



Pearson

Pearson Edexcel International Advanced Level English Literature

**Unit 4 – WET04
Shakespeare and Pre-1900 Poetry
Exemplar scripts with examiner commentaries**

Introduction

This set of exemplar responses with examiner commentaries for Unit 4, Shakespeare and Pre-1900 Poetry, has been produced to support teachers delivering and students studying the International Advanced Level English Literature specification.

The scripts selected exemplify performance for this component of the examination.

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EXEMPLAR ESSAY 1

Section A, Shakespeare

Q3. 'In The Taming of the Shrew, transformation is always a possibility.'

In the light of this comment, explore how Shakespeare presents transformation in the play.

In your answer, you must consider relevant contextual factors.

Exemplar script 1

"The Taming of the Shrew" by William Shakespeare is a play filled with many types of transformation. From the minute ones like Lucentio's and Tranio's transformation in the form of disguise to the massively more controversial transformation of Bianca and Katherine.

The induction plays a major role in the play to predict the transformations that will occur and possibly can explain the ambiguity associated with it. The Lord states "And say: what is it your Honour will command / Wherein your lady and your humble wife / May show her duty and make known her love?" The rhetorical question highlights the foreshadowing of the major theme in the play, transformation. The connotations of "humble wife" "command" and "duty" all collerate with Katherine's final speech in which she transforms from the shrew to an obedient wife. In the Elizabethan era it was regarded as a woman's duty to obey her husband who is their owner after the father. This objectification of women is clearly evident in Petruchio's maltreatment of Katherine to try and "tame" her. Shakespeare uses this foreshadowing of the transformation to inform audiences that it is an integral part of the play. However it might be perceived that since Bartholomew is being made to pretend to obey Sly, Katherine is doing the same and does not really mean what she says in the final speech because she is deceiving Petruchio, just like Batholomew and the lord are deceiving Sly. The ambiguity of the final speech causes different perceptions to Catherine's intentions as the modern audience may rather believe that she is still the strong and rebellious woman she was in the first half of the play and may therefore agree with this view point. However the contemporary audience may view Bartholomew's actions as merely a duty and a confirmation to social expectations. Therefore Shakespeare may have intended to use the induction as an explanation for the behaviours of characters such as Katherine's shocking transformation.

Additionally cancellations transformation from shrew to obedient wife can be portrayed as the act of love or a forced behaviour because of Petruchio's abusive nature. Hortensio states "Her name is Katherina Minola, / Renowned in Padua for her scolding tongue". The negative connotations of scolding tongue highlights that Catherine has been labelled as a shrew by society and completely frowned upon for her actions. In the Elizabethan era if a woman was labelled a shrew she was considered as loud and disobedient towards her husband because she was the dominant one in a society consumed by patriarchy. Furthermore, her shrewish behaviour is seen when she states "if I be waspish, best beware my sting." The plosive alliteration of "best beware" highlights that she is a strong and rebellious woman who will not conform to a man's demands. The audience may celebrate her rebellion as she is one of few who has the power to stand up for her rights. However the contemporary audience may be embarrassed by her behaviour as she does not conform to society's expectations of women, who should be submissive and soft voiced when speaking to the men in their lives. Shakespeare uses this shrewish behaviour to magnify

the expectations society had towards women, which belittled them in a way. On the other hand, this behaviour is contrasted with Catherine's final speech where she states "Thy husband is thy lord, thy life, thy keeper / Thy head, thy sovereign." The listing amplifies the major transformations that had occurred. It could also highlight Petruchio's taming methods have worked and she finally conforms to society, internalising all the expectations. Although, the modern audience may view Petruchio's methods as abusive such as starving Katherine, this may be because they do not understand the meaning of the term "falconry". Nichola McAuliffe explains that falconry is when the bird and its tamer suffer together. This magnifies that Catherine is not the only one who suffers, Petruchio suffers too. Therefore this could imply that Petruchio does love Katherine and may be abusive towards her for her own good. Catherine may have chosen to transform from the shrew to an obedient wife because she knew Petruchio loved her. The contemporary audience is shocked by this transformation but is pleased for Catherine as well as Petruchio. In the Elizabethan era a man who married a shrew was considered to be as bad as the shrew. Petruchio's successful "taming" has made him reputable again.

