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JULY 1957

REPORT ON THE WORK IN ENGLISH LITERATURE, FIRST ALTERNATIVE,

WITH
EXTRACTS FROM CANDIDATES' ANSWERS

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NOTE

Teachers preparing pupils for G.C.E. examinations will already be fully aware both of the excellence of the work which their candidates can produce on occasion, and of the variety of error into which the weaker ones fall. The Report is therefore so presented that it may be read in unbroken sequence, without the insertion of examples taken from the scripts. For the benefit of those who do wish to examine evidence of the candidates' work, however, such examples, with comments, are printed in the Appendix (p.14). The figures in clarendon type in the Report refer to the relevant sections of the Appendix.

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REPORT

The object of this Report is to summarize the aims inherent in the syllabus for the paper, English Literature, First Alternative, and to assess against those aims the work of the candidates who enter for the subject. The Report is based primarily on the scripts submitted for the examination of July 1957, from which the illustrations and examples are taken, but the comments made have a much wider relevance, and are the result of an experience of the work of candidates which extends over a much longer period.

1. *Aims of the syllabus and of the examination*

The aim of the syllabus is twofold: first, to provide for the 15–16-year-old a scheme of study which will increase his enjoyment of reading, and will leave him with his desire to read stimulated and his range of enjoyment widened as a result of the year's work; and, second, to offer a framework within which he may be encouraged to practise the technique of reading, with all that the phrase implies in the sharpening of perception, the cultivation of taste, and the gradual development of a capacity not only to formulate opinions but to express them with some degree of cogency, and to illustrate them with some attempt at relevance. It follows that the examination itself is designed to test, as far as is possible within its limits, the candidate's progress along the closely related paths of understanding, enjoyment, critical appreciation and self-expression.

Informal discussions, which are held from time to time between teachers, chief examiners, and members of the Syndicate's staff, reveal the existence of serious misconceptions concerning both the purpose behind the framing of the syllabus and the objects and standards of the examination paper—misconceptions which are in turn reflected in the work of some of their pupils. It seems worthwhile, therefore, to deal explicitly with these before going on to a consideration of the scripts submitted in July.

The syllabus is not, as it is sometimes thought to be, designed for the boy or girl who is intending to specialize in English. Such students may, in their fourth or fifth year, take Literature at Ordinary level, but they would probably be better employed in a wider course of reading which will prepare them for detailed study at Advanced level. Nor is the syllabus drawn up only for the benefit of those who are going on to specialize in other subjects. It is intended equally to meet the needs of that large percentage of pupils who are approaching the end of their formal education, and who should be developing, not the specialist techniques of literary criticism, but those basic skills demanded by the 'outside world'—the ability to read accurately, to comprehend and remember what they have read, and to form an opinion (or to state a case) which they can substantiate and defend.

In the scripts, therefore, the examiners are not looking for specifically literary gifts or for 'originality' (though they will always gratefully recognize and reward work which shows these qualities well supported by illustration); nor, on the other hand, have they in mind any set and preconceived pattern to which answers are expected to conform; they look for close knowledge and understanding of the text, for relevant selection and accurate reproduction of material when these are demanded, and above all for an answer which does, in fact, answer the question. If, in addition, the candidate has developed the capacity to form views of his own and can express them, so much the better; but even without this power, he can still achieve a pass by the exercise of diligence in studying his text.

One further misconception should perhaps be mentioned, in the hope that it may be banished completely: the impression that the examiner is in some way out to 'catch' the candidate. On the contrary, the examiner is at times the candidate's best friend—re-shuffling his pages so that they come in the correct sequence, struggling to read his all-but illegible writing, giving him the benefit of the doubt in cases ranging from the wrong numbering of an answer to the mis-naming of a character which has been referred to correctly elsewhere, and generally trying to discover the positive side to a script which gives every appearance of random assembly. In theory, none of this must prejudice the examiner in his judgment of the answers when he reaches them; in practice it usually becomes clear that such carelessness in externals is the reflection of a similarly slipshod and unsatisfactory preparation of the work itself, which duly brings its own retribution. Faults of spelling and punctuation, where the meaning of a sentence is clear and the factual content accurate, are not in themselves penalized. For the rest, the marking instructions to examiners are as follows: "To achieve a pass mark for an answer of the 'essay' type, the candidate must show. . . power to write coherently, and. . . to reach the standard of written English that one can expect from a well-taught boy or girl of 16." Within these broad limits it is the matter, and not the manner of its expression, which will govern the final mark.

In the formulation of the questions, there is equally little intention to 'catch out' the candidate by means of reference to trivial episodes or by asking him for unimportant details. On the contrary, the questions are framed to give him the maximum chance of showing both his grasp of the main theme of what he has read, and his capacity to select from it what has most interested him personally. Examiners always hope to find, and will at once reward, these two qualities.

2. *Problems of choice*

There would seem to be three points during the course of a candidate's preparation for, and work in, the examination, at each of which important decisions must be taken, whose consequences may affect the whole pattern of his success or failure. The first is the choice of books to study, the second

the choice of questions to answer, and the third the selection and presentation of material for the various questions chosen.

(*a*) *Choice of books*

The syllabus offers some nine or ten books, grouped in two sections, of which Section A (containing always a work by Chaucer and one by Shakespeare, together with another play or plays, a volume of poetry and one of essays or comparable material) is intended for detailed study in class, and Section B (containing four novels or closely allied works such as tales of travel) for a more rapid reading which can in some cases be performed with little help from the teacher. From these books a minimum of three must be chosen, two from Section A and one from Section B. There is nothing to prevent a pupil from reading four or five books if he wishes to do so, but the average candidate who is during the year preparing also for an Ordinary level examination in a number of other subjects would probably be wise to restrict his choice to three.

The choice itself must in most cases be the teacher's; and it is recognized that in present conditions that choice is governed only too often not by what is desirable for a particular group of candidates, but by what sets of books are already present in the school stock-room, or by what money is available for the purchase of new ones. It remains true that some children are hampered from the very outset of their year's work by having to study a book for which they are not fitted—either because it is beyond their capacity, or because it is so far outside their range of experience or sympathy that not even superlative teaching can make it accessible to them. It was clear, for instance, during the July examination, that in some cases *The Pardoner's Tale* had been attempted by fifth forms which had neither the linguistic ability nor the time for detailed attention which a study of Chaucer demands. Such a group would have done better in the examination, and would have gained in stimulus during the year's preparation, if they had studied *Androcles and the Lion* instead. In the same way, there were examples, though they were less frequent and less glaring, of 'mistaken choice' in Section B, where candidates who might have done well with the comparatively simple outlines of *Mr Polly* had clearly been bewildered by the complexity of plot and variety of character in *Quentin Durward*. It would seem to be of doubtful value to set a candidate a task so much beyond his reach that his struggles to complete it end only in confusion or even boredom. If it could be realized that the 'simpler' books on the syllabus are more likely to capture the interest of the less 'literary' student, there would be fewer candidates who fail to reveal the powers they do possess because they have been attempting to deal with material which demands of them the exercise of gifts which they do not possess. These 'simpler' books are as capable as the more complex ones of providing scope for that close attention to the text, the necessity for which has already been stressed.

