

**Literature**  
**D217 13/NAB001**

**Advanced Higher**  
**English and Communication**

# NATIONAL ASSESSMENT BANK

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Hanover House	Ironmills Road
24 Douglas Street	Dalkeith
Glasgow	Midlothian
G2 7NQ	EH22 1LE

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# Contents

<b>Section 1</b>	Organisation and conditions for assessment
<b>Section 2</b>	Instruments of assessment
<b>Section 3</b>	Marking guidelines
<b>Section 4</b>	Advice on recording and retention of evidence
<b>Section 5</b>	Candidate guide
<b>Appendix</b>	Exemplar scripts and commentaries



## **Section 1**

### **Organisation and conditions of assessment**

## **Organisation and conditions for assessment**

### **Introduction**

Competence and skill in the Literature unit is assessed through critical essays written in response to specific tasks or questions on imaginative texts. The Appendix contains exemplar scripts and commentaries to enable teachers/lecturers to make informed judgements regarding the standard of candidate work required at Advanced Higher.

### **Using this assessment instrument**

In order to prepare candidates for this assessment, opportunities should be provided for reading, analysing and responding to a range of texts covering a variety of themes and topics.

Teachers/lecturers and candidates will appreciate the opportunity to focus on texts of particular interest and relevance. Texts written by local authors, texts written in local dialect, and texts dealing with contentious or contemporary issues all fall within the scope of this unit. Study of literary and mass media texts may also be enlivened and enlightened through visits by writers, producers and actors to the centre and by candidates to theatre and studio.

Analytical and evaluative focus on text can be sustained through varying approaches to the communication of ideas and meanings. Group and class discussion, direct teaching, individual research and presentation each have a place in the process. The important thing, the real aim of the Literature unit, is to develop the skills of candidates in ways that will enable them to read and respond critically to imaginative texts in an informed and thoughtful manner.

### **Guidance on assessment**

Teachers/lecturers should distinguish clearly between assessment that is formative (designed to contribute to the development of the candidates' critical reading and response skills) and assessment that is summative (designed to assess whether or not the competence of the candidates' reading and response skills merits achievement of the outcome).

Each critical essay for summative assessment should be written under controlled conditions in the presenting centre in response to a specific question which allows the candidate to fulfil all the performance criteria. Although the topic which is addressed in the question will be one which candidates have previously studied, the precise wording of the question should be unseen.

### **Timing and duration**

Summative assessment should take place when the candidate has reached a point where he or she is likely to meet the requirements of the outcome.

Each critical essay should be allocated up to one and a half hours.

## **Reassessment**

Time is allowed within this unit for assessment and reassessment of the outcome. Where a candidate has not attained the standard necessary to pass the outcome, he or she should have the opportunity to be reassessed. Reassessment should, as a general rule, be offered once following further work on areas of difficulty. Evidence from the original assessment should assist teachers/lecturers to identify why an individual candidate has failed to achieve the outcome and to plan focused support for learning.

## **The conditions under which assessment takes place**

Higher Still arrangements and subject guides refer to assessment being carried out under controlled conditions to ensure reliability and credibility. For the purposes of internal assessment, this means that assessment evidence should be compiled under supervision to ensure that it is the candidate's own work. Supervision may be carried out by a teacher/lecturer, invigilator or other responsible person, for example, a workplace provider.

## **Using internal assessment evidence to contribute to course estimates**

Unit assessment can be designed:

- to focus exclusively on unit outcomes, ie for unit assessment purposes only
- to assess unit outcomes and, at the same time, to generate evidence of attainment beyond that required to pass the unit outcomes.

The critical essay has an externally assessed equivalent in the literature part of the paper of the examination. Work done for unit assessment in this area will yield clear evidence of candidate performance and will enable estimates of likely levels of attainment in external examinations to be made.





## **Section 2**

### **Instruments of assessment**

## Instruments of assessment

### Guidance to teachers/lecturers

The instruments of assessment for the Literature unit outcome (*Respond critically to seen literary texts*) are the critical essay tasks or questions which teachers/lecturers will set for candidates in relation to particular texts.

The products to be assessed are the essays which candidates will write in response to these tasks or questions.

Since candidates must be given the opportunity to meet all of the performance criteria in response to a single task or question, it follows that, to allow for this, each task or question must be carefully and precisely worded. For example, the candidate scripts which are included in the Appendix were written in response to the following tasks.

**Task A:** What qualities have you found in *This Lime-tree Bower My Prison*, *Frost at Midnight* and *Dejection – An Ode* that make them, in your opinion, worthy of serious attention?

**Task B:** " 'Justice' was done, and the President of the Immortals (in Aeschylean phrase) had ended his sport with Tess."

To what extent are Hardy's characters the victims of a malevolent fate? Refer to **two** or **three** novels in your answer.

**Task C:** "In Angelo and Isabella, Shakespeare presents two very distinct moral positions."

Write an essay on Shakespeare's presentation of Angelo and Isabella in the light of this statement.

**Task D:** In a detailed examination of **three** carefully chosen poems, examine how Heaney responds to the political crisis of his country.

**Task E:** *The Winter's Tale*

"The play is a fable about the destructiveness of the passions and the healing power of time."

How far do you agree?

**Task F:** Discuss Jane Austen's presentation of class distinction in *two* novels.

**Task G:** How effectively does Chaucer create a sense of drama in his presentation of the Pardoner in **both** the *General Prologue* and *The Pardoner's Tale*?

In order to prepare for assessment, teachers/lecturers should ensure that all candidates are familiar with the performance criteria. One way of doing this is to incorporate the criteria within *Instructions to candidates* – whatever particular critical essay task or question is specified. The following example illustrates how this might be done.

*Instructions to candidates*

You are required to write a critical essay on ... (title of text).

Your task is ... (wording of question contextualised to a specific text).

In response to this task, you should ensure that your critical essay is well structured and expressed, revealing a clear and relevant line of thought which demonstrates that:

- your understanding of the text is secure
- your analysis of the text is relevant and thoughtful
- your evaluation of the text is securely based on detailed textual evidence.

A model such as this might usefully serve as a framework for setting particular tasks or questions for all types of critical essays. This could be given to candidates to help them understand what is required in the writing of critical essays.



## **Section 3**

### **Marking guidelines**

## Marking guidelines

The assessment of critical essays require teachers/lecturers to make informed and consistent judgements about the relevance, substance and the range of skill, competence and quality of candidate responses in terms of the published performance criteria.

Since the evidence offered by candidates in productive modes such as the critical essay is presented as an integrated whole (shaped and structured according to the individual ways candidates have thought about and responded to the task) the initial "holistic" response of the teacher/lecturer will provide the natural starting point for assessment.