Similarly Bianca makes a transformation from an obedient daughter to a shrewish wife at the end of the play. This is highlighted when she states "Sir, to your pleasure humbly I subscribe." The sibilance of "Sir" and "I subscribe" amplifies her obedient nature which makes her more lovable by her father and the suitors who intend to marry her for her submissive qualities. In the Elizabethan era men had a tendency to be attracted to women who were physically beautiful and submissive to the patriarchy, that way they can have the best of both: fulfillment of their sexual desires and the power of control in their hands. Bianca's submissive nature could draw more attention to Katherine's shrewish behaviour, highlighting that Bianca has an ulterior motive. She is obedient, in order to get everything she wants. However, the contemporary audience may not agree with this as they are blinded by the sweet and submissive nature which she presents. The modern audience may agree that Bianca is too sweet for it to be true and she hides her deceptive nature for later. This is evident when she states "Fie, what a foolish duty call you this?... the more fool you for laying on my duty." The frictive alliteration of "five" and "foolish" magnifies her transformation, because she questions husband's authority. In the Elizabethan era women were either owned by their husbands or their fathers. The rhetorical question further amplifies her rebellion, she finally chooses to stand up for her rights and refuses to be objectified by the men, who think the wager is comedic. Some critics state that Bianca is more deceptive than Katherine because she flutters her eyelashes to get what she wants. The modern audience may be happy that Bianca stands up against her husband because that is a sign of bravery which may compensate for Katherine's transformation. However the contemporary audience would be in utter disbelief of Bianca's attitude because they never thought she would turn into a shrew. However Bianca's attitude may just be a spur of the moment enagement because of the wager. Shakespeare uses Bianca's transformation to highlight that people may not seem to be who they are, even if others think they know them.

Examiner commentary

This essay fills the reader with confidence that this is going to be a top level answer from the start. A lucid introductory paragraph explains there are "minute" as well as "massive and more controversial" transformations in the play. There is awareness of how the play works as drama and how it is constructed – we are told the Lord's instructions to one of the players in the induction – "What is it that your Honour will command / Wherein your lady and your humble wife / May show her duty and make known her love?" foreshadows the theme of transformation and links through the connotations of "humble wife", "command", and "duty" to Katherine's final speech in the play. Furthermore it is argued that, because Bartholomew (who pretends he is Sly's wife) is only acting, Katherine may equally "not mean what she says" in her final ambiguous speech. There is evidence here of a response to AO2 (how meanings are shaped) AO5 (openness to different interpretations) and, as the essay continues by considering that the contemporary audience may have viewed Bartholomew's actions as merely a duty conforming to societal expectations, AO3 (context) can also be rewarded. The essay is particularly interesting when taking up the actor Nichola McAuliffe's observations about falconry and linking these to the play.

Good use is made of Bianca's transformation from being "too sweet" earlier in the play to her later "Fie! What a foolish duty...." with a comment on "the frictive alliteration of 'fie' and 'foolish' magnifies her transformation." This is followed by a discussion of how modern and contemporary audiences might respond to Bianca's behavior in rather different ways.

This essay was awarded full marks – 25 out of 25.

EXEMPLAR ESSAY 2

Section A, Shakespeare

Q5. "*Hamlet* shows the inevitable futility and failure of revenge."

In the light of this comment, explore Shakespeare's presentation of revenge and its consequences.

In your answer, you must consider relevant contextual factors.

Exemplar script 2

The idea of needing to get revenge is what shapes the story of William Shakespeare's *Hamlet*. The main point of the story begins with the ghost of the dead king telling Hamlet to avenge his "foul and most unnatural murder." It is then Hamlet's subsequent indecisiveness that results in both in one character having to face the consequences of revenge.

Shakespeare not only explores Hamlet's need to take revenge, this is compared with both Laertes' and Fortinbras' as well. One of the consequences of Hamlet's revenge is that it leads to Laertes needing to do so as well, however the primary difference is that he is ready to take action at once as opposed to waiting for the right moment to do so. By presenting revenge from the perspective of different characters, Shakespeare is able to show how carrying out such an act can either be a failure or success.