(*b*) *Choice of question*

Unlike the choice of books, which must remain the responsibility of the teacher, the choice of questions to be answered in the examination paper is the candidate's own business; and in only too many cases he manages to make of it an unsuccessful one.

Questions fall fairly clearly into three main categories:

(i) 'context' questions, which in the Chaucer and Shakespeare sections involve also some form of 'modernizing', or exercises designed to test whether the meaning of a passage has been understood (e.g. Questions 1, 5, 9);

(ii) questions demanding primarily the straightforward reproduction of an episode, a scene, an essay, or a poem with or without illustrative quotation (e.g. Questions 2, 3, 7 (*a*), 16 (*a*) and (*c*), 18, 26, 29), or the description of a character (e.g. Questions 8, 10, 28). Some of these questions have in addition a rider (usually not carrying more than a third of the total marks) which asks for the exercise of some degree of critical selection or comment in dealing with the material (e.g. Questions 15, 21);

(iii) 'critical' questions inviting the elucidation of an aspect of, or a theme in, the work, which candidates are asked to illustrate by examples of their own choosing (e.g. Questions 4, 14); or asking for the expression and illustration of the candidate's own opinion on some suggested topic (e.g. Questions 7 (*b*), 14, 20, 22).

The examination shows that not all candidates can tackle equally well all three types of answer, and that many of the weaker ones are themselves unaware of their limitations. Thus, feeling themselves insufficiently sure of the precise information needed in type (ii), they proceed to the apparently less specific demands of type (iii)—with wholly disastrous results. They fail to realize that sound knowledge of the text is as necessary a foundation for these answers as for those of the more obviously factual type, and consequently the 'opinion' which they offer resolves itself into the cloudiest of generalizations, earning only too often a mere three or four marks out of the possible twenty. Questions of type (iii) are inserted to give mature candidates an opportunity to show the critical appreciation which has less chance of revealing itself in answers to questions of type (ii); but, ironically enough, it is more often the 'weak pass' or even 'fail' candidate who chooses to answer them, and who precipitates his own downfall in the process. Category (i) on the other hand, should be within the range of all candidates, who are indeed well advised to attempt at least one such question. (In the modified syllabus and regulations for 1960, which schools will have received, the rubric has been changed in order to make one context question compulsory, and two permissible; it will no longer be possible, as hitherto, to answer three. This is an attempt to ensure a more even spread of marks over the paper as a whole.)

The problem of the right selection of question is so recurrent, and so serious, that it would perhaps be worthwhile for the candidate to be made

aware, some time before the examination, of the advantages and disadvantages of each type of question, and even to practise choosing—quite apart from answering—the questions which are most suited to his own powers and his own knowledge, so that his work in the paper itself shows to the best, and not, as now, to the worst advantage.

With this possibility in mind, and as some additional guide, the further problem of the selection of material for each type of answer is dealt with in some detail below.

(*c*) *Selection of material*

(i) *Context questions.* On each of the books in Section A there is a context question, which asks candidates to choose three out of four passages taken from the work studied, and to answer three or four questions arising directly out of each. The questions are designed to test what might be called the accessibility of the candidate's knowledge—his power to assemble factual material in concentrated form and in the shortest possible time. The 'time-saving' factor is an integral part of these questions, if candidates would but realize it, for many of the sub-sections can be answered in one or two words, or, at most, in a single sentence. For instance, an answer to Question 5 (*a*) scores full marks merely by recording (*i*) "The Duchess of Gloucester; they were both sons of Edward" (or "he was her brother-in-law"); and (*ii*) "The Duke of Gloucester; Mowbray"; while even (*iii*) needs only a brief reference or the quotation of a couple of lines of verse. This conciseness, however, is rarely found, possibly because candidates have been trained to embody their material in complete sentences (which are not necessary in this case), and also because they are too easily tempted to improve the occasion by adding any other information which is suggested to their minds as they write. **[1]** Girls seem particularly prone to fall into this error. It is a frequent occurrence for an examiner to have to read through a page or more of unnecessary material in order to discover the three or four words which in fact provide the answer. The penalty of this diffuseness is not incurred in the context question itself, which may—and often does—score full marks; it makes itself felt in the sense of hurry which this extravagant use of time over contexts must produce at the end of the paper, when answers are either sketched in note form, with the loss of at least a few marks, or omitted altogether—with the irretrievable loss of twenty marks. **[2]**

Context questions on Chaucer usually, and Shakespeare sometimes, contain the request to re-write a passage in modern English, or to comment on it in such a way as to make clear any difficulties it contains. In the Chaucer passages, certain words and phrases are italicized with the express purpose of drawing attention to problems of vocabulary or of syntax. In spite of this, the commonest fault continues to be the copying out of the passage as a whole, line by line and still apparently in verse form, with an 'alternative' word substituted here and there as a sop to modernity. **[3]**

The resultant version not only does not 'translate' the sense of the original Chaucer, but does not itself make sense at all. **[4]** What is wanted in these answers is a lively expression of the ideas contained in the original passage, so phrased that middle-English constructions are avoided, and medieval terms find their modern equivalent. **[5]** Candidates can if they wish (and many in fact do) add notes at the end of the passage to explain points of grammatical or other difficulty.

Such answers demand close and detailed preparation of the text, with constant attention to the meaning of individual words and phrases. The weaker candidates, and particularly those who have to work a good deal on their own, clearly rebel against this discipline, which they reject in favour of a policy of hopeful omission, cautious conjecture, or (too often) uninspired guessing. **[6]** It is hardly credible, for instance, that a candidate who had prepared *The Pardoner's Tale* should arrive at the examination unaware of the meaning of the word 'relic'; but among the answers of the July examination was one which confidently asserted that "one of the Pardoner's relics is the way in which he preaches", and though the case is a glaring one, it is not unfairly representative of those children who have clearly gained little from whatever study of Chaucer they have made. For the candidate on the other hand who has both an interest in language and the time to give to adequate preparation (and who has in addition, perhaps one should say, a teacher with the time to help him), Chaucer provides a valuable and rewarding study. Some schools consistently submit excellent work in this section. **[7]**

The Shakespeare passages for paraphrase are usually much shorter than those from Chaucer, and the difficulties turn less on archaic words and constructions than on references, metaphors, obscurities caused by compression, and so on. For example, candidates were asked in Question 5 (*c*) to explain King Richard's reference to Pilate's washing of hands. The significance of this reference was missed by a surprisingly large number of answers, the authors in some cases being apparently unaware even of who Pilate was or what he had done. It should be made clear that the examiners are not asking, in the paraphrase, for 'improved Shakespeare', but for evidence that the candidate has in fact understood the significance of the passage in question. **[8]** In some cases, as for example in 5 (*d*) (iii), additional explanation may be necessary, in order to bring out fully the point which the dramatist is making. It was not enough, here, to re-write the passage, as many candidates did, with the substitution of 'graceful' for 'well-grac'd' and of 'talk' for 'prattle'—this revealed merely that the point of the comparison between Henry and Richard had not been grasped. Successful answers filled out the picture of the two actors on the stage, many of them adding illuminating touches which made the passage vividly alive and showed that the candidate had really appreciated the strength of the metaphor. **[9]** A candidate who can thus show in his comments on a passage of Shakespeare that he has understood both its content and its

significance in the play as a whole reveals that he has laid a sound foundation for more advanced critical work on the play.