Thereafter, however, careful attention must be given to the adequacy of the critical essay over the range of the performance criteria. To contribute to the achievement of the unit outcome at Advanced Higher, each essay must meet **all of the performance criteria at Advanced Higher**. The key features of the Advanced Higher criteria are emboldened in the table below.

### Performance criteria

#### Understanding

The response takes a **relevant and thoughtful approach** to the prescribed task and demonstrates **secure understanding** of key elements, central concerns and significant details of the text(s).

#### Analysis

The response makes **relevant and thoughtful** critical comment and demonstrates **secure handling** of literary/linguistic concepts, techniques, forms.

#### Evaluation

Judgements made are **relevant, thoughtful and securely based on detailed evidence** drawn from the text(s).

#### Expression

Structure, style and language, including the use of appropriate critical terminology, are **consistently accurate and effective** in developing a relevant argument.

Teachers/lecturers will note that the performance criteria correspond directly to the grade descriptions for critical essay indicative of a Grade C in course assessment. Furthermore, the assessment instruments have the potential to generate evidence of attainment beyond that required for a pass and this evidence may be used to assist in the estimation of attainment in course assessment.

For the purpose of estimates that require to be submitted for course assessment and for the purpose of formative assessment, teachers/lecturers should measure performance beyond a pass in terms of the indicators of excellence set out in the table overleaf.

## Indicators of excellence

### Understanding

- A **thorough exploration** is made of the implications of the prescribed task.
- **Sustained insight** is revealed into key elements, central concerns and significant details of the text(s).

### Analysis

- A **full and satisfying** range of critical comment is offered.
- Literary/linguistic concepts, techniques, forms are handled with **skill and precision**.

### Evaluation

- **Perceptive and incisive** judgements are made.
- Deployment of evidence drawn from the text(s) is **skilful and precise**.

### Expression

- Structure, style and language, including the use of appropriate critical terminology, are **skilfully deployed** to develop a **pertinent and sharply focused** argument.

Grade A performance will be characterised by an overall high quality. In the case of the critical essay, it will show evidence of **at least four** of the indicators of excellence across **at least two** of the categories listed.

When the overall quality goes beyond the criteria for Grade C but falls short of A, it will attain Grade B. In this case it may show only **one, two or three** of the A characteristics or may show some elements of **three or more** indicators of excellence without reaching A quality for any.

The assessment scripts and commentaries included in the Appendix give some indication of how informed judgements may be made in assessing candidate performance.





## **Section 4**

### **Advice on recording and retention of evidence**

## Advice on recording and retention of evidence

The grid below is designed to illustrate how a unit class-list might be used to record evidence of achievement. This particular grid could be adapted or modified according to the requirements of the presenting centre.

Literature unit (AH)	Text	Prose	Mass media	Poetry	Drama
	Date				
Candidate A				<b>C</b>	
Candidate B		<b>B</b>			
Candidate C					<b>A</b>
Candidate D				<b>R</b>	
Candidate E				<b>R</b>	
Candidate F		<b>C</b>			
Candidate G				<b>C</b>	

Recording performance as **A**, **B** or **C** may be useful in the preparation of estimates of candidate performance in external assessment.

The use of **R** indicates that the candidate has failed to achieve the performance criteria and will be required to be reassessed.

An alternative approach would be to use ticks (✓) to indicate successful completion of assessment on a particular text.

Teachers/lecturers may also wish to compile individual candidate assessment profiles to record evidence of achievement. Such profiles may be used in conjunction with a unit class-list. They may also prove useful in monitoring and responding formatively to the progress of candidates.

Whatever methods of recording are used, folders of the internally assessed summative work of candidates should be retained for internal and external moderation and for evidence to support an appeal. Disposal dates for materials will be intimated by the Scottish Qualifications Authority.

## **Section 5**

### **Candidate guide**

## Candidate guide

In order to gain this unit, you have to achieve the unit outcome:

*Respond critically to seen literary texts.*

You are required to write **two** extended responses to literary texts. These responses will take the form of critical essays. Each essay will be written in response to a specific task or question.

An example of how a critical essay task might look is given below.

### *Instructions to candidates*

You are required to write a critical essay on ... (title of text).

Your task is ... (wording of question contextualised to a specific text).

In response to this task, you should ensure that your critical essay is well structured and expressed, revealing a clear and relevant line of thought which demonstrates that:

- your understanding of the text is secure
- your analysis of the text is relevant and thoughtful
- your evaluation of the text is securely based on detailed textual evidence.

In order to demonstrate skill which goes beyond the standard required for a pass at Advanced Higher, your critical essay should give evidence of some of the following:

- sustained insight into key elements and central concerns of the text(s)
- thorough exploration of how these are presented and developed
- skill and precision in explaining the writer's use of literary/linguistic technique
- perceptive and incisive engagement with the text(s)
- skilful and precise use of textual evidence
- skilful and focused deployment of expression and use of critical terminology.

Your teacher/lecturer will give you advice and support in all aspects of the standards that are required at Advanced Higher level. You will also be given clear guidance about the evidence requirements which must be met in the writing of critical essays. The main aspects of these are that:

- you must complete two critical essays
- each essay must be on a different text (or group of texts)
- each text (or group of texts) must be from a different genre (prose, poetry, drama or mass media)
- each essay must be written under controlled conditions.

Your teacher/lecturer will explain to you what is meant by controlled conditions.

Before you are assessed, however, you will have ample opportunity:

- to develop your critical reading and response skills
- to analyse and respond to a range of texts from a range of genres
- to discuss, take notes and practise various forms of critical analysis and response in preparation for assessment.

The skills you develop in this unit will also assist your performance in the external examination for Literature.



## **Appendix**

### **Exemplar scripts and commentaries**

## Appendix

### Candidate script A

**Task:** What qualities have you found in *This Lime-tree Bower My Prison*, *Frost at Midnight* and *Dejection – An Ode* that make them, in your opinion, worthy of serious attention?

Coleridge was a master of conversation poems. His use of the fluidness of content is reminiscent of the stream of consciousness approach, a seamless journey from his surroundings to far and abstract places, returning back to the environment of his home more content and calm.

'This Lime-tree Bower My Prison' is a perfect example of this journey through the mind. In the first few lines Coleridge dwells on his loneliness, his sickening self-pity in the fact that his friends have left him alone, walking the hills without him. Yet before the ninth line, his mind is captured by the imaginings of the hills, "The roaring dell, o'erwooded, narrow deep," which he has himself walked many times. The description of the environment his friends are walking through is an ode to nature, firstly matching his mood ('Unsunned and damp, whose few poor yellow leaves'), but soon to immerge into the sun at the beginning of the next stanza. His dark and wretched mood is no match for his respect and love of nature, which even when forced to reflect his mood has a touch of something sacred.

