

## Example Candidate Responses

# Cambridge International AS and A Level Literature in English

**9695**

**Paper 5**

For examination from 2015

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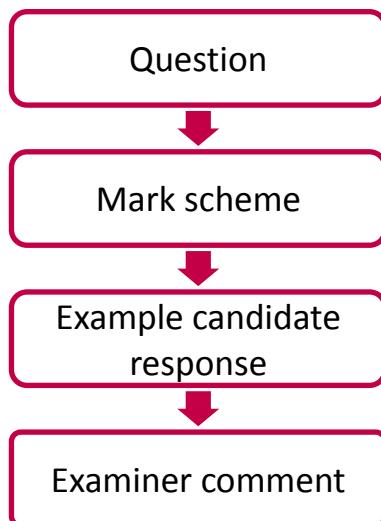
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## Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS and A Level Literature in English (9695), and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

In this booklet candidate responses have been chosen to exemplify a range of answers. Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each component has been adopted:



Each question is followed by an extract of the mark scheme used by examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their marks.

Past papers, Examiner Reports and other teacher support materials are available on Teacher Support at <https://teachers.cie.org.uk>

There are some changes to the format of mark schemes for examinations from 2016. Bands have been changed to Levels and level descriptors have been inverted so that the highest level is Level 6 and the lowest level is Level 1. New specimen mark schemes for examinations from 2016 are available on <https://teachers.cie.org.uk>

## Assessment at a glance

A Cambridge International A Level qualification in Literature in English can be achieved either as a staged assessment over different examination series or in one examination series.

Once Advanced Subsidiary has been achieved, inform Cambridge if the candidate wishes to take the Advanced Level – this notification is not required in advance of achieving the AS qualification.

**Advanced Subsidiary (AS) candidates take:**

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	50%

and

Paper 4	Duration	Weighting
Drama	2 hours	50%

**Advanced Level** candidates take:

Paper 3	Duration	Weighting
Poetry and Prose	2 hours	25%

and

Paper 4	Duration	Weighting
Drama	2 hours	25%

and

Paper 5	Duration	Weighting
Shakespeare and other pre-20th Century Texts	2 hours	25%

## Assessment at a glance

and either

Paper 6	Duration	Weighting
20th Century Writing	2 hours	25%

or

Paper 7	Duration	Weighting
Comment and Appreciation	2 hours	25%

or

Paper 8	Duration	Weighting
Coursework		25%

Dictionaries may **not** be used.

Texts are **not** allowed in the examination room.

Teachers are reminded that the latest syllabus is available on our public website at [www.cie.org.uk](http://www.cie.org.uk) and Teacher Support at <https://teachers.cie.org.uk>

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## Paper 5 – Shakespeare and other pre-20th Century Texts

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### Question 1a

June 2015 Question Paper 51 is available on Teacher Support Site at

[https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef\\_id=744](https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744)

#### Mark scheme, all questions

##### Using the mark bands

Place the answer in a band first. Look for the ‘best fit’ of the answer into a band. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a band, in order to be placed in that band. Then award a mark for the relative position of the answer within the band.

Candidates may address the question in many different ways. Do not expect any particular focus or approach and do not penalise answers for leaving out a particular focus.

Reward what is there, showing what you are rewarding, in your comments.

Consider all strands and weigh up the performance as a whole in placing the answer in a band, then show that you have done so in the summative comment, e.g.

*Sound K of texts, some evidence of U but mostly narrative, occasional evidence of P, mainly clear C.*

#### Assessment Objectives:

- Ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures;
- Understanding of the ways in which writers' choices of form, structure and language shape meanings;
- Ability to produce informed independent opinions and judgements on literary texts;
- Ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.

Each answer is marked out of 25, in accordance with the General Marking Criteria below.

Each band is divided into strands corresponding to the Assessment Objectives – Knowledge, Understanding, Personal Response, Communication.

**Mark scheme, continued**

**Band 6 0 – 5**

- K** Evidence of some general knowledge of the text which may be narrative based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text.
- U** There may be little or no evidence of understanding of form, structure and language, with some appropriate points made in response to the question. These will be limited and tend to be restricted to plot and characters – the latter treated very much as ‘real’ people.
- P** There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- C** Communication will be insecure. *Expression* may be weak with some breakdown in communication. *Structure* may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.
- O** Others’ opinions may be referred to in passing.

Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole. There will be little or no mention or consideration of the literary features of the passage.

**Band 5 6 – 9 Work of a basic standard**

- K** Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.
- U** Evidence of some limited understanding of ways in which writers’ choices of structure, form and language shape meanings.
- P** Evidence of some personal response to the text but not fully supported.
- C** *Expression* will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple *structure* to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.
- O** Mentions other opinions, perhaps those expressed in the question, and makes some attempt to consider different views of a text.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and undiscriminating. Comment on the wider textual issues is likely to be general. There may be a lack of balance between passage and whole text. There will be some limited consideration of the literary features of the text.

**Mark scheme, continued****Band 4 10 – 13 Solid work**

- K** Evidence of some ability to use relevant knowledge of the text to address the question.
- U** Evidence of clear understanding of some ways in which writers' choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of the text.
- P** Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- C** *Expression* will be mostly clear and appropriate with a clear, simple *structure* to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.
- O** Considers other opinions, perhaps those expressed in the question, weighs up different views of a text.

In answers to passage-based questions, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with insufficient treatment of the passages. There may be evidence of limited ability to negotiate between parts of a text and its whole. There will be some consideration of the literary features of the text with analysis of the features mentioned likely to be partial or restricted.

**Band 3 14 – 17 Competent work**

- K** Evidence of competence in selecting relevant knowledge of the text to address with some pertinent use of quotation and direct references.
- U** Evidence of sound understanding of some aspects of ways in which writers' choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods, effects, and contexts.
- P** Evidence of personal response relevant to the question, supported from the text.
- C** *Expression* will be clear and generally accurate. *Structure* will be sound – material coherently organised with occasional insights. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.
- O** Considers other opinions, weighs up different views with support from the text.

In answers to passage-based questions, work will cover both the passage and its relation to the whole text, and there will be some sense of a relationship between the text as a whole and its constituent parts. There will be competent appreciation of the effects of the literary features of the text and the analysis is supported by relevant examples from the passage.

**Mark scheme, continued**

**Band 2 18 – 21 Proficient work**

- K** Evidence of proficiency in selecting relevant knowledge to address the question with precise and integrated direct references to the text and supporting quotation. There may be evidence of awareness of the contexts in which the literary works studied were written and understood.
- U** Evidence of intelligent understanding of ways in which writers' choices of structure, form and language shape meanings, with analysis and appreciation of literary methods, effects and contexts.
- P** Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- C** *Expression* confident, with some complex ideas expressed with some fluency. *Structure* is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.
- O** Considers varying views and argues a case with support from the text.

In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole. There will be a proficient appreciation of the effects of the literary features of the text supported by relevant examples from the passage and from the wider text where appropriate. There will be a good knowledge of the appropriate context of the extract or work.

**Band 1 22 – 25 Very good work – do not reserve this band for the very best work you see but ensure you put scripts into this band which fulfil the requirements described below. There will always be some candidates who are at a standard over the top of the mark scheme.**

- K** Evidence of a very good ability to select relevant knowledge to address the question with effective use of references and quotation. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U** Evidence of very good understanding of ways in which writers' choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects and contexts, possibly including literary genres and conventions.
- P** Personal response to texts will be perceptive, often freshly personal, fully supported with quotation, and may show originality in approach to and treatment of questions.
- C** Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. *Expression* will be accomplished and appropriate.
- O** Considers varying views, arguing a persuasive case, relevant to the question, with support from the text.

In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and relate part of a text to its whole and vice versa in a seamless argument. There will be a very good appreciation of the effects of the literary features of the text, with detailed analysis supported by relevant examples from the passage and the wider text, where appropriate. There will be a very good knowledge of the appropriate context of the extract or work.

