~ memory that he is used to walking across land mines and that it makes a change to walk across a field that cannot threaten your life; this is a powerful image because it suggests how dangerous the job of a war photographer is and what the people knew doing their job can happen to them ~~but~~ despite this they are still willing to get photos of the war to

be able to show their country.

Powerful images are presented in war photographer as it says in the poem "children in a nightmare heat" and this creates an image of a fire blazing in a little village or somewhere like that while children

Section B continued) are running away from it. The word "nightmare" suggests that the terrifying experience of what the fears are in the photographer and that of war being hell and giving the war photographer nightmares as only he can take pictures but not be able to do anything to help them.

Nevertheless "a half-formed ghost" creates an image of the person developing the photos and the half-formed ghost is that of a person's remembrance trapped in a photo and the phrase only "half-formed" suggests that the war photographer is taking his time developing the photographs as if that was his little ritual for them and that is how he can remember them; this also suggests that it is also his way of being forgiven for not being able to do anything but take a nightmare picture of the situation in front of him.

Although all of these phrases present powerful photos images, I believe that this phrase presents the most powerful image of them all: "a hundred agencies in black and white", this creates an image of all of the painful

(Section B continued) memories and of the suffering of the war are all trapped in the black and white photographs that has been taken and the word "hundred" suggests the extent and multitude of just how many people have been affected and brought pain by the war, I can also infer from this that their pain is also trapped in the photographs with them.

Powerful images are presented in the tiger as it says "forest of the night" and this creates an image of the tiger lurking and strolling around in the shroud of darkness as it's cover in the deadly and mysterious forest also it creates an image of a forest ~~at night~~ in the dark making it seem slightly more fearful.

Another powerful image is ~~that~~ the phrase "burnt the fire of thine eyes?" This creates an image of the shining of the tigers eyes and the horror and magnificence of the burning effect, from this I can infer that the tiger is of good and bad balance but the eyes are shining magnificently yet

(Section B continued) are made of fire that can be dangerous.

"Could ~~too~~ twist the screws of thy heart?" This creates an image of the heart loving the tiger for the magnificence and beauty of it but the heart is also twisted like the tiger

as the heart also hates the tiger for the dreaded and malicious acts that it can cause.

Powerful images are presented in the tiger as "deadly terrors clasp," this creates an image of the power of the tiger and how horrifying this majestic beast can be, also from this I can infer that the word "clasp" creates an image of how the tiger would attack and capture it's victims by clasping them between it's claws or teeth.

Nevertheless "did he who made the lamb make thee?" This creates a powerful image of a person questioning God's judgement of creating the tiger and it also creates an image of comparing the tiger to a lamb and thus resulting in the lamb being

(Section B continued) liked better as the tiger is more powerful and more dangerous than the lamb ever could be.

Although all of these phrases present powerful images, I believe that this phrase ~~is the~~ presents the most powerful image of them all: "immortal hand or eye" because this creates an image of a force or person who has to be immortal to dare to create this creature of the tiger and the word "eye" suggests and creates an image that instead of how it is spelt the pronunciation tells you who created the

'tyger and that person is I. This creates another image of either William Blake or God as the creator of the tyger ~~and~~ as I could be the writer or the almighty who created everything.

Examiner commentary

The candidate provides a personal response which is supported by appropriate evidence and analysis. This is an assured response, although no explicit reference to structure and form is made. A good balance is made across the two poems.

Level 5: 18 marks

QUESTION 4

- 4 Show how the poets convey people's behaviour in *Telephone Conversation* and one other poem from the Anthology.

Support your answer with examples from the poems.