The second stanza still loosely revolves around his friends, his pity for the years they lived in the city far away from beloved nature, 'thou glorious son!' and 'Ye purple heath flowers!' He is transported by these images, drinking in the imagined fresh air, 'silent with swimming sense.' From the gloom of the first stanza, the second is in stark contrast, the repetition of 'glad' and the abundance of exclamation marks conclusive. It is as if he is out of breath with exultation.

The third stanza returns to the bower. Now it is not a prison, it is a soothing place. Now he is affectionate to it, 'this little lime-tree bower.' The dying day is rich with the shades and colours of the trees, a calm serenity has descended on his mood and the evening. His homage to nature in his surroundings brings him on to thankfulness and joy in nature, in his friends, and even in a black-winged, creeping bat.

'Frost at Midnight' is very similar. The start is quiet. The house is sleeping, the night is dark, the frost is creeping and he is alone but for his child sleeping by the fire, 'the sole unquiet thing'. All around him seems ghostly in its 'extreme silentness'. This distracting natural quiet disrupts his thoughts, as the absence of his friends did in the previous poem. The second stanza takes him away to his childhood, like 'Bower' took him into the sun. The memories he reminisces on brings him to his child, back into the room again and the joy and love for his child. The love for his child leads to the love he shall have for nature. 'Lakes and sandy shores, beneath the crags of ancient mountains'. Coleridge sees the godliness in nature, something which he forsees for his child. The last stanza returns to nature with the kindness and softness of love, for both his child and nature, and traces the seasons in environment back to the frost and 'quiet moon' where the poem began.

'Dejection – an ode' is a small exception, in that nature itself does not bring him out of his dire mood. The imagery included, however, owes a lot to his love of Sara, which naturally brings in ideas of weather, nature and the environment he loves. One love within him is tied to all others. Although the poem is centred around Sara rather than nature, the same cathartic process leads the poem onto the 'joy, that ne'er was given save to the pure,' and his thankfulness for knowing her and having it, through all the restrictions and repressive thoughts throughout the poem. Embarking from the 'stifling, drowsy, unimpassioned grief', Coleridge bleeds his emotions and ends on pure love the same love he has for nature, his child and Sara.



The tender opening of these emotions in a highly expressive manner, along with the clarity of structure leads the reader into the heart and mind of the author, where he can most clearly express himself, and the reader can understand him.

## Assessment commentary on candidate script A

### Understanding

Acceptably sound knowledge and understanding of the three poems is demonstrated, though there is an element of confusion in some areas. What makes these texts 'worthy of serious attention' is asserted in the confident introduction (though arguably, expressions such as 'fluidness of content' and 'seamless journey' are somewhat unhelpful). What is valued in the poems is made clearer by the disappointingly brief but more focused conclusion: their emotional appeal and clarity of structure, allowing access to the poet's 'heart and mind'. This is a perfectly valid claim and the approach towards it is thoughtful and intelligent, displaying some good perception of key elements and central concerns – most notably in its awareness of the parallel emotional and structural development of the texts.

### Analysis

From the boldly persuasive, and really quite promising, introduction, there follows a fairly eloquent and reasonably detailed explanation of *This Lime-tree Bower My Prison*. Appropriate evidence is found to substantiate assertions about the changing moods of the poet. There is a firm grasp of the use of structure and contrast, repetition and punctuation, to create particular effects. The statement that he pities his friends 'for the years they lived in the city' is not quite accurate (Coleridge is referring here only to Lamb), and a little more should have been made of the use of imagery in the portrayal of nature. Overall, however, the analysis is pleasing, not least in its closing sensitivity towards the homecoming bat. From here on, however, the response weakens considerably, with the remaining two poems each receiving no more than a paragraph of attention. The treatment is also marred by some flawed understanding: 'the sole unquiet thing' is not the sleeping child but the 'film' on the grate, and the assertion that the Ode is 'centred around Sara rather than nature' is highly contentious. Despite this, however, the answer recovers a little in its genuine appreciation of the poet's emotional development in both poems – which point, after all, is at the core of the candidate's evaluation.

### Evaluation

There can be no doubt that genuine commitment and personal engagement have occurred. Textual evidence is adequately deployed, if not as thoroughly as might be wished.

### Expression

Expression throughout is accurate, confident and even stylish. The candidate is well able to use language to good effect. A clear line of thought emerges and develops towards a conclusion which, however brief, is relevant and satisfying.

Overall, this is the work of a competent candidate, of one who might, had the quality of response apparent in the handling of *This Lime-tree Bower My Prison* been sustained, have reached Grade B. The significant falling away half way through the script places the response at Grade C.

**Award: Advanced Higher, Grade C**

## Candidate script B

**Task:** " 'Justice' was done, and the President of the Immortals (in Aeschylean phrase) had ended his sport with Tess."

To what extent are Hardy's characters the victims of a malevolent fate?  
Refer to **two** or **three** novels in your answer.

Perhaps the one defining characteristic of Hardy's prose, is the emphasis which is placed on the tragic downfall of his main characters, resulting from the previously unforeseen hand of fate. The author does indeed go to great lengths to indicate that all – or at least, the vast majority – detrimental circumstances which these characters face are due to a hostile system working against them. On closer examination however, this often does not turn out to be the case.

'Tess of the D'Urbervilles' is a novel which singularly debates this question. The main character, Tess, suffers greatly in this manner, believing that every circumstance in which she finds herself is resultant of this hostile force: a symptom of the world, rather than herself. This is shown by the conversation between Tess and her younger brother, Abraham:

"Did you say the stars were worlds, Tess?"

"Yes".

"All like ours?"

"I don't know; but I think so. They sometimes seem to be like the apples on our stubborn-tree. Most of them splendid and sound – a few blighted."

"Which do we live on – a splendid one or a blighted one?"

"A blighted one."

This image of total futility, of the impossibility of escaping a negative world and fate, is reflected by the beliefs of the character Michael Henchard in 'The Mayor of Casterbridge.'

Henchard is a character who initially builds his life to a position of power and authority – and then has to watch, as ghosts of the past and various 'fated' situations, destroy all that he has created:

"The movements of his mind seemed to tend to the thought that some power was working against him."

The fact that these characters believe themselves to be plagued by fate is without contention. As to the question, does this belief have basis in reality, we have to look to the events which have caused them to formulate these beliefs.

In both cases, significant events of the characters lives come in the form of estrangement from loved ones or familiar situations.

One of the first instances of this in Tess, is when she leaves her native village of Marlott, to join Alec D'Urberville. Hardy intends that this situation be seen as an instance of fate, that she was forced to leave:

"She had hoped to be a teacher at the school, but the fates seemed to decide otherwise."