The driving force behind the theme of revenge in "Hamlet" is the old king being murdered by Claudius. The Ghost, who is to answer for his crimes in Purgatory, confirms Hamlet's suspicions that Claudius did not deserve the throne and convinces him to sweep to his revenge. From this point on Hamlet makes it his sole purpose to avenge his father's untimely death and, in doing so, to convince Denmark that Claudius is an "incestuous ... adulterous beast." However, rather than taking immediate action, Hamlet acts as though he is mad in order to gather as much information as he can in order to prove that what the ghost told him is true. His first approach to doing this is to target Ophelia, perhaps knowing that she would tell Polonius, her father and Claudius' right hand man. By taking this approach Hamlet may feel as though pretending to be mad would remove any doubt in Claudius' mind that his nephew is willing to kill him. The third scene of act three is the first instance of Hamlet being ready to take action, when he draws his sword as Claudius is praying. Murder, however, does not occur due to Hamlet's belief that his uncle is actually praying. Thus, the first consequence of revenge is Hamlet's own morality preventing him from instantly taking his revenge, yet if he had done so then neither he nor other characters in the play would have died.

In contrast to Hamlet's inaction, Laertes re-enters the play as soon as word of his father's death reaches him. He does not wait for an explanation, he is ready to "be revenged / Most thoroughly for [his] father." Hamlet chose to allow the ghost to tell the entire tale of his murder, however Laertes is prepared to strike down whoever he feels is responsible. It is at this point when Ophelia's madness reappears in the play, occurring as yet another consequence of Hamlet's mad's state, rejecting the woman he once claimed to love. Ophelia now serves no purpose to everyone in the play, her rejection of Hamlet is deemed not to have caused his descent, he then rejected her and murdered her father (feeling no remorse for doing so.) Ophelia's mad and broken state fuels her brother's need to take revenge. Ultimately, it is Ophelia's supposed suicide that speeds up the action of the play, with Hamlet and Laertes both fighting over her body, neither realising that the need to take a revenge led to her death.

There are subtle contrasts made between Hamlet's approach to revenge and Fortinbras'. Both characters are princes aiming to avenge their fathers' deaths. Fortinbras, right from the beginning, is said to have an army ready to do so, but is convinced by Claudius to march to Poland instead. Seeing Fortinbras leading an army spurs Hamlet to finally take action, watching 20,000 men "go to their graves like beds" causes him to rethink his strategy and decide to frame Rosencrantz and Guildenstern and escape. The three men seeking revenge, Hamlet, Fortinbras and Laertes, are all shown by Shakespeare to take varying approaches to doing what they have to do, yet it is the intertwining of Laertes' and Hamlet's search for revenge that makes this play a tragedy. While duelling, the two do not only fatally wound each other, but Claudius's secondary plan of poisoning the drink causes Gertrude's death, another accident (much like Polonius' and to an extent Ophelia's). The ultimate consequence of these two characters needing to take revenge is that they both suffer the consequences of doing so and Shakespeare shows this by killing the two of them at the end. Even if Hamlet had truly wanted to rule Denmark he could never do so, and his one smart decision is to allow Fortinbras to take control, thus allowing the one character who never actively sought revenge to do so.

Using revenge and its consequences in *Hamlet* enabled Shakespeare to show Elizabethan audiences that the original story of Amleth's revenge could be used to portray this tragedy, one where one act of revenge results in a series of consequences, one of which causes yet another desire to take revenge. However, nobody's act of revenge actually fails in the play. Although both Laertes and Hamlet meet their end, both are still able to accomplish what they set out to do. "Revenge being futile" is a debatable subject, although in this play's case it could be described as such since none of the main characters of the story survive. At the end of it all, Fortinbras asks to "bear Hamlet like a soldier to the stage" - despite his death and Hamlet is finally given the position he felt he was supposed to have in the first place.

Examiner commentary

This very much a "why did Hamlet delay?" answer, whereas the actual question is broader – it asks about the inevitable futility and failure of revenge, not how it works out through the accidental happenings in the play. Better answers would be able to see that, though the play is about Hamlet's eventual success in killing Claudius, it actually asks a more fundamental question about the validity of revenge itself.

The essay succeeds in part, however. Hamlet is compared to Laertes and we are told "by presenting revenge from the perspective of different characters, Shakespeare is able to show how carrying out such an act can be either a failure or a success." The essay moves on to look at Fortinbras and how his leading an army spurs Hamlet into taking action. Useful comparisons are made between the three characters and their actions, though this is spoilt by a tendency to be narrative.

The essay does include some contextual material although this is reserved for the final paragraph with a reference to Shakespeare's source material. The essay concludes by questioning whether the revenge seekers actually failed in their mission – Laertes and Hamlet "are still able to accomplish what they set out to do." This again tells us that the essay is more about the success of carrying out revenge rather than exploring ways in which the concept of revenge itself is flawed.

