**ENGLISH LITERATURE WAGOLL**

**PAPER ONE – JUNE 2018**

*LEVEL 4 RESPONSES WITH CODED TECHNIQUES*

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| **MACBETH *– 30/30 FULL MARKS – CONCEPTUALISED RESPONSE***  ***SPaG - AO4 = 4 marks***  **BLUE – AO2 – Writer’s methods PURPLE – AO3 – Context**  **RED – AO1 – Response to text/task GREEN – AO1 – Textual references** |

In the play, Shakespeare presents the supernatural as to something which inverts and subverts morals through the use of manipulation, and an understanding of the weaknesses of their specific interlockers, and overall as a catalyst for what causes the protagonist’s downfall.

In the extract, the audience is immediately made aware of Banquo’s doubts towards the supernatural, making a remark of how ‘tis strange’. The use of this immediate doubt from Banquo signifies to the audience perhaps his perception for hindsight. This is further amplified by the objectification of the witches as those of ‘instruments’, perhaps a foreshadow of later in the play, where it is clear the witches essentially act as ‘puppeteers’ towards the protagonists. This is further accentuated by using the objectification in relation to ‘darkness’, allowing the audience to understand the underlying evil of the supernatural, alternatively this could be a remark on Shakespeare’s attitude towards the supernatural, or what he is trying to convey throughout the play: the supernatural may tempt those, but ultimately humans are free to resist.

In terms of Macbeth in this extract, in relation to the supernatural being a catalyst for guilt, we are immediately made aware of his eagerness towards the witches’ prophecies, and arguably the naïve reaction. Within the extract we notice a semantic field of contrasting language between the mention of the advantages that come from the supernatural contrasted with the mention of potential consequences as a result. This can be seen through elaborating on the supernatural, mentioning ‘cannot be ill, cannot be good’. This quote ultimately reflects ‘fair is foul and foul is fair’, a paradox used initially in the novel by the witches, establishing the way they subvert morality, whilst also noting on the key theme throughout the novel of appearance is reality, of which the supernatural play a huge role in. This relation by Macbeth in regards to the prophecies establishes to the reader the inherit traits of the supernatural, how those willing will immediately begin to revert to their traits, how those willing to be tempted will consumed, of which explains how the supernatural impregnates Macbeth with the traits of ambition, and guilt of which lead directly to his demise.

This notion is accentuated by how Banquo ultimately rejects the prophecies, arguing how there will be ‘deepest consequences’, portraying to the audience how the supernatural can only impregnate those who are consumed by the temptation, not those who reject this.

The quick consumption by tempt seen in Macbeth is further portrayed by questioning ‘against the use of nature’. This is a literal indication of how he will go against nature later in the novel, by murdering Duncan he is committing a crime so great, against the Diving Right of Kings and ultimately God. The fact Shakespeare foreshadows this, with use of Macbeth questioning the idea portrays to the audience how Macbeth is naïve to what he is capable of, he is naïve to the transition he is about to embark on as a result of the manipulating and tempt inflicted on him by the witches.

In the play as a whole, we immediately notice Shakespeare’s use of the supernatural, and Banquo’s and Macbeth’s reaction to these, to evoke a reaction from the audience. The play begins with the witches stating, “When shall we three meet again”, the structural device of the audience being unaware of what has come prior will quickly interest the audience. Furthermore, the Jacobean audience was highly superstitious, and had much interest in the concept of witches. It could be argued Shakespeare began his play with the supernatural in attempt to convey his attitudes towards society at the time, his use of supernatural throughout the play acts as a catalyse towards those downfalls, perhaps Shakespeare is trying to warn the audience, or alternatively criticise the notion of those who are ‘inherently evil’ instead suggesting those who are tempted, but we as a race are free to resist the power of evil, perhaps hinting at the Christocentric society.

When the audience first encounter the meeting between Banquo, Macbeth and the witches, Banquo remarks on their appearance, questioning “You are women, yet your beards forbid me to interpret you so”, we know Shakespeare consistently had the roles of the witches played by elderly males. This highlighted to the audience the power of women, but through how to be powerful, their appearance must hint of those in power, arguably the use of this could be to criticise the society at the time, how if we continue to deprive women of education, and fester within inequality, women will have to revert to the supernatural to exert power on others.