## Example candidate response – high

1	(a)	<p>The relationship between Celia and Rosalind in 'As You Like It' is one of pure love and affection and it helps to is strongly connected to the the play's theme of unpredictability and variation from the expected. In the play, <del>both</del> <del>two</del> <del>can</del> <del>is</del> <del>represent</del> the relationship between the two cousins shows the importance of family <sup>as well as</sup> <del>and</del> devotion to one another, and support to one another. Nevertheless, some critics have argued that the relationship between Celia and Rosalind goes beyond familial affection and thus gives space for homosexual interpretations, which could explain the distancing of the two towards the end of the play, when in the second half of the play, <del>in</del> <del>with</del> <del>the</del> Furthermore, the idea of <del>variations</del> the possibility of variations in love as shown by the two characters is a constant theme in the play which can be seen in the Forest of Arden between Orlando and Rosalind (disguised as <del>Celia</del> <del>and</del> <del>Ganymede</del> and Phoebe and <del>Ganymede</del> <del>Ferdinand</del> <del>Ganymede</del>).</p> <p>The two cousins in the play, first in Act I, Rosalind and Celia's are very close which relationship is explored and it is clear apparent that they have a highlights the importance of family in the play. close relationship. They use emotive adjectives to refer to one another as "dear Celia" and "my dear cousin" which further reinforces the idea that they the pair have a special bond. Furthermore, when Duke Frederick's <del>actions</del> actions, <del>are</del> clearly <del>show</del> <del>clearly</del> shows which tests the relationship between the two cousins, reveals the purity and genuine love between them. Even though Duke Frederick has exiled Rosalind's father to the Forest of Arden and usurped the throne his selflessly, Rosalind <del>but</del> does not "speak" of it or "lament" the events <del>in order to</del> in order to <del>to</del> avoid upsetting her cousin. In the same way, Celia abandons her own father and <del>escapes to</del> and puts her wife the <del>father</del> and the comfort of life at the court in order to escape at risk by <del>escapes</del> escaping to the forest with Rosalind after being <del>usurped</del> by the Duke. Moreover, the relationship between Rosalind and Orlando for Celia is a direct contrast to that of <del>Orlando</del> and his "treacherous" brother Oliver, who <del>treats him as</del> "one of his <del>horses</del>" in the stable. The contrast between these two relationships is clearly shown in Act I, where the audience is introduced to all four characters.</p>
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## Example candidate response – high, continued

and the ~~inseparable~~ and the audience can see Oliver convincing Charles to murder his own ~~brother~~ character whilst Celia risks her life for Rosalind.

Notwithstanding, some critics support the idea of physical attraction and sexual attraction between Celia and Rosalind, which introduces the idea of homosexuality in the play which is displayed in the forest of Arden between other characters too but also shows the ~~more~~ ~~less~~ ~~more~~ differences between the characters by the Shakespeare's transgression from theatrical conventions at the time by giving ~~way~~ suggesting enlightened concepts such as homosexuality. This may be linked to Rosalind's ~~in the~~ ~~play's~~ epilogue, in which Rosalind states that it is not frequent "to see 'the lady in the epilogue'" thus showing that Shakespeare transgressed from the typical genre of the time. Nevertheless, she expresses her daring attitude by inviting the audience to applaud "if you like it" which is a connection to the play's title. This connection would have amused the spectators Shakespearian but also made them reflect on the possibility of variation and breaking restrictions and an external forming idea that the whole play is an ode to variation and the breaking of restrictions and cultural norms. Rosalind's character is the perfect representation of this idea, as through her character moulds itself into her second female self and Garrynde different persona's: Garrynde for Orlando and Celia for ~~him~~ ~~him~~. The ~~does~~ further strengthens her disguise as Garrynde by the "Garrynde" kiss. Furthermore, Garrynde is a character of ~~mythical~~ Zew ~~seen~~ ~~practiced~~ ~~sodomie~~, Ancient Greece with whom the God ~~Zew~~ ~~practiced~~ ~~sodomie~~ thus sharing the possibility of homosexual attraction from Orlando towards Garrynde in the forest. Nevertheless, furthermore, the idea of transgression between Celia and Rosalind is countered at the end of the play, with the matrimonial arrangements of Orlando and Rosalind and Celia and Oliver. At the end of the play, in ~~the~~ ~~Garrynde~~ ~~of~~ ~~Hymen~~, the God of marriage, appears, thus contradicting the idea of breaking with tradition and custom. The two ~~same~~ ~~cause~~ causes are happily wed to the two brothers.

## Example candidate response – high, continued

	<p>without any sense of <del>any</del> transgression. <del>or however</del> Shakespeare      the <del>girls</del> In conclusion, Celia and Rosalind's relationship      may be seen as <del>an</del> a symbol of pure affection, adoration      introduces Shakespeare's      and devotion to one another. It also reflects Shakespeare's      strong belief of sexual experimentation which is developed further      in the play, in the Forest of Arden, the relationship between the      two young couples would have caused the audience to      reflect on sexuality <del>and</del> and on tradition, even though  <del>towards the end of the</del> in Act 5 both of the play has a  <del>typical</del> traditional ending which reinforces the Shakespearean      audience's <del>tend</del> tendency towards the triumph of love and a      happy ending.</p>
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## Examiner comment – high

The candidate argues a sophisticated case, focusing from the start on the key terms of the question: 'presentation' and 'meaning and effects'. The argument is set out in the introduction, focusing on relevant themes, which, in the candidate's view, this relationship contributes to. The main essay expands on these ideas in turn, considering 'family' and making some thoughtful points about the two girls' relationships with their fathers. This is developed into exploring the contrast between the two girls and their eventual husbands, the brothers Oliver and Orlando. These points are supported by relevant, brief textual references. The argument also considers 'transgression', offering a more unusual interpretation of the girls' relationship, but crucially that is developed into an exploration of Shakespeare's 'transgression' of other theatrical conventions, neatly embedding different opinions and interpretations of the relationship and how it is presented. There is secure knowledge of the text and partly the context, with secure understanding of how the writer's choices, such as the contrasts between the couples, create dramatic effects. This might have been developed further into other elements of the text, such as their links with Touchstone or through an analysis of their language and humour. The argument and personal response was relevantly and well developed and clearly structured. Intelligent ideas were put forward, considered thoughtfully and expressed clearly and effectively. Other views were more implicitly considered, though awareness of different interpretations was in evidence throughout the essay.

**Total mark awarded = 23 out of 25**

## Example candidate response – middle

1	a)	<p>Shakespeare's overall presentation of Rosalind and Celia's relationship suggests that a <sup>strong</sup> relationship can <sup>only occur</sup> <del>occur</del> in both the court and the forest. Rosalind and Celia's 'inseparable' relationship sets a good example for the other characters and, ultimately, instigates unity between most of the characters at the end of the play.</p>
		<p>Moreover, in Act one, <del>Rosalind</del> → Celia appears to have the upper-hand in their relationship as she is living with her father Duke Frederick, whereas, Rosalind is still mourning over the banishment of her father. However, Celia loves Rosalind dearly, which is demonstrated as she calls her 'dear com' and does her utmost to cheer her up. Celia provides moral guidance for Rosalind as when Rosalind falls in love with Orlando, Celia is very inquisitive. Despite their 'loving' friendship in the court, Rosalind and Celia form a much stronger friendship in the forest of Arden, reinforcing <del>the</del> Shakespeare's underlying theme of 'unity' in the forest. Celia</p>
		<p>Moreover, Celia and Rosalind, being very intelligent characters, use the strength of their relationship to teach the other characters. For example, <del>the</del> Celia het in</p>

## Example candidate response – middle, continued

their disguise of 'Aliena' and 'Ganymede', they ~~do~~ give Orlando lessons in love. This also ~~does not~~ reinforces Duke Senior's idea that there are 'sermons in the trees' and 'books in the running brooks'.