(Total for Question 4 = 20 marks)

SCRIPT 15:

Prayer Before birth is about a baby that is not born yet and he ~~is~~ ~~his~~ ~~life~~ ~~his~~ ~~way~~ Prays for what he would like his life ~~like~~ to be like. The poet uses repetition such as "I am not yet born" and ~~the~~ the word "me"

~~The poet~~ The poet might be christian so he put the poem into a prayer to make it religious

Examiner commentary

The candidate writes about people's behaviour in *Prayer Before Birth*, but has not considered the named poem, *Telephone Conversation*. This is a limited response and an example of a rubric infringement. If two poems had been discussed, then the candidate may have achieved 5 marks (if the response had been of a similar quality). The candidate has crossed out the introduction, but this should be read to check if there is anything of worth in it.

Level 1: 2 marks

This is an example of a rubric infringement.

SCRIPT 16:

The poems Telephone Conversation and A Mother in a Refugee Camp are two ~~the~~ complex, contrasting poems based around the way one person treats another.

In A Mother in a Refugee Camp, ellipsis is used to accentuate the story-like nature of the poem. It shows that there will be ~~to~~ Similarly, this form of punctuation is used in Telephone Conversation, however, I believe this is to add dramatic pauses in the poem.

A Mother in a Refugee Camp ~~highlights~~ highlights the unconditional love between a mother and her

(Section B continued) son. It shows how the bond ~~is~~ ^{between} them leaves her feeling she must do her best to make her son's last days alive respectable. She does this by treating him with ~~no respect~~ ^{care, allowing} him to keep his dignity. She combed his ~~hair~~ hair with 'a broken comb'. This contrasts with how the caller is treated in Telephone Conversation, this poem is based around how race dominates society. The receiver treats the caller with no respect, 'ARE YOU ARE YOU LIGHT OR VERY DARK?', the aggressive tone shows this.

A Mother in a Refugee Camp engages the readers as it is based around unconditional love, which many can relate to. However the poem Telephone Conversation is quite shocking as it demonstrates how cruel people can be due to race.

Examiner commentary

The candidate writes about people's behaviour in *Telephone Conversation* and *A Mother in a Refugee Camp*. There is some evidence exhibited in this response although there is only 'some'. There is a clear introduction and focus on the question. The candidate makes reference to the ellipses. The candidate may have struggled because they are trying to compare the texts.

Level 2: 8 marks

SCRIPT 17:

Telephone conversation a poem of forced description, discrimination and racism. And my last duchess a poem of pride, possessions and sexism.

The two poems are of a conversation between two people; telephone conversation a conventional forward and backward conversation between an 'African' male and white female whereas my last duchess a more narrative conversation as the duke

(Section B continued) brags of his old wife he had killed for betraying him with other men to whom she gave no more than the 'same smile' she gave him.

Telephone conversation is a poem where the phrase 'I am African' can change everything. The woman's behaviour in the poem is terrible as she has the nerve to be so rude and ask 'HOW DARK?' in my opinion this question should never be asked as it should make no difference but she infact demands an answer as she asks so bluntly with two words as well as raising her voice as if she is superior as an adult would to

a child indicated by the way it is written in capital letters.

My last Duchess is a poem that has a duke, with a 'nine-hundred-years-old name' which he considered a 'gift' to his duchess, describing a portrait of his 'last Duchess' not of how he loved her but in fact how he enjoys

(Section B continued) the standard the painting has. He is a terrible man in that he clearly did not love his 'last Duchess' ~~but~~ and had her killed for simply a 'smile'.

The duke stands in front of a painting and admires the beauty of the art not the beauty of his 'last Duchess'. He sees women as possessions and to have a wife more a status symbol not a loving partner. He betrays a woman in love with him for reason of a 'smile'. His behaviour is horrific and painful to read about he does not deserve a duchess as they will never be treated; fairly, lovingly or as a wife.

The woman on the other ~~or~~ end of the 'telephone conversation' and the Duke are both ignorant and do not treat others as equal but less just because of gender or race. ~~a problem~~ Their behaviour is inhumane and horrific but they see no problem and that is the worst

Examiner commentary

The candidate writes about people's behaviour in *Telephone Conversation* and *My Last Duchess*. The candidate has not included very much close analysis of language and the response does become somewhat narrative. There is though a clear understanding of the poem. There is no explicit reference to structure and form, but we could consider the examples of the use of block capitals and the informal conversation as evidence of analysis.