(ii) *Reproduction questions.* Straightforward accounts, such as those asked for in Questions 16 (*a*), 21, or 29 (*a*), should be within the capacity of every candidate who has read his books with care and remembers them with any degree of accuracy. By far the most common failing in this type of answer is an excessive use of narrative, in what often seems a wilful extension of the (carefully limited) area of the question until it is made to include the whole poem, novel or play. It is by the inclusion of *relevant* material only that the good candidates gain high marks and in addition save time which can be profitably used in other answers. **[10]** By contrast the weak candidates write at great length upon irrelevant incidents, and so rob themselves of time sorely needed later. They also tend to provide 'narrative' whatever may be asked for, so that "the character of Spintho", "the Englishman's love of liberty", or "court life in the fifteenth century" become in turn merely pegs on which to hang, without much obvious connection and with no obvious qualms, a series of 'stories' drawn from the book concerned.

The 'reproduction with comment' question is typified in Question 7, both (*a*) and (*b*). The former, asking for a detailed account of the discovery by York of Aumerle's participation in the treason-plot, adds: "What do we learn from this scene of York's views about the duty of a subject to his King?" And 7 (*b*) having required the candidate to relate the events of the scene in *Richard II* which he considers the most effective, asks him to point out *what* makes it especially effective on the stage. This kind of double-barrelled question can be found in every section of the paper, for it is one which the examiners consider particularly valuable for assessing the depth of the candidate's approach to his work, and his grasp of the book *as a whole*, and not as a series of unrelated episodes, scenes or ideas. Many of the weaker candidates find such an approach difficult, if not impossible; but they are still able to pass quite comfortably if they can produce the factual material which always forms the basis of the first part of the question, and which carries something between a half and two-thirds of the marks. The final third is reserved for the answers of those who can make some kind of deduction from what they have learnt, and who, from their factual knowledge, can proceed the further step of seeing the relation between the individual character and the theme of the play, or between the scene as they read it and the scene as they might see it (or imagine it) in production. **[11]** Examiners are ready and eager to reward, in these answers, signs that the candidates have given some thought to what might be called the 'skeleton' of the work studied. But it is rare indeed for more than half of the marks available for this part of the answer to be awarded; the great majority of candidates seem to have been more concerned with surface details of the individual limbs than with the way these are articulated in the whole.

The weaker candidates often ignore the 'rider' completely; the fair-to-middling ones attempt an answer which may consist of only one sentence ("This shows that York is not fond of his son"; or, nearer the mark, "In this scene York puts his king before his family"); and it is left for the candidate who has not only learnt his work but thought about it as well to point out the curious contradictions in York's views on Divine Right, or to see, beyond the brilliance of costume in the tournament scene (a favourite reason for its effectiveness) the clash of personality which will dominate the rest of the play.

Where the 'rider' *is* attempted by weaker candidates, it can be cruelly revealing of the moment-by-moment level on which they have approached the work. One such case occurred in answers to a question (no. 10) on *Androcles and the Lion*. In this question the candidates were required to sketch the character of Spintho, and asked (in the 'rider') to suggest possible reasons for Shaw's having put him in the play. The question seemed to the examiners to be a direct invitation to write on a topic which (they thought) must inevitably have arisen in any class discussion—the variations in outlook and attitude of the early Christians. But, incredibly enough, a large proportion of candidates failed to see any other reason than 'comic relief' for Shaw's introduction of Spintho, and one group seemed genuinely to believe that he was present in the play "so that the lion could have something to eat". What can the play as a whole have meant to these children?

On the other hand, the marked success in dealing with this type of question among a minority of candidates (often to be found in groups from the same school) suggests that good teaching can do much to provide the wider framework on which detailed study by the individual himself can be hung; and it is clear that with such guidance the pupil will readily learn to recognize and appreciate the structure (or form) of a poem, an essay, a scene from a play, and be able to relate to it any topic which is suggested in the examination question. (This process, needless to say, is as far removed as possible from the parrot-reproduction of 'notes' prepared beforehand and offered with little or no change of angle whatever the topic of the question may be—a form of answer which, though less frequent than in the past, is still regrettably common whenever the paper offers the slightest opportunity of using it.) With help and guidance of this positive kind, the candidate is freed from the anxiety of having to think out, in the actual examination room, the inner structure of the book, and is able much more readily to convey in his answers something of the flavour of the original, showing that he has not only understood it, but enjoyed it as well. **[12]**

If the 'rider' answers reveal on the whole a lack of depth in the candidates' work, and a too frequent failure to correlate the parts, however well they are known individually, the trouble becomes even more obvious among answers in the last, or 'critical' section.

(iii) '*Critical*' *questions*. These questions, as has been suggested above, are included in the paper for the benefit of the more mature candidate who

is able to approach his work with some critical independence, so that he may have the opportunity of expressing his own views or of developing in his own way a given theme (e.g. questions on Tennyson's love of England, or Shaw's humour; or those like Question 6, which asks for the candidate's own attitude to Richard, or Question 32 (*b*) which gives him a chance of expressing his opinions of *Mr Polly*). Occasionally, though much too rarely, this opportunity is grasped, and some excellent answers are submitted. Much more often good candidates seem deliberately to avoid these questions and (understandably enough) to choose the obviously factual ones which lend themselves more easily to being answered under examination conditions.

Too frequently it is the weak candidate who is tempted by such questions as those asking for a description of "the pleasing effects produced by Tennyson's verse", or for suggestions as to why *Mr Polly* is "easy to read". Unfortunately his references to the text are not such as to inspire confidence in his knowledge of it, and his capacity to express critical opinions is, to say the least, undeveloped. **[13]** As a result, the opinions advanced turn into a series of generalizations, composed for the most part of clichés, in which it is difficult to feel the presence of any personal view at all. The candidate who wrote: "Wells has planned his story so that certain events follow others making a continuous story of good quality reading" may or may not have enjoyed the book, but it is difficult to believe that he is telling us anything about his contact with it. On the other hand in the following extract, in spite of every conceivable fault of spelling, grammar and syntax, there is at least some vague impression of contact established: "*Mr Polly* is easy to read because the ideas are simple and are also based on simple people. By this I mean that none of the main people are well educated. If a book as (*sic*) simple ideas and ordanery people in it, it is no good the author filling the page with words which would be impossible to understand." The sense of contact is here, though it is all but lost in the candidate's struggle to find words. Much of the 'critical comment' is unfortunately on this level of confused or inaccurate thinking, which finds expression in equally fumbling, though usually more literate, phrases. Candidates of this calibre would do much better to keep to the more factual questions where, however little they write, their answers are likely to contain more material of weight than do all their pages of so-called opinion.