Alternatively, this notion could be undermined by the description of the witches as “the weird sisters, hand in hand”. The use of the witches being described as to be ‘hand in hand’ suggests women are reliant on each other, perhaps indicating a misogynistic point of view, as opposed to one for equality of women.

In terms of the supernatural exerting power on others, we can see this explicitly through the protagonist. Macbeth is utterly consumed by the manipulation of the witches, yet his attitude continues to portray a high level of trust. We are aware of the witches sparking the ambition in Macbeth, but what is particularly captivating for the audience is his denial of their wrong-doing. When in panic in the midst of his tyrannous leadership, he reverts to the witches for their apparitions, here exerting one of the crucial examples of appearance vs. reality. The witches state ‘none of women born shall harm Macbeth’, this immediately lulls Macbeth into a false sense of security, the witches appear to be stating Macbeth is undefeatable, of which is a key attitude he portrays towards the supernatural, as when reverting back for a sense of security, Macbeth states ‘Deny me of this and I will curse light on you’, effectively this makes apparent to the audience how Macbeth believes he has literally inherited the witches’ powers, of which is further portrayed in Lady Macbeth stating “Thick night (could not) peep through the blanket of the dark” after calling on “spirits that tend mortal thoughts”. We can see quite the sheer impact the supernatural has on both of the protagonists in terms of the ‘appearance’ of being secure in their right minds, but in reality, Macbeth’s weakness of consuming ambition and the attitude of being indestructible as a result if the supernatural, and Lady Macbeth impregnated with guilt, leading to both of their mutual demise. (MacDuff born of C-Section).

In conclusion, it is clear to the audience the supernatural is used in different impacts to different characters, Macbeth being consumed, and Banquo doubtful and therefore not impacted, that the supernatural is there to manipulate, but they don’t physically make one do an action, and we are free to resist.

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| **A CHRISTMAS CAROL**  **27/30 marks + 4 marks SpaG CONFIDENT/EXPLORATORY RESPONSE**  **BLUE – AO2 - Writer’s Methods RED – AO1 - Response to text/task**  **GREEN – AO1- Textual References PURPLE - AO3 - Context** |

Throughout the novel, Scrooge fluctuates between being fearless and fearful and Dickens portrays his fears in different ways, whether it be fear of the ghosts, fear of the future, or fear of himself.

In the extract, Dickens describes the Phantom ‘slowly, gravely, silently’ approaching. Dickens uses this list of adverbs to create the impression that just as the Phantom is approaching, Scrooge’s fears are also approaching which frightens Scrooge and the reader because it parallels our own fears coming closer to us. Furthermore, through the use of these adverbs, Dickens is also trying to highlight to the reader how fear comes for us all and is inescapable but if you are good and kind then fear cannot destroy you but strengthen you. Dickens wanted to persuade Victorian people to relenquish their own meanness and selfishness because people who are mean and selfish have more to fear than those who are good. He believed in embodying the Christmas spirit and expressing it in our everyday lives because in doing so you will have less to fear and be able to cope better with fear – his wanted to convey this allegorical message to his Victorian readers because Dickens saw and experienced a lot of selfish and horrible behaviour, especially towards the poor in Victorian times and was determined to change this through writing ‘A Christmas Carol’.

The extract also depicts Scrooge’s fear of the future and the future the ghost is about to show him, so much so that Scrooge’s ‘legs trembled beneath him’. The verb trembled highlights to the reader how Scrooge has lost control and has succumbed to the fear and also contrasts his manner at the start of the play when he had a ‘stiffened… gait’ – and is described as ‘cold’, which gives the impression that he is unmoving and like stone. However, in this extract he can ‘hardly stand’ – showing how his fears have overpowered him and are controlling him. Dickens is making clear to his reader that the future is only something to be afraid of if your past is one of sin, like Scrooge’s. In Victorian times, people had a very capitalist attitude and the poor were uncared for and treated as vermin and even blamed for being poor. They were forced into workhouses by the poor law which was supported by Victorian scholars like Malthus who believed that the poor should die to ‘decrease the surplus population’ (as Scrooge said).