Level 3: 11 marks

SCRIPT 18:

Both 'Telephone Conversation' and 'Once Upon a Time' imply the behaviour of people. Whilst 'Telephone Conversation' focuses on one situation, 'Once Upon a Time', on the other hand consists of ^{dealing with} a variety of situations.

Okara and Soyinka, both, focus on the insincerity of people. Okara connotes this by the usage of metaphors and imagery. "they used to shake hands with their hearts" "Now they shake hands without hearts". Implies how from ^{being} genuine ~~emotion~~ they go to being insincere. ~~Soyinka, on the other~~ Imagery is also used to advocate the insincerity. "ice-block-cold eyes" provides a harsh image that conveys the idea of people not being genuine. Soyinka, on the other hand, does so, by ~~foregrou~~ reinforcing the

(Section B continued) prejudice that the man faces for being "DARK". Soyinka, ~~seems to imply~~ ^{implies} the guilt of the man feels for being dark, through the statement "Nothing remained (but self confession)". Thereby, foregrounding not only the ~~pred~~ ^{insincerity} ~~prejudice~~ but the prejudice the ^{an insincere man} man faces. Therefore, both poems convey people to be of

~~Prejudice is~~ Moreover, prejudice is a theme portrayed by both poems. ~~The~~ 'Once Upon a Time' implies prejudice caused by a person's economic status. "while their left hands search my empty pockets" while this could have ~~##~~ a variety of interpretations, ~~range~~ ranging from pick pocketing to searching how much wealth a person has. As wealth, plays an important role in ~~today's~~ society, it is common for society to be interested in ~~one's~~ ^{the} amount of ~~the~~ wealth one can have. Thereby, ~~#~~ facing certain implications based on one's economic status, as a result, facing certain prejudices. Additionally, this further contributes

to the insincerity of people. Similarly, ~~Soyinka~~
Alternatively, Soyinka, implies the theme of
prejudice by indicating the blunt racism faced
by the man. Thereby, both poems connote that
prejudice ~~is~~ comes in a variety of forms and
indicates the harsh behaviour of people.

Soyinka uses ~~the~~ colour indistinct-
es to imply the racist prejudice. "ARE YOU LIGHT OR

(Section B continued) VERY DARK?" - by using a scheme of
colour, ~~the~~ Soyinka foregrounds the blunt prejudice
that is almost something common for the man. As
he says "I ^{hate a} wasted journey" - it implies he ~~had~~ has
experience with ~~prejudice~~ people being racist
towards him. ~~It~~ Conveying the behaviour of people
through his ^{past experiences} ~~imagery~~ is used in both poems
~~Both poems~~

In 'Once Upon a Time', ~~the~~ the poem is broken
down to stanzas. Where each stanza is an indication
of a new idea being introduced. Okara also uses
the technique of recomposition, in order to convey a
tone of regret. "Once upon a time", is repeated in
the end and is there in the beginning. ~~The~~ Alternative
'Telephone Conversation' has the structure of an
one line stanza, ~~giving~~ ~~it~~ implying a flow of
conversation. It also consists of enjambment, further
giving it a conversational structure.

Both poems, convey the behaviour of people by
using different situations and techniques to do so.
While 'Telephone Conversation' explores racism
and power, 'once upon a time' explores the
insincerity of people and how one can easily
adapt to follow these ways.
Personally, one can find 'Once upon a time' to

Section B continued) ^{there is more} be relatable, as it ~~is more common~~
common behaviour. In comparison to 'Telephone
Conversation' - as in today's society, racist behaviour
is often looked down upon greatly.