3. *Answering the question*

No teacher will need to be reminded of the difficulty which pupils find in perceiving what the question really asks, and in supplying only that. It is a difficulty which persists into undergraduate days—and beyond. But it is one which can and should be faced as early as possible. In this examination there was a wide variety of mistakes all deriving from failure to read the question properly, or to restrict the answer to what it demanded. Some

answers, for example, described Bolingbroke as he appeared on a number of occasions instead of on his first appearance, which was what was required; many candidates, in Question 11, described events taking place *outside* the arena of the Coliseum, though the word arena was italicized for greater emphasis; others, in answers on Tennyson's *King Arthur*, included *all* accounts of Arthur's origin, as well as the one—Bedivere's—for which they were asked; and pages of unwanted and irrelevant narrative were written on Mr Polly's adventures in the Fishbourne fire, instead of the "concise account" of his preparations for suicide, followed by reasons for its failure, which the question specified. By far the most frequent comments written by examiners on the scripts are "Beside the point"; "Irrelevant"; or merely, in bewildered patience, "*Question?*".

It is difficult to suggest a remedy for this failure to take in what the question asks, but we wish to stress its fatal importance in the paper as a whole, and to plead for continued effort on the part of schools to train their candidates to concentrate first and foremost on accurate reading. A pupil of only moderate ability who really goes to the point of a question will in almost all cases gain more marks than the more fluent and possibly better informed boy (or, more usually, girl) who spatters the whole target with a succession of shots which are at best random approximations to what is required, and at worst complete irrelevancies.

4. *Expression*

All examiners are agreed, in spite of what has been written above about the random assembly of *some* scripts, that the general standard of presentation, the setting out of answers, appearance of the page, handwriting, and so on, are steadily improving; but that spelling grows more and more inaccurate and the use of slang and inappropriately colloquial language increasingly frequent. It is recognized that there is occasional justification for the use of a vivid phrase which reveals spontaneity and freshness of approach; and that a good case can be made for the use of colloquial expressions in a Chaucer paraphrase, where they are in keeping with the tone of the passage. (On the same grounds the invariable description of Mr Polly as "fed up" could no doubt be justified, though some examiners objected to the phrase.) But the determined and repeated complaint of all examiners is directed against such examples as: "Spintho was browned off"; "the patricians made passes at Lavinia"; "Gaunt will be bumped off"; "Richard made a mess at Flint"; "he would swap all his wealth", and many others of the same kind, which show complete insensitiveness both to the tone of the original and to the standard of manners normally adopted in writing.

Spelling of proper names was remarkable for its variety: Gaunt was as often Guant, Bolingbroke appeared in a number of guises from bollinbrock to Bolin Brok; Lentulus and Metellus seldom had their correct quota of l-s, u-s, and e-s; and the various foreigners mentioned by Chaucer and Goldsmith were at times barely recognizable. More important, perhaps, were the constant misspelling of ordinary English words, and the failure to make use of any punctuation other than the full-stop and an occasional comma. The well-trained candidates stood out in marked contrast by their ability to write grammatical sentences, accurately spelt and correctly punctuated, which enhanced the 'mark-earning' qualities of the material contained in the answers. **[14]**

5. *Conclusion*

Taking the body of answers as a whole, and comparing general impressions of the July 1957 examination with those of ten or fifteen years ago, there would seem to have been a gradual movement away from the more formal and stereotyped approach to the set books, and towards a greater freedom both of attitude and of expression in dealing with them. This is in itself wholly welcome. The examiners feel it to be a positive gain that boys and girls of 15 and 16 should consider their reading for this paper as a source of pleasure—as many of them clearly do—and not only as a task to be accomplished. It became obvious in the July examination, for instance, that *Androcles and the Lion*, *Northanger Abbey*, and to some extent *Mr Polly* had each in its own way provided a bridge from adolescent to adult experience, over which many candidates, no doubt with the constant help and encouragement of their teachers, had found their way with genuine enjoyment and understanding. *Richard II*, on the other hand, was less accessible to most of them, Goldsmith was almost entirely ignored, and the Tennyson, the Scott and the Morier all produced less of this obviously first-hand appreciation.

The list of books included in the syllabus from which schools make their choice is clearly a governing factor in this problem of the various kinds of value to be obtained from the year's study, and the Syndicate's Syllabus Sub-committee (on which the chief examiners serve) is keenly aware of its responsibilities in the matter. It is indeed faced annually with the difficulty of finding suitable books for inclusion, and gratefully welcomes for consideration any suggestions from the schools.

A less satisfactory result of the increased freedom of approach is the danger that the books will be less carefully prepared, with less attention given to detail, and that the presentation of material in the examination will be less methodical. The good centres manage to avoid this danger, and their work remains outstanding in thoroughness of preparation without sacrifice (indeed with gain) of spontaneity. On the other hand there were in the July examination centres whose scripts suggested that there had been altogether too care-free an attitude to the work. The misspelling of proper names and places, and the frequent lapses into colloquialism, were of course manifestations of this; but more serious was the apparent failure of some centres to realize that half-learnt work is not an adequate preparation for the examination, and in particular that a rapid skimming of five texts cannot

begin to equal in value the close and accurate study of three. The answers produced by these candidates were depressing alike in their superficiality and in their inaccuracy. To come upon a packet of fifteen to twenty scripts of which perhaps one or two at most reached pass standard raised inevitably in the mind of the examiner the query as to what had gone wrong. No doubt the schools concerned will themselves have pursued the matter further, in an attempt to find an answer. [15]

The 'enjoyment of literature' remains as a primary aim, and nothing but good can come of the gradual breaking down of the barriers which have reared themselves in the past. These were not only between pupil and book, or between teacher and pupil: they rose almost as formidably between candidate and examiner and between examiner and teacher. Examining bodies must of necessity be depersonalized, and the standard they apply must be an objective one; but, particularly in a subject like literature (which many would hold to be inherently un-examinable), the more candidate and teacher alike can come to look upon the examiner as an ally, and the more freely therefore the candidate can reveal himself in his work, the better it will be both for the student's own future and for his more immediate examination results.

To this end the Syndicate welcomes any suggestions from members of staff or others which will help to break down even further the artificial barrier between teachers and examiners, and which will help to increase the understanding and co-operation of all those who have in fact the same end in view—the equipping of individual boys and girls for the fullest participation in life.