Dickens strongly opposed this idea, believing that it was a disgusting and inhumane attitude. Dickens’ purpose for writing a ‘A Christmas Carol’ was to remind people of the forgotten message of Christmas – to be kind, forgiving and charitable and so that people would learn to rid themselves of this sinful, ignorant behaviour. This would in turn mean that their future would be nothing to fear because they would have atoned and made peace with God (as many people followed the Christian faith in Victorian times so would have believed in God). Dicken’s message would force the reader (both in Victorian times and now) to re-examine their behaviour and actions and perhaps make them feel empathy – which was Dickens’ intention.

In the novel as a whole, Dickens highlights Scrooge’s fear of being a good and happy person. Fred, Scrooge’s nephew, indicates this when he says, ‘I am sorry with all my heart, to find you so resolute’ and also in Stave III when he talks about Scrooge losing out on ‘pleasant times’ by not coming to Christmas dinner. Dickens is depicting how people can be afraid of themselves and afraid of the good inside them, just like Scrooge; many people are afraid of being good because they are afraid of being perceived as weak. Dickens believed that being good and kind in an evil world is what makes you strong. Dickens uses Fred to contrast Scrooge in terms of fear; Fred is unafraid of showing compassion, but Scrooge is and Dickens thought that if everyone was more compassionate then the world would be a better place.

To conclude, Dickens presents Scrooge’s fears to be both obvious and subtle; he is afraid of the future, of himself and of fear itself. By the end of the novel he becomes content and therefore deals with fear in a better way and is happy because of it which is what Dickens wanted to get across to the reader – if you are good you will be able to deal with fear so will be happy.

**PAPER TWO – JUNE 2018**

*LEVEL 4 RESPONSES WITH CODED TECHNIQUES*

**AN INSPECTOR CALLS**

***27/30 + 4 SPaG - DETAILED/EXPLORATORY RESPONSE***

**BLUE – AO2 – WRITER’S CRAFT GREEN – AO1 – TEXTUAL REFERENCES**

**RED – AO1 – RESPONSE TO TEXT/TASK PURPLE – AO3 – CONTEXT**

In ‘An Inspector Calls’, JB Priestley uses the character of Eric Birling as a symbol that attitudes must be changed for the better. He uses Eric to depict ideas that capitalism and selfishness are not the way forward, considering Priestley’s views on families such as the Birlings in relation to the upcoming First World War just a few years after the year the play is set in (1912). Priestley wanted change in the way the system worked and he knew that the younger generations were going to be the ones that brought the change. He used Eric in particular possibly because of his gender, considering the males were more dominant and more convincing, even though in the play it is Sheila that enforces her wish to change. The audience watching the play will have still been fixated on the fact that the male population was more convincing.

At the beginning of the play, Eric is portrayed as “half shy, half assertive”, suggesting that he is aware of everything that is happening, especially the threat of “war” on the country, but he is “shy” because his family does not allow him to express his opinions, especially his father, Br Birling, who is always cutting off what he has to say or ask. This could be due to the fact that he is so young, in his ‘early twenties’, suggesting that his father does not see him as mature enough to understand concepts such as war, but it could also be because his father himself does not understand war, calling it “fiddlesticks” in order to end the conversation. Because Eric grew up in a capitalist family, he has been brought up to believe that living “like bees in a hive” is “awkward”, the adjective “awkward” possibly suggesting that the idea of community is a taboo subject in the family, or that talking about war is “awkward” because Eric is the one who knows most about the consequence, and his father doesn’t want to allow him to show his knowledge and awareness. Because of this, throughout the opening of the play he mostly keeps quiet and listens, even though he is “not quite at ease”, particularly his eagerness to express his views.

Priestley has chosen to do this to create the idea that Eric may be a troubled child because he is not allowed to express himself, which may be why he did some of the things that are found out through the Inspector, Priestley’s mouthpiece, who acts almost like a therapist for the characters, allowing them, especially Eric, to let their thoughts out and get attention for once.

As they play progresses, Eric uses many euphemisms such as “and then it happened” and “hellish thing” to refer to him likely raping Eva Smith when drunken. The euphemisms like “it” and “thing” further portray the lack of allowance for letting out his feelings, he is not explicitly saying what “it” is or what happened, possibly due to him seeing his parents hide their responsibility. Although he does own up to what he has done, he may have been influenced by his family’s views of hiding their wrong doings. If Sheila hadn’t confessed before him, he may have never gotten the push from somebody to accept what he did, which shows that he is only ever listening to his parents, presenting him as immature, therefore making it hard for him to change. However, due to the Inspector and Sheila helping him, he finally manages to overcome his parents’ manipulation towards him. Quite rapidly, he changes from euphemisms “it” and “thing” to more explicit language. He is no longer trying to hide the fact that he had a role in Eva’s life and he was one of the reasons she killed herself. He reportedly says the verb “killed” three times after the Inspector leaves, showing that he finally has the courage to give his opinion and cite the truth. Priestley has done this to show that with a little bit of help, even the most immature and young characters have the ability to change for the better, showing the audience that it is not impossible to become a good person.