Rosalind, as Ganymede, becomes the stronger character in their relationship, whilst they are in the forest, particularly because she ~~plays~~ plays a male role, accentuating the importance of males over females and the ~~more~~ longer how dangerous the forest can be. Henceforth, Celia demonstrates that she is jealous of Rosalind's love for Orlando as she mocks his poetry, suggesting that she has lost all of her power as she is no longer in court, with the security of her father ~~however~~.

Celia is clearly dependent upon Rosalind as she ~~is~~ is adament in freeing the forest without her, suggesting her loyal nature and lack of independence. This also suggests that her time in court has taught her nothing and has given her no freedom. Moreover, her father tells Celia that she will be noticed more without Rosalind. However, the forest of Arden, is a great turning point for their relationship as Celia develops

## Example candidate response – middle, continued

independence as she is 'alien' from the court's rigid conformities of the forest, hence her new name 'Athena'. In light of this, the forest ~~crosses many roads in process passim~~ ~~is full of reticentism~~ educates many characters. For example, Orlando's bitterness towards Oliver about ~~not~~ being 'uneducated' and treated like a 'peasant', completely changes in the forest, with help from nature and Rosalind and Celia.

Rosalind and Celia's disguises help them forget about the bough life of the court and allow them to 'be meny' and be ~~united~~ 'united', suggesting that a life without rules is a cornerstone of their relationship. This is emphasised at the end of the play when they are both enamed and have no reason to be jealous or bitter towards one another. Thus, Rosalind and Celia's relationship provides great insight into the other characters' longing to be 'meny' and provides evidence that unity occurs in the forest as even Orlando and Oliver's relationship is cured. Thus, Celia and Rosalind's relationship alludes to the unity it suggests that life in the forest is needed in preparation for returning to the court, which ~~the may only~~

of characters do at the end of the play

### Examiner comment – middle

The introduction is generally relevant to the task and sets out a view of how this relationship links to a wider theme of the significance of the forest. The candidate shows good knowledge of the text by referring to the changes that take place in Celia and Rosalind's relationship between the court and the forest, though the development by referring to Orlando and the Duke is not fully integrated into either the argument or the task. The consideration of Celia's reaction to Rosalind's love for Orlando is interesting though lacking in sufficient support to be convincing. The relationship is seen as one way that the transforming effect of the forest is dramatised, with some useful linking to Orlando and Oliver, though the role of the girls in this respect is asserted rather than demonstrated by specific references to the text. The knowledge of the text is good though there is little awareness of the wider contexts shown. The understanding of the relationship between the girls and how that informs the audience response to some thematic elements is sound, though there is insufficient development of the analysis and too little sense of the construct to reach the next band. There is a relevant personal response, though it is at times asserted and only partly addresses the task. Expression is clear and there is a coherent structure with some sense of different interpretations, though again this is not developed enough to reach the higher assessment band.

**Total mark awarded = 16 out of 25**

## Example candidate response – low

1	a	<p>Rosalind is the daughter of Duke Senior who was overthrown by his brother Duke Frederick. Celia is the daughter of Duke Frederick. This makes Rosalind and Celia cousins. They have been living together as far back as they can remember. Celia took Rosalind not just as a cousin or friend but as a sister. When Duke Senior is banished and driven to the forest of Arden, Rosalind is left behind in the court.</p> <p>After a while, Duke Frederick banishes Rosalind from the court and tells her to go far away from the court or else he would have her killed. Obediently, she abides but Celia tried to go against her father's words, she tells him that anywhere Rosalind goes she will also go. Duke Frederick was not moved by this he still insists that Rosalind leaves. Celia behind her father's back secretly leaves the court with Rosalind even though at this time, they had no destination. A suggestion comes up that they run away to the forest of Arden where Rosalind's father happens to be. They saw it as a good idea except one problem how to get there safely without bumping into bandits and thief, especially how they know they are beautiful. They both had then come up with the idea to disguise themselves as men who was just casually passing through the forest. Rosalind then becomes G行ymede and Celia also changes.</p>
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## Example candidate response – low, continued

	<p>On getting to the forest, they both stuck up for each other, protected themselves and still tried to hide their identity to stay safe. Shakespeare really tried to capture the true nature of love between this two and not just any type of love but "Agape love" which is a selfless love. He starts by showing how close the two girls have been right before they become mature to the last minute before they got married at the end of the play.</p> <p>When it comes to sacrifice and risk, Celia took and made dangerous choices just to be with and at the same time protect Rosalind, like standing up to her father when he sent Rosalind away. She did this without thinking of the consequences. Secondly is Celia leaving the court where there is comfort, luxury and a good life to follow Rosalind into the woods. On the other hand, if Rosalind was not a good person there is no way Celia would do all of this for her. In fact it is surprising that Rosalind is Celia's friend till date knowing that it was Celia's father that stole the crown from her dad and had him banished.</p> <p>The meaning and effect the relationship between Rosalind and Celia has on the play As You Like It in my view is that the play is farcical in nature. I say it is farcical because the nature of their friendship as good as it may sound, sounds a</p>
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## Example candidate response – low, continued

little bit unreal to me because events like this can hardly happen like the part where Celia faces and confronts her father over Rosalind, In a natural sense, Celia should be afraid of her father knowing how aggressive and stronghearted he is plus he is also the Duke.

Also, their relationship makes me understand that "As You Like It" is a play that is full of love, and sacrifice. Their relationship brings out the true meaning and message the book passes on which is love for everyone and love can be seen "As You Like It".

Their relationship is one that is rare especially in this modern society. Now, the only person you care about is yourself and not even your loved ones. Though the situation here actually happens around us, but it is rare. The relationship between them can also be seen as the relationship between a mother and her child.

I think the story might not have made total sense if the characters of Rosalind who happens to be a major character and Celia was omitted because they give the story a full meaning and a better understanding.

## Examiner comment – low

There is a limited introduction through a brief summary of the relationship and some of the relevant narrative background. This tempts the candidate into a less well-focused summary of the events, leading to the flight to the forest and the disguises. There is some implicit interpretation through the summary but this is undeveloped and assertive. The candidate does however see the relationship in terms of the wider theme of 'love' in the play and how Shakespeare presents the girls as 'selfless', with some specific reference to the detail of the text. This enables the candidate to offer an opinion on the effect of this presentation on the audience: 'it is surprising..'. The development of this idea however is rather generalised and leads to some personal views that are not quite rooted in the detail of the text. The candidate overall has a basic knowledge of the text with some understanding of how the presentation of the two girls might be interpreted in different ways. There is a personal response, relevant to the task, though not supported by specific textual reference and, though the expression is clear, the essay is unstructured and drifts into more general assertions, with little obvious recognition of other possible views of the text.

**Total mark awarded = 9 out of 25**

## Question 2b

June 2015 Question Paper 51 is available on Teacher Support Site at

[https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef\\_id=744](https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744)

### Example candidate response – high

Question Part

2	b	<p>This extract, taken from act III of 'Othello' determines a fundamental shift in the play's course of action. The extract demonstrates five principle characters, each beginning to tangle themselves in Iago's master "net that shall enmesh them all". Iago, seeking the advice deemed "probal to thinking" by Iago, speaks to Desdemona who agrees to help him. Iago, forever the opportunist uses this to plant the seed of doubt in Othello's mind through his "Ha! I like not that", and thus begins Othello's downfall and degeneration. The subtlety of this turning point conveys the quick-mindedness and villainy of Iago.</p> <p>The extract opens with, once again, Iago being deemed an "honest fellow". This is a recurring piece of dramatic irony which emphasises Iago's capability and other characters' susceptibility to trusting him. Elsewhere, he is deemed "honest" by characters such as Othello, Cassio and Montano. The fact that Desdemona is now referring to him as honest demonstrates that she, too, has fallen victim to his manipulation. Her unfailing idealism in this sense is what determines her tragic fall.</p> <p>Perhaps a compelling thought is how convincing the concept of Desdemona and Cassio's illicit affair is to Othello. Iago uses his courtly love and chivalric language towards Desdemona as a <sup>catalyst</sup> form of proof, as</p>
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## Example candidate response – high, continued