APPENDIX

1. The following extract provides a typical example of the discursive context. The answer, in spite of its length, never manages to say on what grounds the Duchess makes her appeal, adds a great deal of unnecessary material to the two words needed in (ii), and, after one good example in (iii), tails off into a description of a part of Carlisle's speech which just misses the point required.

EXAMPLE A

5. (*a*) (i) The Duchess of Gloucester has been appealing to Gaunt for help to revenge her husband's death, the Duke of Gloucester, whom she believes, was murdered, and she thinks that King Richard was involved with his murder, therefore, she comes to the Duke, old John of Gaunt, to ask him to help her revenge her husband's death, but Gaunt has a great reverence for kingship, and believes that if King Richard has done wrong, God will have His revenge, for he thinks that God has appointed Richard as King, and it was probably God's will that the Duke of Gloucester should die, therefore Gaunt would never dare to, "lift... an angry arm against His minister". The Duchess is very cross and sad that Gaunt will not help her, and she tells him that he is a coward, "pale, trembling coward", she calls him, and she says she will go to Ely House.

(ii) In line three of the passage, the death referred to is that of the Duke of Gloucester, and the Duchess of Gloucester wants to have revenge on the murderer.

Mowbray is also accused of having caused Gloucester's death. In the beginning of the play when Bolingbroke accuses Mowbray of several wrong doings, and says, "thou didst plot the Duke of Gloucester's death", Mowbray answers to this that,

> "Alas, the part I had in
> Woodstock's blood, was but little".

He says that he did not have any part at all in the Duke of Gloucester's death, but that he was in charge of the castle where Gloucester was imprisoned, and he did not keep a really close guard on the castle. He admitted that he had once been involved in a plot to kill York, but had repented of this at the next communion.

(iii) On another occasion in the play reverence for kingship is shown by the King himself. When Richard has heard that Bolingbroke has returned to England before his banishment was fulfilled, and Richard is very downcast, but realizes that God has made him King, he says, "arm, arm my name, a puny subject strikes at thy great glory". Then he goes on to say that,

> "This earth shall prove a fortress,
> And these stones armed soldiers,
> 'Ere her native King shall falter
> Under foul rebellion's arms".

He really believes that Bolingbroke cannot possibly depose him, he says again

> "Not all the water in the rough rude sea,
> Can wash the balm of an anointed King,
> The breath of worldly men cannot depose,
> The deputy elected by the Lord".

He says that for all the thousands of soldiers that Bolingbroke has,

> "God for His Richard hath one glorious angel, then
> if angels fight, weak men must fall, for Heaven
> still guards the right".

On another occasion when Bolingbroke proposes to depose Richard, the Bishop of Carlisle, who has great reverence for kingship says

> "Marry, God forbid,
> Worst in this Royal presence may I speak,
> Yet best beseeming me to speak the truth".

He says that if Bolingbroke deposes Richard, England will be in a terrible state, he refers to the wars of the Roses which follow in later years, and he says if Bolingbroke does do this, and becomes King,

> "Then Peace shall go sleep with Turks and infedels,
> And future ages groan for his foul act.

By contrast the following script, though not that of a particularly literary candidate, goes straight to the point of each question; even when the answers are incomplete, they do not contain any irrelevancies. As a result, three context passages are dealt with in less space (and one suspects in much less time) than Candidate A spent on one only.

EXAMPLE B

5. (*a*) (i) The Duchess of Gloucester has been appealing to Gaunt on the grounds of his relationship to Woodstock (the Duke of Gloucester) "The part you have in Woodstock's blood".

(ii) The death refered to is the death of the Duke of Gloucester. The Duke of Yorks' son, Aumerle, is accused of the death of the Duke later.

(iii) Richard himself referes to the sacredness of the King when he is confronted by the bad news on his return from Ireland and York, when he sees Bolingbroke after the landing at Ravenspurgh referes to the King's appointment by God.

(*b*) (i) The gardener speakes these words and there are also present his servant, the Queen and her maids.

(ii) Richard is being discussed and he has been a virtual captive by Bolingbroke. The weeds are the favourites of King Richard who were executed by Bolingbroke viz. Bogot and Green.

(iii) References to gardening compared to government are:—a) When Bolingbroke vows to remove "the caterpillars of the commonwealth which I have sworn to weed and pluck away" and b) when the gardener says "bind up yon dangling apricock" when refering to the ever growing power of Bolingbroke who is making Richard yield to his oppressive weight.

(*c*) (i) The place is in the Westminster hall and Richard is there for he is to read his abdication from the throne to the Commons.

(ii) Northumberland has asked Richard to read a list of his "sins" to the assembly.

(iii) Although you are shaming pity and you, as Pilate did with Jesus Christ, wash your hands of the affair, you have caused my being subject to Bolingbroke and no amount of washing will rid you of the sin of deposing an anointed King.

2. The Tennyson 'contexts' revealed the same problem (of excessive length) under a different guise. Here many candidates knew their poems by heart, and could quote fully and aptly in their answers. This in itself was excellent, and there were many cases of full marks being gained. Unfortunately some writers (see Example C) felt impelled to give each answer twice over, once in their own words and once in Tennyson's. The inevitable result of this waste of time and energy was a hurried or non-existent last answer.

EXAMPLE C

13. (*a*) (i) Sir Lancelot was wearing "the helmet and the plume". Tennyson describes these in the next verse,

> "The helmet and the helmet feather
> Burned like one burning flame together",

The 'web' was a web she was weaving, putting into it all the colours and beautiful scenes she could see in the mirror.

> "There she weaveth night and day
> A magic web with colours gay",

(ii) The Lady of Shalott often saw the reflections of knights in armour in the mirror,

> "The knights came riding, two, and two",

Quite often she would see an abbott on a donkey going up to Camelot,

> "An abbott on an ambling pad..."

There were the market-girls who passed by outside day by day, dressed with red cloaks, gay and happy,

> "The red-cloaked market girls",

(iii) Lancelot says:

> "...She has a lovely face,
> God in her mercy lend her grace,
> The Lady of Shalot".

It arouses a feeling of sadness and pity for the Lady of Shalott, who in loving Sir Lancelot caused her own death. She knew no happiness, only the life led in her tower before her the mirror, the cause of death.

(*b*) (i) Since Ulysses has returned from Troy he has tried to govern his people and look after his family. His wife has now grown old and the people are no less than savages, and he tries to govern them as best he can, without even having the satisfaction of making civilised laws.

> "By this still, hearth among these barren crags,
> match'd with an aged wife, I mete and dole
> unequal laws unto a savage race, that hoard
> and sleep and feed and know not me".

(ii) Ulysses says that Telemachus, unlike him, is a peaceful man and not filled with the urge to wander and to seek adventure in unknown lands like Ulysses. He will govern the people and gradually improve them. He will look after his aged mother and see to the household worship. Ulysses remarks that he is altogether a better man than him to govern the island people. Ulysses says that, "...I cannot rest from travel, I will drink life to the less", while Telemachus is quiet and steady and with none of his father's restlessness.