Although it is quite a shock that Eric shifts from being under his parents’ influence to trying to be their influence, the idea that his parents never really knew him could be one of the factors which caused his change. For example, besides his father never letting him have a say, his mother states that he is “not the type to get drunk”, “type” highlighting that in her mind there are only groups of people, and the “type to get drunk”, is one of the negative groups in her opinion, but his mother didn’t know that he was the “father of the child”, which shows that he is nothing she expects of him, and she thought she knew him well, but actually he turns out to be exactly what she fears.

In conclusion, Eric is not a character that has a drastic change in attitudes because he only ever had opinions his family didn’t allow him to say, and he always had socialist views, but growing up in a capitalist environment, he was not allowed to rebel, so when he is given the chance to do so by the Inspector, he becomes more brave, leaving hope that he will go on in life and follow the Inspector and Priestley’s views, just as Priestley wants to influence the audience to rebel against the capitalist views and become better people.

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| **POETRY ANTHOLOGY**  **A CONCEPTUALISED RESPONSE**  **BLUE – WRITER’S METHODS GREEN – TEXTUAL REFERENCES**  **RED - RESPONSE TO TEXT/TASK PURPLE - CONTEXT** |

Both Percy Shelley and Robert Browning explore ideas about arrogance and control, and about tyrants who value their power over human life. Shelley, writing near the time of the French Revolution, in which people rose up against a tyrannical monarchy, writes about someone whose power has faded away, and, as a Romantic poet, points out how man is humbled in the face of nature. Robert Browning, on the other hand is writing in response to a story about the Duke of Ferrara, a cruel duke who clung onto control and whose wife died in mysterious circumstances.

Shelley describes a statue in a distant land, whose “shatter’d visage” is “half-sunk”. The “visage” is perhaps a metaphor for the king’s identity, his ideals, his power and Shelley makes a point of highlighting that it is “shatter’d” and “sunk”, that is, his power is broken, taken away, sinking in the “lone level sands”, which are symbolic of time, to represent how his tyranny and authority have been washed away, destroyed by time, faded into history. The speaker himself is separate from the statue, having heard of it from a “traveller”, and this distance adds to the sense that Ozymandias’ power has disappeared. However Browning presents ideas about a tyrant who still exerts power and control. The first line in the poem is “that’s my last Duchess painted on the wall”, and the possessive pronoun “my” gives it a sinister tone, implying ownership over the duchess, who is only ever defined by her status as his wife, as, in the duke’s eyes, she only exists to worship him. This sense of possession is emphasised in a later line, in which the duke mentions he’s the only one with the power to “draw” the “curtain” to the painting, and Browning gives perhaps even a sense of morbid pleasure as the duke says this, as he couldn’t control who looked at the duchess in life, he can now that she’s dead, being able to hide or expose her as he pleases.

Both poets express the tyrant’s boasting, highlighting their annoyance and pride. Shelley describes the inscription in which Ozymandias describes himself as “King of Kings”, perhaps alluding to himself as being a God, ruler of all, maybe even immortal, as he believed his power would last forever. There’s a sense of irony here as Shelley describes that a “colossal wreck” is all there’s left of his power. The oxymoron in “colossal wreck” maybe even mocks Ozymandias as it points out how his arrogant boast about his authority is in the middle of the ruins of his broken statue. Browning also expresses the duke’s arrogance through boasting, as he mentions the “gift of a nine hundred years name”. The word “gift” has connotations of charity, and implies the duchess should be thankful of everything the duke gives her, should worship him like a God as she’s beneath him and should be glad he even gives her his time.