However, the events leading to her departure show it was a defect in Tess's character which made her take this course: she was too proud to ask a village boy to drive the family's produce to market, and so undertook the task herself, even though she was not qualified; when the horse was lost through an accident, Tess felt obliged to repay her family and so take Alec's offer of work. It was, therefore, a direct result of her own actions, that Tess was forced to leave – a result of her own personality. Whether that **personality** was bestowed by fate, is a question for the philosopher – but the entire incident highlights the main problem which will follow Tess: her inability to accept true responsibility for her life, and her readiness, aided by factors such as her fantastic upbringing, to place this responsibility onto 'a malevolent fate'.

As further proof; some time later, on Tess's wedding night, Tess again forces an estrangement between herself and her family – in this case, her husband, Angel Clare. As Tess explains the events of her past to him, she perceives a change in her surroundings, in the fabric of her reality.

"But the complexion even of external things seemed to suffer transmutation as her announcement progressed ... And yet nothing had changed since the moments when he had been kissing her; or rather, nothing in the substance of things. But the essence of things had changed."

This presented as, again, some outside force: but, as Hardy himself points out, 'the world is only a psychological phenomenon,' and these changes were nothing more than her reaction to the realisation that her husband was going to leave her. Tess is aware of this, but only dimly aware of Clare's reason for leaving: it is not for the 'sin' of her being raped, but the real sin of deceit:

"You were one person; you now are another. My God – how can forgiveness meet such a grotesque - prestidigitation as that!"

Therefore, once again Tess's problems can be traced to her own actions, and not to the escape-clause of fate, which both she and Hardy seem intent to blame.

Henchard, it must be noted, does accept responsibility for his actions. He seems aware throughout the novel that the situations in which he finds himself have emerged as a result of his previous actions – obviously, an example of this is the shame he feels as the inhabitants of Casterbridge discover the shameful actions of his youth, where he 'sold' his family, and which event he does not attempt to deny.

However, combined with this, there is the assertion that "New events combined to undo him." These events are mainly bad business dealings - rash decisions made in the heat of a rage whose main purpose was vengeance on Donald Farfrae, his one-time friend. Although certain unfavourable circumstances here coincide, to allow his fortune to be drained and his reputation simultaneously destroyed, these situations can all, as with Tess, be drawn back to defects of character: his temper, his pride, and his wrath.

There are, of course, many other examples of 'fated' situations, in both novels, which there is simply not enough time to discuss in this short essay. However, each follow a similar path, where the events of the past, combined with the effects of the character's current state of mind, lead to greater and greater tragedy: Tess's miserable time spent at Flintcomb Ash, and Henchard's estrangement from Elizabeth-Jane being most significant. And with each new situation, and each abdication of responsibility and failure to learn from past mistakes, the situations those characters meet degenerate until they are wholly unable to extricate themselves from the negative destiny of their own creation. In short, they are victims not so much as a malevolent fate, but of their own delusions, flaws, and pride.

## Assessment commentary on candidate script B

### Understanding

Two novels are selected for discussion, and an intelligent understanding of the key issues in both is evident throughout. Especially pleasing about the response is its unexpectedness and originality of approach: the question may well have led a weaker candidate to offer no more than a mechanical listing of coincidences and chance events with a view to emphasising that characters are indeed 'victims of a malevolent fate'. This script takes on board, from the cautious opening paragraph onwards, the full implications of the question – namely to *what extent* are these characters such victims – and challenges the more typical readings by arguing and concluding that 'they are victims not so much as [sic] a malevolent fate, but of their own delusions, flaws, and pride.' In short, this is a script which surprises by its insight and judiciously balanced ideas about fate and character.

### Analysis

A complex line of thought is intelligently deployed to argue the case – that character *is* fate. The argument is competently substantiated by textual evidence which is not merely appropriate but also more than obvious; of Henchard, for example, 'new events combined to undo him' and, of Tess, 'She had hoped to be a teacher ... but the fates seemed to decide otherwise'. Yet, in each case, such points as these are made only to be skilfully qualified by comment on limitations of character contributing as much towards misfortune. At the same time, however, the conclusion reached with regard to Clare's rejection of Tess is perhaps oversimplified and less secure. Surprising, here, it might be said, is the omission to mention the unread letter and his priggish double standards.

### Evaluation

Intelligent, mature commitment and a confident, assured personal stance permeate the response. The candidate reveals a genuinely engaged and thoughtful relationship with the texts.

### Expression

Expression is largely accurate and fluent, from the stylish opening statement onwards. Lapses in language and syntax are minor and few.

In general, then, a highly coherent and satisfying case is presented. Certain restraints are acknowledged – 'there is simply not enough time to discuss in this short essay' – and consequently certain other areas of importance (what are identified as 'fated situations') are not explored. Furthermore, the conclusion's rapid allusions to Tess's time at Flintcomb-Ash and to Henchard's estrangement from Elizabeth-Jane would benefit from fuller attention. There may be flaws and possible omissions, but what is done is done very well and is enough to place this candidate easily into a Grade B.

**Award: Advanced Higher, Grade B**

## Candidate script C

**Task:** "In Angelo and Isabella, Shakespeare presents two very distinct moral positions."

Write an essay on Shakespeare's presentation of Angelo and Isabella in the light of this statement.

At first sight it does seem that the moral stances taken by Isabella and Angelo are diametrically opposed. Angelo favours the implementation of the letter of the law in all circumstances and Isabella begs for mercy to be granted. In her pleading she uses a number of different moral arguments. Yet in assessing the presentation of the characters one must also take into assessment their actions which are not always consistent with their arguments.

Angelo is, at first, presented as the ultimate guardian of absolute moral values. He favours the implementation of the letter of the law on all circumstances and appears utterly dogmatic on this point. He tells Isabella (who comes to plead for mercy for her condemned brother) "He's sentenced; 'tis too late." Isabella at first uses the traditional Catholic doctrine of urging Angelo to condemn the sin and not the sinner but he rejects this out of hand. He argues that all faults are by definition condemned and so there would be absolutely no point in the law giver condemning the fault and not the criminal: "Mine were the very cipher of a function, To fine the faults whose fine stands in record. And let go by the actor". By linking the law here to the law giver Angelo opens himself to Isabella's strongest line of argument. She argues that "we cannot weigh our brother with ourselves". Her claim is that even if he, the law enforcer, is perfect he must recognise that humans are all weak and imperfect. Though before God, who is a perfect judge all sins are worthy of condemnation, on earth mercy must be applied because we all need it at some time: "Tis set down so in, but not on earth".