(iii) Ulysses and his mariners hope to find something new, some fresh adventure 'to seek a newer world', and "...to sail beyond the baths of all the western stars...". They set out in a jubilant mood with expectation filling hearts and bodies, not caring what task they may be faced with,

> "Some work of noble note may yet be done
> not unbecoming men that strove with Gods".

They journey fourth even though they know they might meet their death.

> "...and may be will shall touch the Happy Isles,
> and meet the great Achilles whom we knew".
> They go "to strive, to seek, and not to yield".

(*d*) (i) The king feared that the unknown knight was Lancelot and that he might be badly wounded or even dead.

(ii) The Queen was "sick" before the jousts began, that was her reason for not attending. Lancelot too, had told the King that an old wound prevented him from taking part in the jousts and that he would remain with the Queen, the King already half-knows that the unknown knight was Sir Lancelot and asks hoping that he had remained with the Queen.

(iii) The "prize" was the last and the largest diamond out of the nine diamonds in the crown King Arthur found nine years ago.

(iv) The King tells the Queen that Lancelot has been wounded and has vanished, but also tells her that Lancelot is no longer a 'lonely heart', for he wore a maidens favour at the jousts. Whereupon the Queen says:

"Yea Lord she said,
Your hopes are mine, and saying that she choked
And turned about to hide her face
And moved to her chamber and there flung herself
Down on the great Kings couch and writhed upon it,
And clenched her fingers 'til they bit the palm,
And cried out traitor! to the unhearing wall
Flashed into wild tears and rose again
And moved about her palace proud and pale".

3. Passage (*c*) in the Chaucer contexts proved difficult for many candidates, but those who, like D below, made no attempt to give their translation the appearance of prose, did not make the most even of those few words they were able to recognise.

EXAMPLE D

1. (*c*) (i) There is no creature in all this world,
That hath eaten or drunken of this food,
Nothing but a grain of wheat,
That he shall not forget his life,
Yes, he will starve, and in a little while
he will be dead, even before you can go a mile.

4. Example E speaks for itself (but also for many others): its author obviously had little concern for the sense of what he was writing.

EXAMPLE E

1. (*b*) (i) "You will tell the others and not lie, do not swear but believe in righteousness", said the Pardoner "Because idle swearing is cursed and a bad thing. See, in the first place that it is not honourable towards God and how the second verse of the hymn quotes. 'Use not my name in idles or arms."

5. Candidate F has exactly the right flow of easy prose to fit the speaker in the context, and in addition, having learnt his vocabulary, is not misled by 'sterve'.

EXAMPLE F

1. (*c*) (i) In the whole world, there is nobody that will not die quickly if he eats or drinks even as little as the amount of a grain of wheat of this mixture. Yes, he'll die all right, in less time than it takes to walk a mile at normal speed.

6. Misplaced ingenuity could scarcely go further than in Example G; but the extract is not unfairly chosen as representative of the bewildered groping after sense manifested by many candidates.

EXAMPLE G

1. (*c*) (i) In all this world there is no creature that if it has drunk of a little of this mixture, not even an ear of wheat, then he shall not loose anything all his life. You can starve and he will pass by within a mile of you dressed up in lace.

7. The following answer, admittedly an unusually good combination of 'account' and 'close reference', shows the standard which can be reached by a gifted minority.

EXAMPLE H

3. After commencing his tale with a description of the three youths and their notorious mode of living, the Pardoner lapses into a harangue on common evils. He first attacks Drunkenness, giving various examples to illustrate his point. He mentions Lot, and "Herodes, whoso wel the stories soghte" describing how "when he of wyn was replete at his feest" he gave an order to kill John the Baptist. A warning is then given to "kepe yow fro the white and from the rede", referring to special wines, which give a man a mistaken impression of his situation. Another example is quoted, that of Attilla, "the grete conqueror" who died in his sleep bleeding at his nose in drunkenness.

"O Glotonye, first cause of oure confusioun", is next attacked, the Pardoner claiming that Adam's sin in the Garden of Eden which brought about our downfall "till Crist hadde boght us with his blood agayn" came about as a result of gluttony. It is noted how much trouble is taken over procuring "deyntee mete and drynke" for a glutton. Paul is quoted as a good example of attack on gluttony. "Mete unto wombe, wombe eek unto mete, as Paulus seith". Mention is made of "thise cookes, how they stampe, and streyne, and grynde" showing once more how much trouble is taken to satisfy the "likerous talent" of gluttony.

"And now I have y-spoke of glotonye,
Now wol I yow deffenden hasardrye",

is the Pardoner's next statement, claiming that "hasard is verray mooder of lesynges". Several other evils resulting from gambling are also mentioned, including "manslaughtre" and "Blaspheme of Crist". The Pardoner then proceeds to give a lengthy example to illustrate susceptility to "hasardrye". He tells the assembly that "Stilbon, that was a wys embassadour, Was sent to Corynthe in ful greet honour" to make an alliance with the inhabitants. Upon reaching his destination he found the important rulers of the land, gambling and "playing at dees". This disgusted him so much that he returned home to Sparta immediately saying "me were levere die, Than I sholde yow unto none hasardours allye".

Finally, the Pardoner terminates his harangue on gambling with the example of the King of Parthia sending Demetrius "a pair of golden dees in scorn" as a token of his feelings towards that king who was extremely fond of gambling. The Pardoner finishes by mentioning that other pastimes may be found, more honest than gaming, for "lordes" to occupy their time with.

8. Candidate J, though he fails to explain fully the connection between Pilate and the King, shows by his comments on the passage that he has realized its force in Richard's speech.

EXAMPLE J

5. (*c*) (iii) Richard said that all the barons and bishops who were present were like Pilate, when he refused to have anything to do with Jesus' death, and had

washed his hands of the deed. He said that they looked pitiful, but had not done anything to defend Richard, but instead had joined with Bolingbroke and delivered him to be deposed. He said that no water could wash away the fact that they had agreed to his deposition. They had committed the worst crime of all, and that was deposing a king. A king was God's own deputy annointed and therefore in deposing Richard they had committed a sin against God.

9. A good concise answer:

EXAMPLE K

5. (*d*) (iii) As when, in a theatre, after an accomplished actor has left the stage, the audience turn with little interest to the one who enters next, thinking his performance to be dull.

By no means all candidates found it possible to express the meaning of the passage so clearly, and in some cases the sense which emerged from the attempt was the exact opposite of that in the text, for instance in

EXAMPLE L

The complete episode seemed like a theatre play, where, as a famous actor's speeches grow boring, the audience are watching for another actor to enter.

10. It will probably be more useful to give samples of the concise 'accounts' than of the rambling 'narrative' answers with which teachers have perhaps only too close an acquaintance. The first is clearly that of a good candidate who knows his book well and can summarize it without loss of vividness.