Question Part

		<p>demonstrated in Act 2 when he narrates Cassio's chivalric actions and states "with as small a web as this/I will ensnare as great a fly as Cassio". This language is again conveyed when in this extract as he addresses Desdemona as "bounteous madam" and swears to be her "true servant". His hyperbole and declamatory linguistic style presents him as this chivalric member of the court.</p> <p>Additionally, Cassio essentially presents a character directly opposite to Iago. F.R. Leavis discusses Cassio's "moral beauty", suggesting that he is wholly innocent and well-intentioned. In comparison to Iago, who is called "honest" throughout the play as if it were his title, Cassio is a likeable character, and this is shown by his allegiance to Othello on his line "my general will forget my love and service". This contrasts entirely Iago's refusal to "love" Othello in Act 1, where he mocks those with "legs bent in double knavery". However, it is then compelling that the audience potentially are more drawn to Iago than they are Cassio. In Iqbal Khan's Stratford production Cassio is portrayed as a conceited and unpleasant man, wholly concerned with appearances, as particularly shown in the scene with Iago where he laments over his "reputation". The actor who played Cassio spoke "I am very ill at ease, unfit</p>
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## Example candidate response – high, continued

		<p>for mine own purposes" in a tone of painful self-awareness and distressed vanity, as potentially portrayed here.*</p> <p>Rymer refers to "Othello" as a "bloody farce, without salt or savour", being critical of its numerous comic elements and luck and the handkerchief being the lynchpin of the tragedy. There are many ways in which this extract could convey a "farce"; it conveys multiple entrances and exits of conflicting characters; it operates with commedia dell'arte-like 'types' (the villain, the fleshy servant, the virginal and youthful woman, the humiliated captain), and many of the characters are at cross-purposes with one another. Iago's "Ha! I like not that." conveys a principle turning point in the play, but Othello's mishearing: "<del>that</del> what dost thou say?" could be perceived as farcical and emphatic of Iago's quick wit and manipulation. The subtlety of his implications to Othello such as "I cannot think it, <del>I</del> that he would steal away so guilty-like" portray him as a source of terrifying capability and menace. It is, in fact, reverse psychology <sup>from Iago</sup> that essentially turns Othello "bestias".</p> <p>Desdemona, perpetually the tragic figure in the drama adopts a very unfortunate lexical choice when she states "I have been talking to a suitor here." This is both ironic and tragic as</p>
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## Example candidate response – high, continued

this relates to the doubt that Iago has just presented to Othello and ingrained in his mind with hindsight of the whole play, Desdemona's line: "If I have any grace or power to move you" is full of dramatic irony as her "power" to "move" him is what leads to the tragic fall of the pair. Another line that Shakespeare has crafted to lend itself to Iago's fabrication is Desdemona's line "he hath left part of his grief with me! To suffer with him." Desdemona is thus affected by Cassio's misfortune because of her capacity for empathy and naivety, but this could easily be perceived as passion and love towards Cassio.

However, this is not to say that Othello is even affected straight away. Perhaps what is most painful about the tragedy is his <sup>desperately slow</sup> decline from "valiant Othello" to the "horned man [who is] a monster and a beast". His simple answer "The sooner, sweet, for you" conveys his dating nature on Desdemona, which is starkly contrasted by lines later on such as "art thou not a strumpet?"

To conclude, this extract in Act 3 denotes a principle turning point for each character. Suspicion of Cassio ~~had~~ <sup>had</sup> curdled Othello is irretrievably and virtually unnoticeably planted in Othello's mind by the opportunist Iago and the other characters are so encased in

## Example candidate response – high, continued

	contentment that is impossible for them to sense Iago's manipulation. This foreshadows the principal characters' tragic fall and determines the action for the rest of the play.
	* This suggests that Cassio is perhaps not blessed with "moral beauty", but vanity. <del>over-puffed self-importance</del>

## Examiner comment – high

The purposeful introduction immediately explores the significance of the extract, keeping the focus of the question – 'methods and concerns' – in clear view. It offers a perceptive summary, which shows knowledge and understanding of the context and the situation, supported by apposite, brief quotation. The essay moves in a more or less linear way through the passage, focusing on characterisation and some of the key moments, often signalled by an exploration of the language and, crucially at this level of performance, the effects created by the writer's choices. Dramatic conventions and effects are also well explored and intelligently linked to different possible interpretations, which are further supported by reference to different critics. This leads to the shrewd summary that this passage is a turning point for each of the characters. Secure knowledge of the wider text and its meaning and some appropriate contexts is clearly evidenced. This platform enables the candidate to demonstrate very good understanding through sustained analysis of the language of the passage and its effects – Desdemona's use of 'suitor' for example. Personal response is sophisticated and indicates a grasp of multiple possible interpretations of character and situation, with reference to the wider text seamlessly integrated. The complex ideas are clearly and effectively expressed, with a clear, structured approach, focused on the terms of the task and pointed by thoughtful use of varying views from critics to underpin the ideas explored.

**Total mark awarded = 24 out of 25**

## Example candidate response – middle

D	b.) This <del>particular</del> particular part of the play is when Iago first begins to carry out his plan to ensnare Cassio with "as little a web as this," using Cassio's innocent admiration and Desdemona's love for Desdemona to forever cloud Othello's judgment and bring about Cassio's and Othello's destruction. The play shows Iago's extract shows Iago's machinations at work, setting up the main action of the play from this event, indeed Iago is used by Shakespeare to add depth and <del>and</del> create the initiate the chain of events that lead to the tragedy in this play.
	All the main characters of this play, except maybe Roderigo, are present in this extract and it allows to compare and contrast them and develop the <sup>audience's</sup> reader's views on each character. Desdemona's sympathy towards Cassio, "I will do all my abilities in thy behalf," allows <sup>the audience</sup> the reader to see her compassion and relate to her humanity, creating a bridge between the world of the audience and the world of the play through this method. Emilia's conflicting character here shows she states that "the matter of Cassio," grieves my husband, as if the care <sup>were</sup> his, and yet later on in the play describes her husband as treacherous and deceitful, showing that while she is a good woman, some of Iago's influence has rubbed off on her, making her partially two-faced. The positive words of Emilia about her husband, only makes Desdemona more ignorant about Iago's true nature, calling him "an honest fellow," <sup>he</sup> making the play all the more tragic, with the irony of her calling the deceitful Iago "honest," serving as a bit of comedy and adding entertainment for the audience.
	The play becomes <del>is</del> The play's main character is truly worthy <del>of</del> to be a Shakespearean tragic hero as he is described at some point as being of an "open and free" nature and has a powerful presence in the play as though she only talks for half of the play, he still influences most of the play, he is talked about in every scene, <del>etc</del> "You do

## Example candidate response – middle, continued

2	<p>b.) love my lord, and this adds to the melancholy of the play as someone so great and loved would fall so deep into depravity as to <del>not</del> <sup>not</sup> believe that in his stereotypically pure wife, Desdemona, was a "whore," and gave her such an undignified death as to strangle her. Perhaps it is this the wonder the mankind.</p> <p>Cassio is the main tool used by Iago to accomplish his plans of destroying Othello, who he begrudgingly series because <del>of</del> he was passed over <del>that</del> not selected to be Othello's second in command, <del>that</del> that rank instead went to Cassio, who Iago despises for that reason and finds him to be inexperienced. This whole backstory is used by Shakespeare to make the play more poetic as Iago uses the man that he believes stole his job by way of affection rather than merit <sup>cassio</sup> to destroy the man that passed him up for the job, Othello. Iago <del>feigns</del> creates suspicion, "Hath I like not that," and when questioned by Othello, feigns ignorance, "Nothing, my lord, or if I know not what," thereby unleashing a plague upon Othello's soul of insecurity and doubt, this is the point when his manipulation of Othello takes shape and is a very key point of the play, some critics would say it is the turning point.</p> <p>Cassio's behaviour also seems to have been <del>tempered with infected with</del> <sup>an</sup> influenced by Tagos influence, <del>describing things as</del> in animalistic language by using the phrase, "breed itself" and plays into Tagos trap by feeling guilt at seeing Othello, "I am very ill at ease," suggesting that he is becoming corrupt <del>as</del> and this notion is strengthened when Iago comments that "he snuck away" so guilty-like, seeing your coming, <del>as</del> portraying Cassio as dubious and stealing the spotlight away from his <del>not so</del> good nature.</p>
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### Examiner comment – middle