At length it comes about that Angelo in private admits to himself the force of her argument saying "O let her brother live: Thieves for their robbery have authority when judges steal themselves." Yet this comes about only because he recognises in himself that fault he has condemned Claudio for. For Angelo finds himself in love with Isabella. This illustrates a very important point made by the play that people's moral views are ultimately influenced mainly by their own appetites. Abstract argument would not convince Angelo but when he himself wishes to 'sin' as Claudius did he adjusts his moral outlook accordingly. Yet the influence of self-interest goes further, for Angelo is utterly hypocritical in his actions. Even after admitting this truth to himself he is willing to hold up absolute moral values publicly (that is in his confrontation with Isabella). What shows his utter hypocrisy and the lack of moral fibre most clearly is his attempt to bribe Isabella with the promise of her brother's release but she must "lay down the treasures of your body". Clearly this is a complete contradiction of all he has previously argued for. The irony of Shakespeare's presentation of Angelo, then, is that in being the prime advocate of absolute standards of morality, he best illustrates the failing of this moral shame by failing utterly to live up to these standards himself.

Isabella's position is not quite so clear cut. In her pleading for her brother's life the audience instinctively sides with Isabella over the hypocritical and dogmatic Angelo. Yet there are, on closer analysis, marked inconsistencies in her own moral position. One of her first declarations to Angelo is that the sin her brother has committed is one which "I do abhor, and most desire should meet the blow of justice". Yet she goes on to make almost every effort to prevent her brother from being subject to the full rigour of the law. One must conclude, then, that Isabella is doing this purely for her brother's sake for she says "I would not plead, but that I must". We see, then, that her moral stance has also been altered to suit her own personal desires. She is soon to become a nun and one might expect her, as such, to hold up absolute moral values yet we consistently see that Isabella is willing, like everyone else in the play, to sacrifice her highest moral principle in the pursuit of self-interest.

She is utterly appalled by Angelo's suggestion that she should give up her body to him to secure the release of her brother. Yet when the Duke suggests that this is done by Mariana instead of her Isabella is delighted by the plan to deceive Angelo: "The image of it gives me content already, and I trust it will grow to most prosperous perfection". This, surely is a moral inconsistency which cannot be overlooked.

Though the presentation of Isabella and Angelo does seem very different on the face of it, Shakespeare does in fact use them to illustrate one of the main moral points of the play. In Measure for Measure the distinction between 'good' actions and 'bad' actions become very much blurred. Thus, we instinctively see Isabella as 'good' and Angelo as 'bad' but neither can claim moral perfection and both are often motivated in their actions by self-interest. The point is excellently illustrated by a story which Lucio tells near the beginning of the play about the "sanctimonious pirate, who went to sea with the Ten Commandments, but scraped one out of the tablet." The one which he erased was, of course, "Thou shalt not steal".

The play presents a very gloomy picture of human nature. None of the characters can be said to be 'good' or 'bad' all simply act according to their own appetite. They are willing to be moral and follow the law up to a point. But when the point is reached where moral values conflict with their own interests they are quite willing, like the "sanctimonious pilot" to disregard these values. Angelo and Isabella do represent different degrees of self-interest and hypocrisy but the moral difference between them is one of degree only and so they serve to illustrate the point that moral values must be considered as relative rather than absolute.

## **Assessment commentary on candidate script C**

### **Understanding**

The candidate has elected to demonstrate how Shakespeare offers 'two very different moral positions' in his portrayal of the characters Angelo and Isabella. The conclusion provides succinct summary of the line of argument, declaring that 'Angelo and Isabella do represent different degrees of self-interest and hypocrisy but the moral difference between them is one of degree only and so they serve to illustrate the point that moral values must be considered as relative rather than absolute'. It is a fitting, logical and natural conclusion to a response which consistently evinces a deep understanding, mature thoughtfulness and keen appreciation of the ironic moral complexities and inconsistencies of the play.

### **Analysis**

The answer is permeated by an acute awareness of the conflict within each character and between moral principle and self-interest – a collision of priorities rightly perceived to lie at the thematic core of the text. Furthermore, shrewd sensitivity is shown towards the subtle irony in Shakespeare's early setting up of these characters as occupying 'diametrically opposed' moral stances – as the confidently measured opening paragraph establishes. Throughout, the response lucidly displays this recognition of dramatic manoeuvring and shifting of audience attitude towards character. It is a very satisfying exposition of dramatic technique, economically but purposefully supported by apt textual reference.

### **Evaluation**

A confident, committed stance is evident throughout, one indicating genuine involvement in what is finally and appreciatively perceived as a 'very gloomy picture of human nature'. The candidate is clearly thoroughly familiar and at ease with the central concerns of the studied text.

### **Expression**

Expression is always lucid and a strong line of persuasive direction is neatly developed, leading to a perfectly apposite conclusion. Stages in the line of thought are intelligently and forcefully signalled ('Clearly this is ...', 'One must conclude, then ...', 'We see, then ...', 'This, surely is ...', 'At length it comes about that ...' and so on), all markers of a carefully integrated and effective argument.

In conclusion, this is a very strong response. Interesting and informative, it has all the indicators of excellence that merit a top category award.

**Award: Advanced Higher, Grade A**



## Candidate script D

**Task:** In a detailed examination of **three** carefully chosen poems, examine how Heaney responds to the political crisis of his country.

In the poems "The Tollund Man", "Funeral Rites" and "Punishment", Heaney shows us his feelings towards the political crisis in Ireland. Not only the political crisis is examined though as the violence which accompanies this is also looked at. In Tollund Man the first five stanzas do not really deal with the political crisis. However the remaining six stanzas seem to concentrate solely on this topic. In the first stanza of part II Heaney writes, "Our holy ground and pray". I feel that this shows that Heaney is well aware that it is not so much a political problem but a religion problem. Heaney then goes on to say that he wishes that something could be done to bring back all who have been killed by the troubles. He shows this by writing,

"Him to make Germinate  
The scattered, ambushed  
Flesh of labourers".

In the third stanza in part II he tells the reader about some of the horrors that have taken place in Ireland. He tells us about four brothers who were tied to the back of a train and dragged along the tracks. He writes

"Tell-tale skin and teeth  
Flecking the sleepers  
Of four young brothers, traile  
For miles along the lines".

In the final stanza in the poem Heaney tells the reader that he could relate to the bog killings as it would not be to unlike Ireland. He says he could feel at home but at the same time be emotionally lost and unhappy.

"Out there in Jutland  
In the old man-killing parishes  
I will feel lost  
Unhappy and at home".

In Funeral Rites Heaney writes about the burials of people who knew or was related to. In this poem Heaney shows some good imagery. He describes the corpses having "dough-white hands" showing the colour of their skin. He also shows a degree of irony when he writes, "shackled in rosary beads". "Shackled" giving the impression of people being prisoners whereas the "rosary beads" makes us think of praying. However I feel that Heaney meant this to show that those people were prisoners of their religious beliefs.