Examiner commentary

The candidate writes about people's behaviour in *Telephone Conversation* and *Once Upon A Time*. This is a sustained response although there are not many examples to become assured. The response would benefit from more analysis and it becomes somewhat repetitive. The candidate opens with a good point about the variety of situations that there are. Structure and form is mentioned with one line stanzas as an example.

Level 4: 14 marks

SCRIPT 19:

(Section B continued) Both poets in 'Telephone Conversation' and 'My last Duchess' present two very unique and unusual characters whose behaviour is represented through the effective language, tones and structures which are well suited for the characters present.

The behaviour of the two absurd characters: the landlady and the Duke, is portrayed through descriptive language which seems to bring their true character to the fore. Soyinka presents a preposterous landlady who is contrasted with the respectful and well-mannered man to whom she speaks with. The description of the price and location of the estate is described as being "reasonable" which the landlady is anything but. The poet skillfully represents the landlady's awful behaviour through capitalising all of her speech, "HOW DARK?" which suggests that she is shouting, creating an extremely unfavourable account of the lady. Through this statement she conveys her racist manner and continues in an insensitive way, repeating her question, "ARE YOU DARK? OR VERY LIGHT?" Along with her terribly rude character, she is shown to have a sense of superiority, like the Duke in 'My Last Duchess'; when she is described as

(Section B continued) being a "cigarette-holder" which is "gold-rolled". These hyphenated phrases cause elongated vowel endings, heightening her feeling of self-importance.

Similarly, Browning represents the Duke as being rather conceited in that he will lower himself for no-one. The Duke is shown to have a great desire for control over his Duchess and his ultimate control over his is shown through the "curtain" which he hides the Duchess's fair portrait with.

His dislikeable characteristic of having overbearing jealousy of the Duchess is shown when he is displeased to see that she values his "nine-hundred-year-old name" as much as she does a "bunch of cherries" or a "white mule".

Browning successfully portrays the Duke's unfavourable ~~to~~ behaviour through the abundance of description.

The tone present in the two poems are rather dissimilar in that one shows the rude landlady's actions which do not remain constant; and the other conveys the Duke's constant want for control.

Soyinka shows the landlady to be rather

(Section B continued) confident to begin with, using her "clinical, crushing" accent to intimidate the ~~her~~ potential buyer of the estate she owns.

~~the 2nd~~ The tone then shifts to her sense of defeat which is represented through the abundance of dashes which show she is close to slamming down the phone. The final shift in the tone is when the auditory noise of a "thunderclap" is presented which,

Soyinka successfully applies in showing her childlike attitude.

Using a completely different approach, Browning keeps the Duke's sense of control constant throughout the poem in which his use of the "curtain" to hide the Duchess and his fatal "commands" which ends her life show no real change in behaviour.

The form and structure of the poems have some similarities in that they both ~~take an~~ ^{adopt a} conversational piece; but, differ in that one is highly organised and the other employs a more irregular structure. Soyinka uses free verse to demonstrate the landlady's altering emotions which are affected by the clever and humorous ~~was~~ protagonist who

(Section B continued) disarms her racist comments.

The irregularity of the poem shows her defeated behaviour. ~~whereas~~ In contrast, Browning employs rhyming couplets throughout the poem which highlight the Duke's strict and structured way of living. He ultimately desires control. These effective structures allow for the character's behaviour to be explored in that ~~the~~ both poems suit their form for their purposes.

In conclusion, both poets employ a range of poetic devices to bring through the unique characters present and enforce this through the tone. I believe, Soyinka's use of an altering tone is more successful in portraying the behaviour of the landlady as it gives an overall look of her many attributes. Whereas, Browning only shows a small side to the Duke: his total want of control. The structures applied allow for the

No character's attributes to be shown in that one either shows irregularity in character and the other shows control.

Examiner commentary

The candidate writes about people's behaviour in *Telephone Conversation* and *My Last Duchess*. This is an example of a script which goes beyond expectations. The candidate shows a maturity of expression and supports all analysis with examples, which are more than appropriate and are often embedded.

Level 5: 20 marks