Both poets use very strict structures to emphasise the need for control that that characters have. Shelley uses a sonnet, a very controlled form, ironically as Ozymandias’ power has faded. Sonnets are also typically about love, and there’s a sense of mockery as Ozymandias is in love with himself and his power, but everyone else has forgotten about him and his arrogance. Browning uses rhyming couplets throughout My Last Duchess, to symbolise the duke’s control and authority. There’s perhaps something sinister there as it is suggested his wife didn’t even want to be with him in life, the couplets might imply she now doesn’t have a choice or even that his next wife won’t, having even less liberty than the Duchess. Although the couplets show his control, Browning uses more and more enjambment in the duke’s dramatic monologue, to show he’s being carried away by his anger, but maybe as well to imply he is also losing his power, and desperately holding onto it. It may be that the message of both poets was that control and tyranny are unsustainable and are eventually lost.

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| **UNSEEN POETRY** – *Q27.1 24/24 –* ***FULL MARKS***  **BLUE – AO2 – WRITER’S METHODS GREEN – AO1 – TEXTUAL REFERENCES**  **RED – AO1 – RESPONSE TO TEXT/TASK** |

In ‘On Aging’, Maya Angelou presents the speaker’s attitudes to growing old as something which shouldn’t be pitied and felt sad about. She understands that growing old is inevitable and wants the reader to understand that it is not a bad thing and that life carries on.

She uses the simile “like a sack left on the shelf”, which has ambivalent meanings. It could mean that she is the unwanted person or lonely on the shelf, the last one left, or it could mean that she is something special displayed on a shelf to grab people’s attention. She doesn’t want anybody to feel sorry for her and wants people to “stop” their “sympathy”. The repetition of the verb “stop” could mean that people hadn’t listened the first time and they keep insisting which greatly annoys her, or it could be a dramatic effect to show the effects of growing old such as forgetting and having to repeat something. However, this could also be used in a humorous sense to show that it isn’t her who is forgetting things, but rather the people who insist upon helping her acting like they are old, forgetful people, which could make her feel younger.

Despite people thinking that the older generation need a lot of help with things such as walking, the speaker wants them to know that her only “favour” she will ask from them is not to help her, which could be because she wants life to go on and she wants to overcome obstacles, almost like learning how to walk again or going from being a baby to being an adult, or in her case from being old to being young again. The idea of carrying on with life is continued until the end of the poem, she is still the “same” person as she was before, which highlights to the reader and the people wanting to help her that she is not a different person and she still has the ability to do normal things, even though she has “less hair” and “much less wind”. The only thing she agrees that she is losing is her attractive features, which, in the way she expresses them, come across as unimportant to her. She is humorous about losing these features, which enhances her carelessness for them, by making them seem worse every time she mentions them. For example, she goes from “a little less” to “much less” but results in being grateful for what she does have, such as the ability to “breathe”, which is the main thing that keeps her alive. She is grateful for being alive and being a “sack”, who “stumbles” does not make her any less alive than she is.

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| **UNSEEN POETRY COMPARISON QUESTION – 8/8**  **SOPHISTICATED AND CONVINCING COMPARISON**  **BLUE – WRITER’S METHODS RED – RESPONSE TO TASK/TEXT** |

While Angelou seems to be want the independence of old age and how it doesn’t make you any less capable, Judy Williams emphasises how fragile and perhaps even helpless old age makes people.

Angelou uses imperatives “Hold! Stop!” to suggest the power and authority that old people still hold, the exclamation marks used to emphasise their voice and perhaps the speaker’s frustration at being pitied. Meanwhile, Williams describes her grandmother as “old and small”, “like a learning child”. The adjectives describe a frail figure and the simile, which compared the woman to a “child”, which has connotations of innocence and helplessness, almost suggests the opposite of what Angelou presents: a powerless character, who depends on others for all.

In spite of that, both poets imply growing old is a natural process that can’t be avoided. Angelou expresses this in the form of the ABCB rhyme which sometimes takes over the poem, which perhaps suggests a cyclical movement from early life towards ageing, and the playful nature of the rhymes perhaps alluded to how this isn’t something to be afraid of or grieve for. Williams also shows growing old as natural as “waves of age” went over her grandmother. The “waves” could be a metaphor for time, but they also create a natural image in a poem already filled with sensory language like ‘softest’ and ‘silk’. However, this could also have a derogatory meaning as the waves erode the rocks on shores and cliffs the same way time eats away at people, transforming them into ‘learning’ children, breaking pieces off of them in the forms of memories and loved ones who are forgotten, overwhelming them, submerging them forever.