Further on in the poem Heaney gives us the idea of how cold death is as he changes his imagery to that of ice and glaciers. He compares kissing the foreheads of the bodies as "kissing their igloo brows". He also relates each funeral to a "black glacier". This also gives the image of a black glacier representing a herse or a funeral procession as all three move slowly. Heaney continues his use of imagery when he writes,

"the whole country tunes  
to the muffled drumming  
of ten thousand engines".

This quote could have two meanings, one being that the whole country mourns with every new murder which takes place or also when he writes about "muffled drumming" he could be referring to the marches which go on in Ireland.

In Punishment Heaney does not really refer to the crisis in Ireland until the last two stanzas. He then let's us know his personal views on what is going on in his country. He makes us aware that he would not stop someone from being ridiculed even though he does not agree with it although he can understand it. He writes

"I who have stood dumb  
When your betraying sisters,  
Cauld in tar,  
Wept by the railings,"

This is referring to how a catholic girl would be treated if she was going out with a soldier or a protestant. The next stanza is the one which let's know that he disagrees with the violence but can understand why it happens.

"Who would connive  
In civilised outrage  
Yet understand the exact  
And tribal, intimate revenge."

## Assessment commentary on candidate script D

### Understanding

The three poems chosen for examination – *The Tollund Man*, *Funeral Rites*, and *Punishment* – are appropriate for the task, but only a very broad understanding of their concerns is shown. In what soon emerges as a very unsatisfactory, sketchy and perfunctory serial approach to the texts, there are significant omissions. Indeed, by the candidate's own admission, two of the poems – or so, at least, it is declared – are partly irrelevant to the purpose: 'In *Tollund Man* the first five stanzas do not really deal with the political crisis' and 'In *Punishment* Heaney does not really refer to the crisis in Ireland until the last two stanzas'. The dubiety of these sweeping assertions apart, the inevitable consequence is that substantial sections of the texts are left unattended. The overall impression, then, is one of thinness, of seriously limited knowledge and understanding.

### Analysis

Little is offered by way of detailed analysis. Some awareness of technique briefly surfaces in the brief but clumsy mention of imagery and irony in *Funeral Rites*, but what is said is hardly profound and, at times, struggles to move beyond the banal. Of *Funeral Rites*, for example, it is stated that 'Heaney shows some good imagery' and 'This quote could have two meanings'. The method employed amounts to little more than paraphrase, with textual reference adding nothing more than the obvious – for example, the last paragraph in the treatment of *Tollund Man* with its regrettably repetitious mention of 'lost' and 'unhappy'.

### Evaluation

The entire exercise gives the impression of a limited candidate or one mechanically going through the motions. There is no sense of genuine commitment or fresh engagement; there is little evidence of any involvement in a meaningful reading experience. The absence of any conclusion may be a result of poor time management; on the other hand, it is possible that the candidate simply ran out of steam and was unable to direct his thoughts appropriately.

### Expression

Expression is fairly basic and lacks variety. There are occasional spelling inaccuracies and other technical flaws. By far the most serious weakness, however, is the failure to structure a response towards a meaningful and satisfying conclusion. As already said, there *is* no conclusion.

Overall, the response is generally relevant to the task, but is seriously weakened by general superficiality of treatment, significant omissions and the absence of an organised argument. The script fails to meet the criteria for Grade C.

**Award: Advanced Higher, Fail**

## Candidate script E

### Task *The Winter's Tale*

"The play is a fable about the destructiveness of the passions and the healing power of time."

How far do you agree?

The title of the play draws our attention to the nature of the story. It is certainly a fable – the coincidences, the supernatural and the real, the exotic, and the underlying message: there are times in the play where Shakespeare is not very complimentary to his choice of form; in Act V Scene II when the true identity of Perdita is revealed the second gentleman exclaims, 'this news which is called true is so like an old tale, that the verity of it is in strong suspicion.' Later in Act V Scene III on the resurrection of Hermione, Paulina says, 'that she is living. Were it but told you, should be hooted at like an old tale.' Shakespeare is aware of the flaws of this style of writing, I feel that with the themes and ideas presented in the play. 'The Winter's Tale' is also a play very much involved with dramatic technique. Critics have written that these mentions of the play as a tale was to remind the audience and to allow them to separate the story from the actual message, so that it would not be hidden in the fairy tale style of the play.

The play also has many religious significances and these are presented often in the form of anachronisms – though these would seem to be intentional. The play is set in pre-Christian times but there is a definite fusion of Christianity and classical paganism. The first anachronism comes from Hermione who says her father 'was the Emperor of Russia'. In pre-classical times, critics say, Russia was uncivilised and did not have an emperor. However the religious anachronisms are more important as dramatic technique. In her flower speech Perdita describes herself, 'Methinks I play as I have seen them do, in Whitsun pastorals.' In Act I scene II there is a reference to the original sin, 'the imposition clear'd, Hereditary ours,' Later in lines 419 of the same scene the reference is to Judas Iscariot, 'and my name, be yoked with his that did betray the Best! Yet throughout the play there are reference to Apollo, Phoebus (Dis) and other Gods; and of course, the Delphic Oracle. Critics feel that these intentional anachronisms were for the benefit of the audience who could relate and pick up on all the Christian references and make use of the themes and ideas.

As far as themes and ideas are concerned I feel that this play is not as complex as others I have studied and only a few seem apparent. Destructiveness of the passions is certainly one of the largest themes. It is there from the very beginning in the form of Leontes jealousy which, although in a fairy story, is as cruel and horrible as that of Othello ('Othiello'). This destructiveness is the death of his son Mamillius, the apparent 'death' of Hermione, and the loss of his daughter Perdita. These passions appear again in Polixenes on finding his son Florizel, betrothed to Perdita, a shepherdess. This causes them to elope.

Time again is one of the most significant of the themes, so much so that it is personified. Again this is a dramatic device to allow the passage of sixteen years. I would agree that Time in 'The Winters Tale' promotes the healing of the destruction caused by the passions in the 'first half' of the play. Lovers are reunited, parents with children, husbands and wives. Through the theme of Time Shakespeare can present the idea of love conquering all. The 'second half' of the play (Bohemia) contrasts with the first (Sicilia). The darkness of jealousy, the court, death; with the pastoral scenes of innocence described.

I believe that there are other aspects that are not in the quote. With the presence of the Delphic Oracle, Apollo, Phoebus etc the theme of Fate could be apparent and the overall need for balance in the play as in other Shakespearean plays where Fate is a driving force, those who have done wrong are eventually punished – and lovers are rewarded. Leontes loses his son, Antigonus is killed by a bear for leaving Perdita on the cold shores of Bohemia – Perdita and Florizel fall in love, Leontes and Hermione are reunited. The unusual coincidences, the separations and reunifications would cause me to believe that Fate, too, is a force in 'The Winters Tale'.