EXAMPLE M

31. *Life as an apprentice at the Port Burdock Drapery*

On the whole, life at the Port Burdock Drapery was quite fun for Mr. Polly. Being an only child he enjoyed living with other apprentices and conversing with them when they would listen. Although the hours were long and boreing life was made bearable for Mr. Polly by the evenings, Sundays and Bank Holidays out, with his two friends Parsons and Platt. The three had nicknamed themselves "The Three P's." and they done everything possible together.

On one memorable afternoon "The Three P's" walked into the country and stopped to eat at a pretty inn where they were waited on by a beautiful young girl. Led on by Parsons, all three professed undying love for her and urged her to say which one she preferred. Soon a maternal voice called her away but as the three P's left the inn she beckoned to them through the hedge and handed them a yellow-green apple each. The novelty of this experience appealed to the three P's and the next Sunday afternoon they returned only to find a stern mother to serve them who offered no information as to where her pretty daughter was.

It was for such times as these that Mr. Polly lived. Weekday evenings, however, were brightened up by Parsons reading aloud. Parsons had a good voice and it was partly from him that Mr. Polly caught his love of literature. Some evenings the three P's would stroll down to the local and have a drink and Platt would smoke the old pipe that had become a habit with him. On the way home they would sing: Parsons sang tenor in a reasonable voice, Platt posessed a serviceable

roar which he called a bass and Mr. Polly made a peculiar lowing noise which he called "singing seconds". When Parsons was dismissed after the window dressing incident, Mr. Polly found no more joy at the Port-Burdock Drapery.

The second comes from the 'average to good' scripts, in which the facts are clear though the expression lacks polish.

EXAMPLE N

11. The events which took place in the arena of the Coliseum. They began with the entry of the two gladiators Retarius and Secartius. They fought and the gladiator with the net, slid along the ground so that the dust went into the gladiator with the armours eyes. The vestal virgins turned their thumbs up so that the one with the net could not kill the other. Then these two went back inside. Then the other gladiators came out with Ferrovius and the other Christians. The gladiators could not make the Christians fight because Ferrovius was the leader and he stopped them. The whip was sent for and when he arrived something in Ferrovius was aroused and he slew six gladiators. When the arena was cleared there was a short space and then Androcles entered and knelt in prayer. The lion came in pranced about at his freedom saw Androcles went up to him sniffed him and was about to pounce when Androcles threw his hands away from his face in prayer and the lion recognised him went up to him licked his face, he then went on three paws hanging the other in the air as though there was a thorn in it. Androcles remembered and also hung one hand in the air and pretended to pull a thorn out of it and wince in pain the lion nodded. Androcles stood up and he and the lion waltzed round in the arena and out into the passage.

11. The following script reveals how an able candidate, who knows the play, can give a vivid summary of the required scene while at the same time pointing out the reasons for its effectiveness in production.

EXAMPLE O

7. (*b*) I think the tournament scene would be most effective in a production of a play. It has ceremony, colour and brilliance, and drama. It begins with the entry of Aumerle and the Marshall, Aumerle enquires whether the combatants have arrived, and as a reply hears that they have, and that now only the arrival of the king is holding up the fight.

The king arrives accompanied by all his court, the scene is rich, splendid, and ceremonious. He commands the Marshall to ask the combatants why they have come dressed in such a manner ready to fight. All the words of Richard and the Marshalls questions, to Mowbray and Bolingbroke, are formal and traditional, as are their replies that they accuse each other of treason against God the king and themselves.

Bolingbroke then asks leave of the king to take farewell of him, and his father and friends the king agrees and embraces him and encourages his cause. Bolingbroke then takes farewell of his other friends. During this, the hearts of everyone in the audience are stirred in compassion for Mowbray, he stands there alone and taking farewell of no one, but before they start fighting the king does wish him well.

Tradition and ceremony again take command and while the heralds blow their bugles and announce the causes of the two men, they get ready to advance. Before this can happen, the king who holds in his hand the rod with which he can

stop the fight by letting it fall to the ground lets it fall, and calls a meeting of his advisors. This moment is very tense and dramatic indeed.

When they return he announces their punishments. He tells Bolingbroke that he shall be banished for ten years. Bolingbroke does not reproach him but comforts himself with the thought that the same sun which shines on England will shine on him and gild his banishment.

Not so Mowbray when he hears the dread words "Never to return" he is stunned and reproaches the King. He says that he deserved something better than this for his service to the King, and here his true and passionate love for his country and his despair at being banished is brought out in these words.

"Within my mouth you have engaoled my tongue
Doubly portcullused by my teeth and lips.
And dull unfeeling barren ignorance is made my gaoler to attend me.
I am too old to fawn upon a nurse
Too far in years to be a pupil now."

He is so unhappy and desperate that he does not care what he says to the King.

After Mowbray has gone Richard turns to Gaunt and Bolingbroke and seeing Gaunt's stricken face takes away four years of his son's exile. Bolingbroke does not thank him but says with bitterness

"Such a time in so little words
Such is the breath of kings."

Gaunt then tells Richard that although he has reduced the length of his son's exile he will not live to see him return. Then follows the conversation sharp and dramatic in which Gaunt tells Richard that although he can shorten his life he cannot lengthen it.

Richard then leaves and Gaunt tries to comfort his son by telling him to treat his exile as a holiday and to use it as time in which to see the world. Bolingbroke refuses all comfort and leaves the stage with these words which show his love for his country.

...Boast of this I can
Though banished, yet a trueborn Englishman.

This scene would be excellent in production because of its continuity. The interest is maintained throughout. The speech is beautiful. The atmosphere tense and dramatic, and the colouring and the whole appearance brilliant.

Example P on the other hand shows that the candidate's whole conception of the play is vague and inaccurate. An attempt to answer the 'rider' only adds to the general sense of confusion.

EXAMPLE P

7. (*b*) I think the first scene of Richard II would be most effective in a production of the play, as it shows the audiences, and you get the feeling when you are reading Shakespeare's Richard II, that Richard is himself most important as the King, and that he should be asked questions, and people consult in him as their King.

The events in this first scene are thus:—as it is also the opening and introduction of the whole Play. Thus opening, with Richard II as King talking to Gaunt, who is Richard's uncle.

Richard asks Gaunt that is it because he has come about Gloucester's death, and his beloved son, Bolingbroke. In answer to this Gaunt says that it is. After talking for some time, they decide to bring forth Bolingbroke, and also Molbray who has accused Bolingbroke of plotting Gloucester's death.

Richard sends for both. The accuser, and accused to come before him and Gaunt, letting them hear what has to be said between them all.

Bolingbroke, and Molbray enter, and greet the King swooning over him. King Richard thanks them, but adds that one of them is lying. Bolingbroke, and Mobray then accuse each other, have long speeches accusing each other of every thing.

Bolingbroke introduction to one of his speeches is thus:—

"Heaven be whitness to what I am about to say".