The candidate begins with a general contextualisation and introduction to the passage, showing awareness of the significance: ‘setting up the main action’. The focus of the essay then turns to the characters, offering some interpretation on what this passage reveals about each of them in turn. This enables the candidate to discuss some elements of the style, mainly the language, though the analysis is not fully developed. There is some awareness of ‘concerns’ as revealed through character, though less focus on the detail of the methods. The candidate does present some personal response and interesting interpretation, a more unusual view of Emilia as ‘two-faced’, for example, or that Desdemona’s use of the word ‘honest’ might be seen as comic. The general introduction to Othello, although not sufficiently rooted in the passage, does show secure knowledge of the wider text and the candidate gives an intelligent account of the situation between Iago and Othello, showing understanding: Iago’s ‘feigned ignorance’ for example, and thereby the dramatic situation. The candidate appropriately sees this moment as a turning point in their relationship and explores well Iago’s ability to take advantage of the opportunity that Cassio gives him by ‘stealing away’. The textual knowledge is sound throughout, though some relevant context – the cause for Cassio’s plea to Desdemona for example – is missed, but there is a sensible balance between references to the passage and the wider text. Understanding is shown, particularly of character and character development, but there is insufficient analysis of the dramatic methods and the details of this passage to reach the next band. Different interpretations are acknowledged but again not fully developed into an argument, though the expression is clear and generally appropriate throughout the essay.

**Total mark awarded = 16 out of 25**

## Example candidate response – low

2	b	<p>In this extract William Shakespeare set this scene up so it would look like Cassio and Desdemona had something on in Othello's eyes. It didn't help that Iago convinced Othello that Desdemona and Cassio probably did have an intimate relationship that they were hiding from Othello. This is what adds to the drama to the play and brings tension among many of the characters making some of the characters to not be able to trust one another. Soon ending up to some characters killing other characters because of trust issues.</p> <p>William Shakespeare presents Desdemona as a caring and loving person who really loves Othello. Sometimes her loving and caring nature can mistaken as her being <del>flirtatious</del> flirtatious. Since Othello is a very jealous man, he doesn't take her being overly friendly to Cassio very well. In this extract William Shakespeare shows Desdemona being friendly to Cassio trying to cheer him up and convince him that Othello still considers him as a friend and not his enemy. Desdemona goes out of her way to make sure Othello and Cassio can become friends again. "You do love my lord; You have</p>
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## Example candidate response – low, continued

Known him long; and be you well assur'd he shall in strangeness stand no farther off than in a politic distance," Desdemona tells Cassio this to let him know that Othello only taking a break from him for a little while and not kicking him to the curb. ~~Cassio~~ Cassio then lets Desdemona know that if Othello keeps his distance from him for so long then he will forget his love and service. All ~~Desdemona~~ Desdemona is trying to do is help Cassio and get him to not doubt his and Othello's friendship.

Later on in the extract Cassio ~~leaves~~ ~~desperately~~ ~~desperately~~ leaves because Othello and Iago are coming. This only makes things look ~~suspicious~~ suspicious between Cassio and Desdemona. Iago spots this and this only makes him want to make something bigger than it really is. William Shakespeare presents Iago as the evil guy in this play who is always instigating himself in other people's problems. Iago is the one who makes it seem as if Desdemona and Cassio have this secret romantic relationship going on. Othello confides in Iago so whatever he says Othello will most ~~likely~~ likely believe because Iago has a way with convincing people to believe false things.

## Example candidate response – low, continued

This extract from the play is really dramatic because nobody seems to be able to trust some people. Well at least Iago and Othello can't. This mistrust will lead to some broken hearts and the end of some relationships. Some dramatic techniques Shakespeare uses are the way people enter and exit the scene. For example, Cassio did not have to leave discretely because this only caused curiosity and allowed Iago to make up some story about Desdemona and Cassio. As a reader you're really concerned about Othello and Desdemona's relationship. Will they always be together forever? Will Cassio or Iago get in the middle of their relationship? These are some questions you may have as you read this extract.

In conclusion, William Shakespeare presents a lot of drama and tension in this extract. The first half of the extract has a concerned and sympathetic tone. Then when Iago and Othello enter the scene the tone becomes one of jealousy and revenge. Overall adding to the drama of the play.

**Examiner comment – low**

The candidate begins with a general and broadly accurate summary of the situation in the passage, though does not explore the context. However the candidate understands that this situation leads to the ‘drama’ of the play. The candidate then explores the characters, showing some awareness of different interpretations – Desdemona as ‘flirtatious’ for example – but not demonstrating that idea by reference to the passage or the wider text. The candidate does have a basic understanding of the situation between Cassio, Desdemona and Othello and is aware of the influence that Iago exerts over Othello. The candidate considers the dramatic effects of Cassio’s exit, with some personal response on how this might affect an audience, in this case a ‘reader’. These opinions are not developed by reference to the detail of the passage or to specific moments in the wider text, so that the candidate understands Iago’s manipulation is asserted rather than demonstrated by precise reference to the passage. There is overall a basic knowledge of the text and characters and some awareness of the dramatic effects, though crucially little engagement with the language. The candidate does offer a personal response, asserted rather than demonstrated but relevant to the task. Expression is clear and generally appropriate with some weaknesses and there is a rudimentary structure to the discussion, with some incipient awareness of different views.

**Total mark awarded = 8 out of 25**

### Question 3a

June 2015 Question Paper 51 is available on Teacher Support Site at

[https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef\\_id=744](https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744)

Example candidate response – high

3	a	<p>'Elinor was then at liberty to think and be wretched'. This quotation from <i>Sense and Sensibility</i> strongly supports the frequent assertion that this heroine embodies the leitmotif 'sense' from the hendiadys <sup>of</sup> the title of Austen's novel.<sup>1</sup> Yet this statement also sheds light on Elinor's own <del>sensitivity</del>, sensibility which is unwavering and constant under the surface of her outward conformation to societal norms – in <del>the</del> Poovey's 'coffin convention' 'coffin of conventionality'. As Austen allows the reader to interpret to which extent Elinor is bound to society and thus restricted, and to form individual opinions on her character through her dialogue and inner monologues equally.</p> <p>For much During the course of the novel, Austen's authorial voice and Elinor's 'écriture feminine' frequently blend as the narrative is delivered. Thus Elinor's thoughts and opinions frequently influence <del>as</del> our own. D. W. Harding exemplifies this in identifying that Lucy Steele's becomes 'a full character' through the reactions she provokes in Elinor &amp; Gradually, Elinor's preoccupations become the readers own form of meditation itself, and it is through this character <del>as</del> that 'Austen dramatizes how and why female survival <del>see</del> depends on gaining male approval or protection' (Gilbert and Gubar). <del>and</del> Through Elinor's voice of caution and her <del>necessity</del> the necessity she</p>
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## Example candidate response – high, continued

feels to 'screen' her emotions. Austen brings attention to the precarious position women were born in in Georgian society - naturally dominated by patriarchal ideals:

Many critics identify Elinor as the most unpopularity of the two eldest Dashwood sisters. However, 'cold-hearted Elinor' ~~and~~ may be perceived as being equally as or more ~~as~~ smart than Marianne, ~~which~~ who argued as Marianne believes so fervently that 'outward forms ~~as~~ should project or portray ~~as~~ inner feelings' (Tanner) in 'raptures' her sensibility becomes externalised, whilst Elinor feels just as strongly - 'wretched' - yet she bears this in 'silent anxiety'. ~~which~~ In reserving her thoughts for the 'liberty' of solitude, ~~Elinor~~ Austen demonstrates Elinor to be a strong character on the surface and a humane, relatable woman 'struggling in a difficult world' (Butler), ~~beneath~~ ~~behind~~ behind this exterior. Hence perhaps Elinor's 'sense' does not relate only to propriety, but to an awareness of her surroundings and a heightened ability to recognise her strengths, the dangers of society for ~~anyone~~ ~~an unnamed~~ women and how to respond to such criteria. The parallel Elinor follows to Marianne seems almost a story moral, in which 'coolness of judgement' ~~never~~ triumphs over 'affection of judgement'

cant.