I also feel that Shakespeare developed during this time his interest in strong female characters ('Cymbeline' is another example) Hermione is beautiful, loyal, determined, Perdita is youth, innocence, and loveliness. In comparison to the passivity of Queen Gertrude or Ophelia in Hamlet, Shakespeare has to create strong female characters. I do agree with the quotation, however, I believe that the structural and dramatic techniques are more dominant than the major themes and these devices help the fable move along to finally present its message.

## Assessment commentary on candidate script E

### Understanding

The response is generally thoughtful in its approach to the task and a reasonably secure understanding of some of the key issues of the play is evident. At the same time, however, the candidate has given a rather tangential treatment. That is to say, we might expect most answers to address from the start the two central thematic elements identified in the quotation – 'destructiveness of the passions' and 'healing power of time' – and these, we might expect, to form the focal point of the discussion. Unusually, this candidate introduces his response by examining the idea of 'fable' and the technical implications of the word 'tale'. There is a degree of quite sophisticated perception in some of the comments of the long opening paragraph about Shakespeare's awareness 'of the flaws of this style of writing'. Unfortunately, however, what follows is a lengthy digression about the 'many religious significances' of the text and some illustration of anachronisms. Although such observation might well be relevant to the overall concept of 'fable', this is not actually said. Eventually 'destructiveness of the passions' receives a mention, but there is only brief illustration before the script moves on to 'the healing power of time', which is swiftly dealt with in just one paragraph. The quotation is then abandoned as the response is rounded off with a paragraph on 'the theme of Fate' and one on 'strong female characters', the latter chiefly notable for its allusions to characters from other plays. The ending is fairly perfunctory and does not entirely come as a natural and logical conclusion to what has been a rather patchwork treatment of the task.

### Analysis

There is some appropriate and reasonably detailed comment on technical aspects of the text in the second paragraph's examples of anachronism, the 'fusion of Christianity and classical paganism'. Understanding is also shown of the personification of Time as a dramatic device and of the structural contrast between the two settings of Sicilia and Bohemia. The candidate is aware of the presence of unusual coincidences and their connection with the notion of fate 'as a driving force'. All of the above demonstrates insight, though the analysis is not particularly detailed.

### Evaluation

The candidate is genuinely engaged with the text and makes some appropriate judgements. Many others, however, tend to be too removed from the key elements of the question. Critical observations are often generalised and there is not enough close textual analysis.

### Expression

There are only occasional jarring notes and for the most part language is used accurately and confidently. The line of argument is meandering and weak, especially towards the end.

Overall this script demonstrates reasonable textual knowledge and understanding, but is significantly damaged by its rather generalised approach and tendency to side-track and cover too much ground too thinly.

**Award: Advanced Higher, Fail**

## Candidate script F

**Task:** Discuss Jane Austen's presentation of class distinction in *two* novels.

Both *Emma* and *Mansfield Park* by Jane Austen are set in enclosed communities within which there are clear class distinctions. These are explored through intense character investigation and revelation and mind mapping. In *Mansfield Park* as Fanny is introduced to Maria and Julia they immediately scorn her for being from a less wealthy family. They are "entirely deficient in the less common acquirements of self-knowledge, generosity and humility", and so believe themselves to be superior to the lower classes.

Contrastingly Emma is "handsome, clever and rich with a happy home and comfortable disposition". She has respect for the lower classes and is indeed willing to associate with them, "seldom does complete truth belong to any human disclosure" but she does have a rational understanding of her limitations, being charitable but not saintly, "I feel now as if I could think of nothing but these poor creatures all the rest of the day and yet, who can say how quickly it may all vanish from my mind".

Emma is however occasionally "inclined to think a little too well of herself" as illustrated by the Cole's dinner party. She eagerly awaits an invitation so she can reject it and yet when it doesn't arrive she is disappointed and has to hide behind snobbery, "It was not for them to arrange the terms by which superior families would visit them". She has proved herself both stubborn and petty. The clearest class distinction illustrated appears in *Mansfield Park* as Fanny visits her parents house in Portsmouth. Now used to living in wealth she is astounded by the squalor and poverty of where she used to live, "almost stunned by the smallness of the house, and thinness of the walls". These powerful images clearly show the advantages of wealth and disparity between social standings. In *Emma*, when the lower class girl Harriet is introduced it is a source of great tension. "She is the worst sort of companion Emma could possibly have", her naivety gives Emma a feeling of superiority due to the ease by which she can be manipulated. It is said of Harriet that "her ignorance is hourly flattery" for Emma.

Emma is capable of extreme disparity with regards to attitudes to lower classes. She has formed a lasting and loving relationship with Miss Taylor, one of their employees and is "highly esteeming of Miss Taylor's judgement". Contrastingly she looks very harshly on Miss Bates. There is an overlap between authorial comment and Emma's subconscious as Miss Taylor is judged. "She boasted neither wealth nor beauty" and so is seen as inferior. Henry, in *Mansfield Park*, is robbed of his chance of happiness because of petty class distinctions, "he had lost the only woman he could have rationally as well as passionately loved" as he chooses to pursue Mary instead of Fanny. Mary has "thought nothing of consequence but money". Due to money "they have all perhaps been corrupting one another" within society because of greed.

The development of self, illustrated by Fanny as she progresses through classes in society highlights "the advantages of early hardship" proving you can only feel fulfilled having experienced different ways of life.

*Emma* reveals a mockery of the over indulged through irony created by the disparity between what a character thinks and how they react. While painting Emma says to Mr Elton "you give me such kind encouragement" when she thought to herself "you know nothing of painting so don't pretend to be in raptures about mine". Mr Elton has managed to prove his vulgarity while attempting to appear refined.

Both novels reveal great insight about class distinctions and characters attitudes through Austens clever use of irony and authorial comment and explorations of both extremes of wealth within a very enclosed environment. The relationships formed between different classes serve the purpose of creating psychological insight into human behaviour and self-development.



## Assessment commentary on candidate script F

### Understanding

The response shows knowledge of both novels and an awareness of social class distinctions – for example, between Fanny and her cousins and, later and more effectively, between Fanny and her own parents when she revisits Portsmouth; and also in connection with Emma's charitable work, her reaction to the Coles (a very relevant point well made) and the comparison between herself and Harriet. Such understanding is reasonable but also limited, particularly with regard to Emma in that no acknowledgement is made that Mrs Bates is of equal social standing in terms of birth but has a lack of fortune. The reference to Miss Taylor is surely meant to be Miss Bates and the quotation is, in any case, inaccurate: it should read 'She had never boasted either beauty or cleverness' – which makes it irrelevant to the topic. Similarly, the mention of Henry's pursuit of Mary (the candidate means Maria) is also irrelevant. The conclusion is very assertive in the sense that the line of thought has not fully supported it. Such errors detract from some sound understanding of task and texts.