The essay was placed in level 3, with a mark of 15 out of 25.

EXEMPLAR ESSAY 3

Section B, Pre-1900 Poetry

Q10. Read the poem *To My Excellent Lucasia, on Our Friendship* by Katherine Philips on page 7 of the Source Booklet.

Explore the ways in which lasting affection is presented in this poem and one other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

Exemplar script 3

Metaphysical poetry appeared as a response to the romanticised idealism of the silver poets of the sixteenth century. These poets were tired of the unrealistic ideals of the earlier poets and sought to prove that intense emotions could be expressed through intellectualism, logic, debate, arguments with metaphysical conceits - far-fetched imagery and unrealistic hyperboles - and adopting a dramatic stance. These poets often employed imagery from different fields of life, arithmetic, science, history and debate which were not usually associated with romanticism or poetry at all. When Dryden wittily commented that Donne "perplexes the minds of the fair sex" rather than "engages their hearts with thoughts of love" he seemed to be saying that intellectualism and passion cannot sit together. This essay will attempt to show that, particularly in the case of Donne, and to a lesser extent with Philips, intense and "lasting affection" can be presented in this new "metaphysical" way.

Catherine Philips is one of the very few female poets who made a mark and name for herself in metaphysical poetry in a time when women were not expected to do so. Sometimes, critics and readers feel that she is a lesbian poet due to her intense emotions and imagery expressed in the poem dedicated to her friends as in the poem "To my Excellent Lucasia on our Friendship." However this is a superficial understanding. At her time, Philips, lonely after her marriage to a much more senior man, sought a means of escape from her loneliness in her circle of female friends where each were given nicknames. Philips was nicknamed Orinda and Anne Owens was Lucasia. Philips used the traditional love poems as a means of expressing her admiration and acknowledgement of her friendship with them, particularly Owens, intending to show that the transforming power of love was analogous to the transforming power of friendship, which had such a profound effect upon her.

Now, Phillips was influenced by the man who began the metaphysical poetry movement, the great John Donne. His love poetry is remarkable in the sense they express different sides of a lover, at times the tone changing continuously throughout the poem. One example of total absorption in love is "The Good Morrow".

These poems have been written in the personal voice, then by personalising the whole context making it very intimate and informal. However, the speaker in "The Good Morrow" is a passionate male lover whereas the speaker in "To My Excellent Lucasia" is a female friend. Both the speakers expressed admiration for their respective counterparts, in Donne's case a female lover and in Phillips' case a female best friend.

Both poets express the feeling of passivity, non-existence before they met their counterparts. In "The Good Morrow" the speaker is a moment of pensiveness and utmost adulation, wonders about the passivity of his former life and enjoying only common pleasures "like country pleasures", unaware of the surroundings as if he were asleep and

snored in the "seven sleepers' den". The sibilance sound creates a melodious effect of a lullaby, sustaining the mood of passivity. He feels that if he ever did dream of something beautiful, it must have been a dream of his beloved.

On the other hand in "Lucasia" the speaker expresses her former life as a carcass who breezed and walked and slept in her life inanimate and mechanical, devoid of any emotion. "The world believed" she was alive but alas "they were all deceived" a hyperbole underscoring her passivity and loneliness. She further sustains this imagery of passive existence through the concept of comparing himself to a "watch by art" which "is wound", going on forward monotonously, mechanically. Life was nothing but a series of monotonous mechanical ways of moving forward.

However, after Orinda met you Lucasia, her once "darkened breast" (again, connoting the loneliness that she had to bear) and the burden of loneliness she felt immensely in her heart) is "inspired cured and supplied" by the soul of Lucasia. The speaker uses the anaphora of "my joy, my life my rest" to express her profound gratitude and love for Lucasia. The speaker also says "I am not thine, but thee", that is, she is Lucasia, or in other words their souls are one.