## Example candidate response – high, continued

		<p>In Elinor's relationship with Edward, her sense pervades as she does not remain hidden behind her literal screens until his proposal. Yet Edward's own honour, which forces him to refrain from This strong upholding of social propriety in conjunction with Edward's honour in respecting his engagement to Lucy Steele supports Mary Poovey's suggestion that in the novel, 'one submits to society, every dream will come true'. Indeed Edward's character develops from 'manners required intimacy to make them pleasing' - Austen's harsh and unflattering clauses on her character to Elinor's ideal, almost romantic, hero. Thus the happiness these two characters experience in parallel to Marianne and Willoughby's loveless marriages may be seen as Austen's reward, and in the latter couple's punishment from an unjust, regimented society. Therefore Elinor succeeds in gaining 'male protection', in happiness and comfort. She succeeds in all but breaking free from the conventions imposed upon her - which would only be met by a paradoxical failure. In all her other <del>other</del> <del>sacred</del> goals.</p>
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**Examiner comment – high**

The candidate's introduction sets out how the quotation is to be explored with a clear focus on the 'presentation' of Elinor. Austen's methods of characterisation are kept at the centre of the discussion by the specific references and these methods are well explored throughout the essay. There is a well-focused introduction which recognises the 'typical' response to Elinor as the representative of 'sense'. This is then developed, by using the quotation given in the question, into a more complex view of her as also full of sensibility. This duality is explored by contrast with Marianne and through discussion of Elinor's marriage to Edward, and how that differs from both Marianne's and Willoughby's eventual situations. There is throughout secure evidence of selecting relevant knowledge, both of the text and relevant contexts, such as the gender issues Austen addresses in the novel. The understanding of the writer's choice, how for example the narrative voice becomes at times Elinor's voice and how that effects the reader's response to Lucy, is very good, though to achieve higher marks this might have been developed into a more sustained analysis of other elements such as language. The personal response is often perceptive and the views expressed on Elinor's sensibility, discriminating and fresh. Points are well argued and crucially at this level of performance well supported by reference to the text. The expression is clear and at times complex, with a well-developed structure to the argument and a coherent flow to the essay. The numerous references to critical opinions are relevant and used to underpin the candidate's own arguments effectively.

**Total mark awarded = 23 out of 25**

## Example candidate response – middle

Question 3 Part A

Elinor Dashwood is the embodiment of sense in this novel. Ever since her father died she took it upon herself to take care of her family. While she tried to handle her family's problems in a socially conventional, dignified and quiet way she often had to set aside her own feelings and ~~concerns~~ concerns. Elinor has definitely mastered the art of concealment. "Always prudence, duty and honour. Elinor, where is your heart?" throughout the novel it may seem as though Elinor is a little bit too reserved and remote and the <sup>21st century</sup> reader might find her a little too difficult to identify with. One might say that Elinor is too caught up in ~~and~~ proper. Her sister Marianne definitely feels this way. She is outraged ~~at the~~ over the fact that Elinor says she simply "likes Edward." She definitely has a lot more difficulties expressing her feelings than Marianne who spills all her troubles into tempestuous sessions at the piano and even more tempestuous rants.

Elinor feels as though it were her duty to worry over everyone but herself. Unlike Mrs. Dashwood Elinor tries to shield Marianne from unnecessary anxiety and is a lot more ~~cautious~~ assertive. Since Marianne is anything but discreet, in fact she

## Example candidate response – middle, continued

		<p>is borderline rude, it falls onto Elinor to keep her in line. She had to make up for Marianne's rudeness or vagueness.</p> <p>Elinor's love and care for her sister is very heart-warming but the reader soon comes to realise that <del>she</del> it may be a little too selfless. Even though she did not want to go to London with Mr. Jennings, she feels obliged to do anything to make Marianne happy, <del>and even</del> although she feels that her seeing Willoughby would not be the best thing. She is more concerned that her mother might be made "less happy, less comfortable" in their absence than the fact that she herself does not wish to part to London.</p> <p>Elinor even goes as far as to put Lucy Steele before herself. When Lucy confides in Elinor with her secret about being engaged to Edward, Elinor finds the strength in herself to keep that secret all to herself and not to try and find comfort in <del>in</del> her family. She is angry that Edward did not admit to this himself and that he let them both grow attached to each other when he had responsibilities elsewhere. Yet, she still behaves in the most dignified and lady-like manner. She tries to aid him when his mother leaves him with no</p>
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## Example candidate response – middle, continued

for him because she knows that he must fulfill his duty. She understands and honours his decision to carry out his promise to Lucy, even though she knows neither of them love each other.

She is the first person to recognize Colonel Brandon's good nature and warm heart and she feels sorry that his love for Marianne is not unrequited. Even though at first she is finds Mrs. Jennings's company much-needed, tired of the never-ending talker, she takes on the moral obligation to be pleasant to her, recognising that Mrs. Jennings means well and all she says is in good humour. Marianne on the other hand, repays Mrs. Jennings's kindness by being "insolent and unjust."

When Marianne receives that cruel and brief letter from Willoughby saying how he had never been seriously attack attracted to her she, of course, breaks down and her depression has an effect on everyone around her causing her family and friends to feel despair on her account. Regardless of the fact that at this moment Elinor's heart is also breaking and she feels just as much pain, she brushes her own feelings aside. She writes with Marianne

## Example candidate response – middle, continued

and comforts her, just because she did not voice her problems out and does not make them less painful. The fact that she does not admit of her to her heartbreak does not make her love for Edward less real and true. On the contrary this makes Elinor a remarkable character.

In the end of the novel though, Elinor finally lets go of her facade and unleashes her emotion. Austen makes sure to emphasize emphasize that sense cannot, or should not exist without a smidg of sensibility. When Elinor finally confides her trouble to Marianne and agrees to marry Edward the reader can see that sometimes it is shown that it is important to let go of your emotions and not bottle everything up. Elinor harmonizes the figure she has created for the public with her more fragile, more human side. Thus "Elinor was then at liberty to think and be wretched."

All of Elinor's strength and patience pays off in the end because she gets the best ending and is rewarded by marrying the man she loves. Austen always makes sure that in her literary world each character gets what they deserve.

### Examiner comment – middle

The candidate begins with a general introduction to Elinor, setting out the ‘sense and sensibility’ duality, suggested in the quotation in the question, though perhaps crucially the candidate does not address the terms of the task specifically. The candidate develops the response by offering different interpretations of Elinor’s character: a personal one – ‘too reserved and remote’ – contrasted with a more general ‘21<sup>st</sup> Century view’, well linked back to the text through the references to Marianne’s view of her sister. The candidate does not specifically consider Austen’s presentation, but in the discussion comparing Marianne and Elinor shows sound understanding of the novelist’s methods. This develops into considering Elinor’s role in the novel through her relationship with other characters such as Lucy, Edward and Colonel Brandon; thus again tacitly exploring the writer’s methods. The candidate analyses the effects of the sisters’ contrasting reactions to Mrs Jennings, showing secure textual knowledge. The question is then more directly referenced by the exploration of the change in Elinor at the end of the novel as she ‘lets go of her facade’ and marries Edward. Crucially the candidate has not shown how Austen alerts the reader to the facade in the early part of the text. There is a sound and detailed knowledge of the text and Elinor’s role, though the interpretations tend to be asserted rather than demonstrated, so that the candidate’s understanding of the methods is implicit rather than demonstrated by analysis of specific moments in the text. The candidate’s expression is clear and appropriate and there is a clear structure to the essay, though the candidate does not develop the argument much beyond Elinor’s character and role, so that the more thematic elements of the text are largely ignored.