### Analysis

The opening paragraph makes a valid point about 'enclosed communities' but then suggests authorial methods making only partial sense. What in Austen is 'mind mapping'? Better awareness of literary technique is evident in the later comments about 'powerful images' in the description of Fanny's reaction to her old home. This is immediately followed, however, with a quotation about Harriet that is not attributed, as it should have been, to Mr Knightly, whose opinion of her is *not* a dismissal on account of her social class. More confusion is to follow: while there is sound awareness of the 'overlap between authorial comment and Emmas subconscious', it is not Miss Taylor but Miss Bates who is being 'judged'. More effective is the allusion made to 'the development of self' in Fanny, but this is not fully pursued. The comment on irony is rather imprecise but at least touches upon an awareness of technique.

### Evaluation

Genuine commitment and personal engagement are evident. Despite some inaccuracy and irrelevance in the provision of textual evidence, the response displays enthusiasm for both novels.

### Expression

Language is lucid and reasonably accurate, using some reasonably effective linking devices to develop an argument. There are occasional spelling errors.

In general, the response begins reasonably clearly and advances some relevant observations about the presentation of class distinctions in each text, but there are enough inaccuracies and irrelevancies to keep the script at borderline level. While the script gains a pass, it is not a secure one.

**Award: Advanced Higher, Grade C**

## Candidate script G

**Task:** How effectively does Chaucer create a sense of drama in his presentation of the Pardoner in both the *General Prologue* and *The Pardoner's Tale*?

When Chaucer first introduced the Pardoner to the reader in the "General Prologue To The Canterbury Tales" he ironically uses the term:

"a gentil pardoner"

This is ironic as Chaucer then goes on to build up a picture of the Pardoner's deception of the people he issues pardons to. The description of all the Pardoner's false relics, which he charges people to view, suggest he is actually trying to make money rather than serve the Church and the people.

"But with thise relikes, wham that he fond  
A parre person dwellinge upon the lond  
Upon a day he gat him more moneye  
Thon that person gat in monthes theye;"

However, Chaucer does acknowledge that the Pardoner is actually effective in his preaching. The physical description of the Pardoner is also, striking with his waxy yellow hair and lack of a beard but most striking of all is the way in which Chaucer makes a reference to the Pardoner's homosexuality:

"I trowe he were a gelding or a mare".

Thus from the very first meeting with the Pardoner he is portrayed as a rather devious character and as a result, rather interesting to the reader who is intrigued to discover more about him. Chaucer's description of the character of the Pardoner creates a certain sense of drama.

There is nonetheless much more drama in the presentation of the Pardoner in the "Pardoner's Prologue and Tale." The Pardoner's actually requiring to have drunk some alcohol before he can narrate his tale, makes the pilgrims fear that it will not be a moral tale. However, the Pardoner reassures them, but at the same time shows that he is totally aware of the way in which others view his character:

"For though myself be a fool vicious man  
A moral tale yet I your telle kon."

Chaucer's excuse for the Pardoner's behaviour of having drunk alcohol perhaps allows the Pardoner to be portrayed in a more humorous way. In contrast to Chaucer's description of the Pardoner's homosexuality in "The General Prologue", the Pardoner now boasts:

"Nay, I not drinke licour of the vine,  
And have a joly wenche in every town."

However, Chaucer's pilgrims are far more interested in the dramatic revelations which the Pardoner makes. He openly admits that his intention is to make money to have all the luxuries he desires and that he is not actually interested in the correction of sin. Ironically it is the sin of avarice which the Pardoner actually preaches against in order to obtain his standard of living. The Pardoner sees no double standard of hypocrisy in this!

"But though myself be gilty in that sinne,  
Yet kon I makes oother folk to thymme  
From avarice, and some to repente  
But that is nat my principle entente;"

This sets the dishonest Pardoner up as a rather cunning character. Indeed in the introduction Chaucer shows him to have been drinking ale to excess and eating cake just before he begins to preach against the sin of gluttony, and in particular the destruction which drunkenness can do. The Pardoner's use of examples to convey the pilgrims the full extent of his destruction such as King Lot sleeping with his daughters and Atilla's death are unnecessary when they can actually view for themselves how the Pardoner is revealing his own trickery through drink. Despite the Pardoner's exclamation that a leader should live in soberness, he himself fails to set this example.

The actual tale which the Pardoner tells fully reveals the extent of the sin of avarice but once he is unable to extent of the sin of avarice but once more he is unable to set an example and take his own advice, when at the end of the tale he rounds off by actually offering the fellow pilgrims the opportunity to see his relics and purchase his false pardons. He even suggests the pilgrims are lucky to have him with them to sell pardons to them when they are required. Having insulted the intelligence and morals of the pilgrims, Chaucer then introduces the most dramatic moment in the poem when the Pardoner then singles out the host:

"I rede that owre Hoost here shall biginne,  
For he is most envoluped in sinne"

Whether this attempt at selling pardons is serious or a joke the host is most certainly insulted and he replies in a rather crude manner. This injection of humour into the poem also creates a rather tense situation when the Pardoner is left shocked. This apparent change in character effectively summarises the Pardoner as a person who enjoys making fools out of others but cannot handle such a situation himself.

## Assessment commentary on candidate script G

### Understanding

On the whole, the candidate displays reasonable textual knowledge and understanding. 'A sense of drama' is considered in connection with the Pardoner's appearance and behaviour, as these are described in the *General Prologue*. When referring to the character's own Prologue, however, a little too much is made of his drinking and there is a degree of inaccuracy in declaring that Chaucer 'shows him to have been drinking ale to excess and eating cake'. Lucid awareness is shown of the purpose of the tale as a sermon on the theme of avarice. The conclusion, relating to the exchange between the Pardoner and the Host, is quite apt and has some originality of thought.

### Analysis

From the very start the response reveals awareness and understanding of irony, but although this device is illustrated it is not fully explored in relation to 'a sense of drama'. The irony of the Pardoner's preaching against avarice is grasped, with appropriate comment being made, and some mention is made of humour, but again these key techniques are not fully examined in relation to the question. Furthermore, no attention is given to the dramatic manner in which the tale is told and to the dramatic diction of the Pardoner, especially in his sermon against gluttony. Consequently, although important techniques are correctly identified, they are not fully integrated into relevant analysis.

### Evaluation

There emerges a clear sense of engagement with and enjoyment of the text. A reasonable amount of evidence is offered in support of points made.

### Expression

The candidate writes with reasonable fluency, although there is an element of clumsiness and some inaccurate vocabulary, and meaning breaks down at one point on page 2. For the most part, there is adequate linkage to construct and develop a line of thought.

Overall, this is the response of a candidate who has textual knowledge and understanding, but could have used that knowledge more effectively to engage more relevantly with the task and underline the 'sense of drama' more clearly.

**Award: Advanced Higher, Grade C**