Both Donne and Philips transform what might at first sight be ordinary, earthly friendship or romantic love – the "lasting affection" mentioned on our question paper, into something eternal and spiritual. In Donne's case he argues that through the "equal mix" of the two lovers they have achieved immortality, dismissing the worldly achievements of "sea-discoverers". The imagery draws on alchemy, which, in the seventeenth century would have been seen as distinctly out of date and mediaeval, only Donne finds a new version of it here in the perfect chemistry of the lovers – "whatever dies was not mixed equally." It is as if in the alchemist's alembic the elixir of life has suddenly been found. So, it is more than "lasting affection" – it is a union of souls through eternity. Philips makes a scornful reference to (distinctly male) achievers when she refers to "bridegrooms" and "crown-conquerers". Not only are these male, but they are worldly and superficial. She concludes her poem by asserting that "our flame" will be "immortal as our soul". Again, a relationship has gone beyond "lasting affection" to spiritual immortality, bypassing the minor achievements of people in the ordinary world.

At that time, explorers were making new discoveries, finding new lands and possessing those landmark achievements. But, Donne, the ever bold and dramatic poet that he is, negates all of these achievements. He does not need all those lands. In fact, those are quite petty and non-existent. For him the whole world in the world of love he shares with his lover making "this one little room an everywhere". Here, in this world, there is no fear and thus he bids "good morrow to their waking souls" This metaphysical conceit is hyperbolic in the sense that how could one little room be an "everywhere"? It is illogical and far-fetched. Yet that is the gist of metaphysical poetry. Sure, it is far-fetched but it is believable when one is too much passionately in love, as the lovers in this poem are.

Unfortunately I do not feel that Philips is able to evoke the same sense of wonder and awe in the poem as Donne achieves in "The Good Morrow".

Nevertheless, both poems have succeeded in presenting lasting affection although, personally, I feel Donne succeeded more in portraying this. What else do metaphysical poets after his life, including Phillips, strive to copy him?

Examiner commentary

This is an enjoyable essay to read – it engages the reader, talking to us in a fresh and sometimes fairly informal manner - "Now, Phillips was influenced by the man who began the metaphysical poetry movement, the great John Donne." The essay reaches level 4 at this stage; however there are flashes of greater insight: "It is as if in the alchemist's alembic the elixir of life has suddenly been found. So, it is more than "lasting affection" - it is a union of souls through eternity." At points like this, the essay reaches the next, critical and evaluative, level. The two poems for comparison are well chosen and there is a discriminating analysis and at times the "sophisticated evaluation" required for the top level: the response is characteristically personal - "One of the most remarkable metaphysical conceits in all of the metaphysical poems I have studied as per the specification lies in this poem (The Good Morrow)" - but the argument is well worked through and is not simply subjective. The overall thesis, to show that both Donne and Philips, but particularly Donne, can combine intellectualism with strong feeling, is well sustained.

The essay was placed in level 5 with a mark of 21 out of 25.

EXEMPLAR ESSAY 4

Section B, Pre-1900 Poetry

Q11. Read the poem *Ode to a Nightingale* by John Keats on page 8 of the Source Booklet.

Explore the ways in which the poets have presented an examination of their inner self and their place in the world. You must use this poem and one other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

Exemplar script 4

The poem "Ode to a Nightingale" by John Keats is a poem that combines the beauty of nature with the discovery of the inner self. Similarly, the poem "Ode on Melancholy" by John Keats also explores the discovery of the inner self through an extreme feeling of sadness.

The structure of the poem "Ode to a Nightingale" consists of eight regular stanzas with an irregular rhyme scheme. The irregularity could highlight the poet's struggle to find his place in the world. Keats implies that "I might drink, and leave the world unseen / And with the fade away into the forest dim." The negative connotations of "leave" "unseen" and "fade away" highlights that the narrator wants to fade away just like the nightingale's songs. It could highlight that the narrator is struggling to fit into society and fears being "unseen" after his death. John Keats was not very popular when he was alive, although his poetry became a work of literature after his death. Therefore the narrator's fear of being forgotten could signify the poet's fear as well because he has not yet found his place in society. The readers sympathise with the narrator and the poet and can relate to not being able to fit into society as everyone goes through a phase of role confusion and identity crisis. Likewise, the structure of the poem "Ode on Melancholy" consists of three irregular stanzas, with an irregular rhyme scheme. However, the irregularity in this poem could be because of an extreme feeling of sadness because of the loss of purpose to the narrator's life. Keats implies "No, no, go not to Lethe, neither twist / Wolf's bane, tight rooted for its poisonous wine." The imperative of "No, no" magnifies the narrator's concern of people who cannot seem to find their place in society, resulting towards suicide. The narrator's voice could, however, reflect the poet's "mournful Psyche". Therefore the poet, Keats, is using this voice to make himself understand that suicide should not be an option. This further highlights his loneliness in a world that struggles to accept him. Romantic poetry was a rebellion to the normal writing style and the movement rejected many beliefs of the contemporary world such as that of classicism. Keats being part of the Romantic movement could be the reason why he feels rejected by society. Keats uses an irregular structure to highlight the struggles he faces which is portrayed through the voice of the narrator.