**Total mark awarded = 15 out of 25**

## Example candidate response – low

3	a	<p>In Sense and Sensibility, by Jane Austen, Austen is constantly comparing and contrasting whether sensible thinking or thinking using emotions is better. Through Elinor, the more <del>stifled-thinking</del>, and Marianne, the more sensitivity, she looks at the contrasting sisters in their pursuits for happiness. Austen states, 'Elinor was then at liberty to think and be wretched', acting a IT emphasizes that Elinor was not always able to think; however, Austen does not always approve of Elinor's thinking.</p> <p>Austen wrote the novel in a time when women still did not go to college and were not allowed to think as much as men. Austen even went under a pen <del>for</del> name to keep her identity a secret. Her family was extremely supportive of her; however, there were still people in the world who would disapprove of a woman writing. <del>But</del> IT was an extreme liberty to be able to freely think for one's self as a woman in a male dominated world. Elinor gets to receive this liberty, which she usually takes for granted.</p> <p>However, Austen does not completely smile upon Elinor's thinking. The thinking can be described in various discussions throughout the book, including 'wretched'. Elinor's thoughts are not always the nicest. She is condoning of Marianne's choice in men. She is broad</p>
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## Example candidate response – low, continued

	<p>that Marianne is in love with Willoughby; however, Colonel Brandon is a more sensible choice due to having money and an estate while Willoughby's <del>future</del> <sup>future</sup> depends on money from a woman who he must please by choosing someone of status to marry. Elinor's thinking <del>choice</del> is not always done with the most grace and forgiveness. Her thoughts can be very undesirable and negative. This causes Austen to cast a shadow of darkness upon them at certain points in the novel.</p> <p>Austen presents the reader with a question in the novel: is sense or sensibility better? In the novel the sisters have to accept and let go of certain attributes of both. Elinor has to become more sensibility in the end than she was in the beginning. Austen's main point is that one is not better than the other. A mixture of the two is what is needed. That is why the thinking is so "wretched," because there is no sensibility to balance it out.</p>
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## Examiner comment – low

The candidate begins with a general summary of the novel's focus on sense and sensibility, linking this to Marianne and Elinor, which leads the candidate to consider the terms of the question, offering a personal view that Austen does not always 'approve' of Elinor's thinking. The candidate attempts to underpin this with some contextual support, which is broadly relevant to the task, and comes back to the idea of 'liberty', seeing it in a more general way than perhaps the quotation suggests. Critical to the candidate's level of performance is the absence of specific textual references, so that the essay is assertive and undeveloped. There is a better focus on the text with the consideration of Elinor's contrasting views on Willoughby and Brandon, so that some knowledge is shown, but this is not developed further. The candidate repeats the idea that Elinor's thoughts are 'undesirable and negative' but does not support this view nor demonstrate where and how in the text it is revealed. The candidate does understand the basic sense and sensibility dichotomy and sees how Elinor develops throughout the text into revealing her sensibility, though again there is no specific textual reference to support this view. The candidate has a basic knowledge of the text and the main concerns, though limited awareness of methods, which limits the level of performance to low. There is some personal response and implicit awareness of different interpretations, but these are asserted rather than demonstrated. The candidate's expression is generally clear and there is a broad, rudimentary structure to the essay.

**Total mark awarded = 6 out of 25**

### Question 3b

June 2015 Question Paper 41 is available on Teacher Support Site at  
[https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef\\_id=744](https://teachers.cie.org.uk/qualifications/academic/uppersec/alevel/subject?assdef_id=744)

#### Example candidate response – high

3.	b) The extract, located towards the closing of Sense and Sensibility, serves in language, tone and narrative technique to contrast and conflicts as a resolution to multiple previous plot conflicts as well as serving to explore further several of Jane Austen's thematic concerns in Sense and Sensibility, on love and marriage, the balance of sense and sensibility and realism.
	<p>Austen's main concern in Sense and Sensibility is the exploration of the two philosophies in the very title was to advocate for a balance of both as the ideal – a purpose most evidently achieved in the development of Marianne's character who would "discover the falsehood of her own opinions and... contradicts, by her conduct, her most favorite maxims." Here, too, in this passage, Austen persistently refers to this as <del>what fate she</del> <sup>the</sup> "was born to." This, as a narrative technique, reminds the audience of Marianne's purpose as a character symbol, or as a character meant to symbolize provide a medium for Austen to explore, what Deidre Lynch term, <sup>the</sup> her generic focus on unchecked sensibility as the ideal. Marianne's "extraordinary fate" was extraordinary in that through her character Austen went against the conventions of the romantic novel. Marianne comes to learn the folly of <del>her</del> learning an ideal of love from her reading of poetry and romantic novel – a wider message Austen wishes to address. <del>With</del> Maria Edgesworth's novel, Belinda, written at about the same time as Sense and Sensibility, cautions <sup>similarly</sup> against <del>over</del>.</p>

## Example candidate response – high, continued

	<p>the folly of casting the ideals of love presented in literature upon people in reality. In Sense and Sensibility, Austen presents a criticism of sensibility without, as Hannah More put it in her criticisms of the women's education system of Austen's time, the "fences...meant to cover it." This same sort of sensibility, Austen argues, keeps women in a position of <del>weakness</del><sup>power</sup> — an argument symbolized in Marianne's near-fatal sickness. Austen, however, does not call for a balance of sense and sensibility in order to replace <del>women</del> the patriarchal system of her time with a matriarchal one. Instead her aim is much like that of Mary Wollstonecraft's in <i>A Vindication of the Rights of Women</i>: "I do not wish them (women) to have power over men, but power over themselves," an aim illustrated in <i>Maria</i> by Austen in Marianne's continued sensibility — "she could not never love by halves" — but now gained sense and "more calm and sober judgement".</p> <p>Austen's <del>novel</del> narrative throughout sense relies on realism <del>and</del>. This technique also served as evidence of the influence of the concluding Rationalism movement of the eighteenth century on Austen who was writing at the time of a growing <del>and</del> Romanticism movement. Thus even in this romantic novel, Austen maintains a sense of realism. In this particular extract, which serves <sup>predominantly</sup> as a resolution <del>in</del> <del>realism</del> <del>as</del> is evident in the fact that, as W.F. Ballock puts it, "no poetic justice dogs those who have acted foolishly" or wrongly, such</p>
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Example candidate response – high, continued

	<p>as with Willoughby who "inconsiderable" was not "forever inconsolable" didn't "[die] of a broken heart" or "[flee from society]" or "[contract an habitual gloom of temper]" but "lived to exist and frequently to enjoy himself" finding "no inconsiderable degree"</p>
	<p>realism → criticism of conventional romantic views love and marriage:</p>
	<p>Colonel. better match for M. in both wealth and personality</p>
	<p>social criticism</p>

Examiner comment – high

The candidate begins with a general introduction, though there is some focus on the task and this leads to a statement of the thematic concerns, showing the candidate's clear understanding of the text. The candidate has a very good understanding of the duality in the novel and exemplifies this through an exploration of Marianne's development, as a character and crucially as a symbol, underpinning this idea with well-selected critical comments and showing a grasp of the text as a construct. This leads the candidate into a consideration of the wider context and the argument is well developed by reference to the wider text—'Marianne's sickness' – and by analysis of relevant parts of the passage. The candidate has a very good understanding of the literary context and conventions and is able to shape that into exploring the effects of Austen's presentation of Willoughby's marriage and state of mind. The overall knowledge of text and context is very good, with secure and sophisticated understanding of the literary conventions and to some extent Austen's methods. More developed analysis of some of the detail of the passage would have lifted the overall performance, though the development of the arguments is thoughtful and perceptive and at the Band 1 level. Expression is clear and effective and the essay is well structured and controlled, with some very good references to critical views.