The tone of the poem "Ode to a Nightingale" is melancholic. Keats states "Forlorn! The very word is like a bell / To toll me back from thee to my sole self!" The imperative statement "forlorn" highlights that the narrator is melancholic and not satisfied by the inevitability of death. It could also be because the narrator was in a peaceful state through the beauty of the Nightingale, but as it flew away, it may have taken a part of the narrator with it. The simile further highlights this feeling of sadness is an awakening for the narrator to explore his individuality and hopefully find a place amongst society. The sibilance of "sole self" amplifies the struggle of being accepted and that being alone, completely surrounded by nature, is much better than being in the company of other people.

Similarly, the tone of the poem "Ode on Melancholy" is melancholic. Keats implies " But when the melancholy fit shall fall / Sudden from heaven like a weeping cloud". The frictive alliteration of "fit" and "fall" magnifies the narrator advising others and himself that struggles to explore oneself can result in a "fit" of "melancholy". The simile further highlights that the narrator is completely observed by the melancholic feeling and tries to abandon it by suggesting that the narrator is brave and can conquer these thoughts. The divine intervention of "heaven" amplifies that the narrator needs the help of God to survive in a world filled with horrors. John Keats was alive in a very rough political period and it is suggested that he uses his poems to escape the reality by delving into deep feeling of sadness to try and find himself again.

The theme of the poem "Ode to a Nightingale" is the importance of nature in discovering oneself. Keats states "Thou was not born for death immortal bird!" With imperative statement magnifies the love for nature which is evident through its immortality. The narrator admires nature because it is not affected by the inevitability of death which affects humanity. Nature was an integral theme in romantic poetry and helps to identify the root fear which every human has: death. The juxtaposition of "born" and "death" highlights the frail nature of life on Earth, one day a person is alive, the next day, dead. The narrator's concern with death could be because of a feeling of being worthless to society. However, through the Nightingale, the narrator is able to discover the beauty hidden inside him and could be a clear reflection of Keats' life.

In addition to this, the theme of the poem "Ode on Melancholy" is the temporary nature of joy like the inevitability of death. Keats states "And joy, whose hand is ever at his lips / Bidding adieu and aching pleasure nigh." The personification of Joy highlights the lack of happiness present in the narrator's heart as he feels the need to personify it. The connotation of "bidding adieu" highlights that "joy" is temporary and cannot last forever just like life. The narrator, through this lack of joy, struggles to find a place in the world consumed by melancholy through jealousy, hatred and corruption which were all portrayed during the 19th century industrial revolution. The readers hope that the writer dies a peaceful death and can find some sort of purpose in his life.

Examiner commentary

This essay is clear and relevant despite some errors: Keats' rhyme scheme is not "irregular" and the attempt to make this reflect the poet's failure to "find his place in society" is unconvincing (although this is an attempt to address the question). The generalized points such as "the readers sympathise with the narrator and the poet as everyone goes through a phase of role confusion and identity crisis" are too bland and unrelated to the poetry, though they are an attempt to find some context as in the statement that "romantic poetry was a rebellion to the normal writing style" but again the conclusion does not go further than saying Keats did not fit in to what was "a very rough political period".

The essay improves however when some specific details are pointed out – the imperative of "No No", the sibilance of "sole self", the frictive alliteration of "fit" and "fall", the juxtaposition of "born" and "death" - and this is all geared to responding to the question about one's inner self and place in the world. We are told that through the nightingale the narrator is able to discover the beauty hidden inside him (although the point is not fully explained) and that the "Ode on Melancholy" through the personification of Joy (whose hand is ever at his lips / Bidding adieu") highlights that joy is temporary and cannot last forever - "just like life". A better answer might have explored the way joy and melancholy work together in this poem but this remains a level 3 response – there is a "controlled argument" but not the "discriminating analysis" that would be required for level 4; nevertheless the answer at times moves beyond the "surface reading" and "general understanding" which are the lesser requirements for level 2.

The essay was placed in the middle of level 3, with 13 out of 25 marks.