Total mark awarded = 23 out of 25

## Example candidate response – middle

3.	<p>b) This extract, at the end of which takes place at the end of the novel, is narrated in third person and we get a more wide view of the play, rather than the limited view we get when Austen uses Elphinstone's narrator view to narrate the novel. The opening line is very dramatic and sets the tone for the entire extract, describing Marianne as "born to an extra extraordinary fate," <del>praising</del> using divine <del>symbol</del> phrasing to praise to the turnaround of Marianne's life. Austen <del>and</del> indirectly condemns <del>Marianne</del> the earlier and more emotion-driven Marianne who championed sensibility, "born to discover the falsehood of her own <sup>opinion</sup>" and then <del>is</del> Austen praises her adaptability and her will to change, to counteract, by her <del>own</del> conduct, her most favourite maxims, a truly significant change and <del>and</del> shows her development and maturation <del>under</del> throughout the novel.</p> <p>Marianne was once the champion of sensibility but seems more balanced now, with <del>and</del> after at some point, attempting to become sensible, too sensible as Austen describes her as being "more calm and sober". However, Austen <del>says</del> Marianne decides to seclude herself in books and sharpen her intellect when but Austen <del>says</del> decides that being too sensible is also bad and instead, Marianne <del>has</del> found herself, "submitting to new attachments" and becoming "a wife, the mistress of <sup>a</sup> family and the patroness of <del>the</del> the village". This satirical novel <del>now</del> becomes even more comic as Jane Austen contrasts Marianne's fantasy of her comments on Marianne's life, "voluntarily give her hand to another! ... and who still whom, two years before, she had considered too old to be married, and who still mocking Marianne as now she has married Colonel Brandon and when he is two years older.</p> <p>There <del>is</del> is a moment in this extract when the author reminds the reader of the many subplots in Sense and Sensibility by indirectly talking about Eliza Williams, Colonel Brandon's tragic first love and the victim of death in this novel, therefore freeing Marianne from</p>
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## Example candidate response – middle, continued

3	b.)	<p>assuming that role," a man who had suffered no less than herself under the event of a former attachment." Other subplots in this extract include the rivalry between Willoughby and Colonel Brandon because of Eliza Williams and Marianne, "he long thought of Colonel Brandon with envy," with Willoughby winning Eliza by impregnating her and Colonel Brandon winning Marianne by marrying, a very stark contrast of characters and of fate.</p> <p>The <del>to extract text</del> Most critics say that Austen made a mistake in making Marianne marry Colonel Brandon instead of Elinor, with one critic going as far as to say that "Marianne has been betrayed, but not by Willoughby" claiming that Austen betrayed Marianne. The extract strengthens this notion by providing up many <del>to extract</del> phrases like, "she had considered too old to be married, and who still sought the constitutional safeguard of a flannel waistcoat," and "Instead of falling a sacrifice to an irresistible passion, as once she had fondly flattered herself with expecting," showing in particular that Marianne and Colonel Brandon don't suit each other. However Austen makes the match between Marianne and Colonel Brandon work by comparing their ill-fated love-lives, "a man who had suffered no less than herself," and telling us how eventually, they were both very happy, "her whole heart became, in time, as much devoted</p>
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## Examiner comment – middle

The introduction includes a brief context to the passage and the candidate shows understanding of the narrative methods almost immediately, with some understanding of the effects. The candidate focuses on Marianne's development as a character, with some consideration of different interpretations, though these are not exemplified in detail. There is also some understanding of the style, such as satire and comedy, though these points are not developed through more detailed analysis. The candidate's discussion of Eliza, Willoughby and Brandon demonstrates knowledge of the wider text, relevantly selected, and this leads to a more detailed interpretation of different responses to Marianne's marriage to Brandon, supported by some detail from the passage and by critical views. The candidate's knowledge of the text is secure, though there is limited reference to wider contexts. There is sound understanding of character and at times of narrative methods, though the ideas expressed in the introduction are not developed further. The candidate offers a well-considered personal response, though this is not supported by detailed analysis of the passage and there is a clear awareness of different views, often supported by critical references. The expression is clear and generally effective and there is evidence of a clear structure to the essay.

**Total mark awarded = 16 out of 25**

## Example candidate response – low

3	b	<p>This extract from Sense and Sensibility is placed at the end of the story. The first three paragraphs shown <del>not</del> tell of Marianne's ability to change and see the common sense side of marriage. It shows her overall change of character from how she felt at first, to <del>realized</del> the realization that her previous beliefs were not <del>for</del> for her, and that she was now better off.</p> <p>Jane Austen uses language and tone to <del>to</del> show this change in Marianne as a positive one. First, in the opening sentence, she uses 'born' and 'extraordinary fate'. Both are extremely positive things to say. Austen repeats 'She was born to' multiple times in order to show the significance of what followed. The repetition is used to capture the readers' attention, and tell <sup>what</sup> she overcame that led to her positive breakthrough of love. <del>Then</del> Then she uses words and phrases such as 'affection', 'no sentiment superior', 'strong esteem' and 'lively friendship' to show what Marianne was missing in her current marriage, but did so in a completely happy tone.</p> <p>Then, in the second paragraph, it is told what Marianne had planned on doing and being after she was married, to what she is actually doing. 'Instead of falling sacrifice to an irresistible passion' or 'remaining with her mother, and finding her only pleasures in retirement and study', she realized as she matured that she now has 'new attachments' with 'new duties' in a new home and as a wife. She was a strong <del>the</del> woman, capable of change. This shows how <del>not</del> big of a transition her mind underwent once she came to her senses and did not allow her emotions</p>
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## Example candidate response – low, continued

	<p>to completely control her. This is <del>extremely</del> significant as she was mentally and emotionally opposite of this throughout the rest of the story. Elinor's common sense, or just 'sense' as is used in this book, can be seen rubbing off on Marianne towards the end, and it worked in a positive aspect.</p> <p>Also, in the third paragraph, Marianne is further shown to have learned to love as she becomes happy, by appeasing her husband, who was previously hurt. She was able to 'console' Colonel Brandon, 'restore his mind to animation' and also restore 'his spirits to cheerfulness'. This is a very powerful thing, to effect someone in such a way, and this can only be considered love. Marianne <del>had</del> became happy &amp; by appeasing her husband, and she learned to love him fully, as much as she had loved Willoughby. This manner of thinking proves her mental and emotional transformation, which is what the book was written to show.</p> <p>The final paragraphs are to tell of the outcome of Willoughby, who once held such a <del>major</del> role in the story, but then preceded to become less and less important, just as he did to Marianne. However, while he regretted leaving Marianne, and how it pained him to hear or think of her marriage to Colonel Brandon did not end him. He was able to continue on <del>with</del> with a comfortable lifestyle. While he survived his loss of Marianne without much trouble, he did not completely move on. He held her to the highest standard and 'made her his secret standard of perfection in woman'.</p> <p>This extract shows the changes in three major characters, Marianne, Colonel Brandon and Willoughby. In the end everything turned out good, better for some than others, but good all around. Love is a tricky thing and is not always what you think of it</p>
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## Examiner comment – low

The candidate begins with a general summary of the passage by way of introduction, with a brief context given. There is some consideration of style – Austen's language and use of repetition for example – but this is not linked to an interpretation and is therefore rather general in its conclusions. The candidate does explore some methods – how Marianne's plans are contrasted with her eventual marriage to Brandon, for example – and links this discussion to the wider concerns of sense and sensibility. This though is not developed beyond a basic level and the candidate then summarises the passage on Marianne and Brandon and also on Willoughby's marriage, rather than analysing the detail or interpreting the ideas. The knowledge of the text is generally sound, though there is little awareness of contexts. The candidate has a limited understanding of methods but without consideration of some of the detail of the passage, this remains at the Band 5 level of performance. The personal response is partly supported by the text, but this lapses into summary and paraphrase rather than interpretation and analysis. The expression is clear and there is a basic structure to the essay, though the lack of development of the response limits the overall standard to Band 5.

**Total mark awarded = 7 out of 25**



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