Thus accusing each other lasts for about half an hour, then Richard says they are not getting anywhere, and so they decide to fight by Bolingbroke throwing down his gage (glove). So they decide to have a fight. But Richard decides to stop the fight, because he does not like to English men wounding each other; does not like blood on English soil; and will spoil the peace.

After not being allowed to fight they go

I think this scene will be especially effective on the stage, because the audiences will see Richard at the introduction of the play, as a King, and not a mere downfall as at the end of the play. After all the play is called Richard II! He acts as if he were King, and his word is final.

Also because it is a scene when you have Gaunt and his son Bolingbroke together. You see Gaunt before he dies.

This scene gives you the impression of a good, loyal King, whom all his fellow men respect.

12. The following extract, dealing only with the 'rider' to the 'Duke of York' question, reveals how close an understanding the better candidates have of the main issues of the play.

EXAMPLE Q

7. (*a*) In this scene, we see that York, having promised Bolingbroke that his son would be faithful to him, is faced with the problem of either telling Bolingbroke and probably having Aumerle beheaded, or of saying nothing and being a witness of the King's death. He chooses the former course either out of a sense of fulfilling his promise or out of a sense of fear, and pays no thought to his wife or son. Indeed, he is almost implicitely obedient to the King, which, as a subject is good, but as a father, shows his curious streak of hate and fear in a man who is otherwise mild and easy-going.

13. An attempt to analyse Shaw's humour reads:

EXAMPLE R

12. Now for the Emperor and Androcles. It is just about the same sort of humour with these two as the last. Androcles when in the area see the lion and he knows him and they start to danse in the area after a little time. The Emperor is frighen to go near Androcles but after some time when Androcles has sort of tamed the lion to like the Emperor he calls all the people and tells them he has tamed a lion when realy Androcles had done it.

Shaw humour is nearly allways the mastake of another and the big once alway look small then they realy are when they are up against somthing.

This is admittedly from a very poor script. It is included partly to show how careless the work can be, and partly because the school estimate for this candidate was B. This case, which is not an isolated one, seems to suggest that not all schools have succeeded in correlating their standards with those applied in the examination.

14. A comparison of the following two answers, both dealing with the contrast between Isabella Thorpe and Eleanor Tilney, will reveal something of the wide variation in aptitude to be found in the scripts. The first, which might well stand for "the illiterate candidate self-portrayed", has little to commend it; the second, in spite of its array of spelling mistakes, clearly comes from a candidate who has brought an alert and sensitive intelligence to his study of the book.

EXAMPLE S

26. (*c*) Isabella was the type of freind not at all in any ways suitable for Catharine and Elenor Tilney was just the type of girl who Catharine needed as a freind. Isabella was a good looking girl about 24 or 25 years old. She was a complete flirt and at the pump roome sart where no one could see her but triped over her as they came in. She did not allways be honest towards Catharine because she wanted to flirt all the time. She never tried to he Catharine to get a chap and after left her in difficult circumstances where for example she did not know what to say or do.

EXAMPLE T

26. (*c*) Isabella Thorpe and Eleanor Tilney are a great contrast in characters. Isabella is the supercilious, insincere young woman whose conversation is ever contradictory and whose oppinions ever inconstant. She is ostentatious while Eleanor is quite and frank, she is filled with gossip and quizzes and the like, while Eleanor's conversation shows a well informed and active mind. Isabella is scheeming and full of ambition and befriends Catherine for a perpose; Eleanor likes Catherine, sees her charms and enjoys her company. In short Eleanor is the complete contrast to Isabella.

15. A teacher (who is also an examiner) asks for specimens of "that grey section, neither good nor bad, which no-one cares to speak about". Some of the earlier examples quoted belong to this group; but the following answer is included as representative of one part of this "grey section"—the part containing those children who are willing but not particularly able, who will accept suggestions and yet seem powerless to act on them, who apparently absorb a book but fail to reveal in their answers any subsequent digestion of it—the children indeed who perhaps come nearer than any others to exhausting the patience of teacher and examiner alike.

EXAMPLE U

32. The History of Mr Polly is easy to read because of the flow of actions and ideas. There is nothing of the curious twists in the last line of each chapter which are inclined to make the reader muddled. The novel is often reminicant of other authers and where H. G. Wells has used such help it is very much polished up on the previous writers. This is very much aparrent in the funeral feast which is only too obviously Dickensian.

The novel provokes thought because there are so many new ideas in it. Such systems for getting the insurance money and other things like the finances of their shop are all food for thought. It provokes thought because all the time you are thinking of your own life as compared with Mr. Polly's and how you would have improved on his way of living. It is interesting to think about the changes in your life as opposed to that of Mr. Polly's. Did you think that it was a very good thing for M. Polly to go to the Potwell Inn? Or would this also end up in being a drab life for him.

The book is easy to read because the sequence of events are pleasing to the mind. It is not a biography that seems to give the life of a person on a flat plain. Mr. Polly has his ups and downs and by H. G. Wells accentuating the rise and fall but not the peaks and the lowest point one is able to read the book with ease because one wants to know what will happen next not having to plough throug a slow moving uninteresting book.

ENGLISH LITERATURE

ORDINARY LEVEL

(*Two hours and a half*)

There is an allowance of ten minutes extra for you to study the questions before you begin to write your answers.

Answer **five** *questions in all, of which at least* **three** *should be taken from Section* A, *and at least* **one** *from Section* B.

SECTION A

Answer at least **three** *questions (but not more than* **four**) *from this Section, selecting your questions from at least* **two** *books.*

CHAUCER: *The Pardoner's Prologue and Tale*

1. Choose **two** of the passages (*a*) to (*c*) and answer the questions which follow:

(*a*) And when the *lewed peple* is doun *y-set*,
I preche so, as ye han herd bifoore,
And telle an hundred *false japes moore*.
Thanne *peyne I me* to strecche forth the nekke,
And Est and West upon the peple *I bekke*,
As dooth a dowve *sittynge on a berne*.

(i) Rewrite the passage in modern English, being careful to bring out the meaning of the italicized words.

(ii) Give briefly in your own words the Pardoner's account of the two relics of which he gives details.

(*b*) "Thou shalt *seye soothe thyne othes*, and nat lye,
And *swere in doom*, and eek in rightwisnesse";
But ydel sweryng is *a cursednesse*.
Bihoold and se, that in *the firste table*
Of heighe Goddes *heestes honurable*,
How that the seconde heeste of hym is this:
"Take nat my name *in ydel, or amys*."

(i) Rewrite the passage in modern English, being careful to bring out the meaning of the italicized words.

(ii) Give two examples of outrageous oaths mentioned by the Pardoner.

(iii) Of what vice does he say these oaths are the fruit; and what do they lead on to?

(*c*) In al this world ther is no creature,
That eten or dronken hath of *this confiture*,
Noght but *the montance of a corn* of whete,
That he ne shal his lif *anon forlete*;
Ye, sterve he shal, and that *in lasse while*
Than thou wolt *goon a-paas* nat but a mile.

(i) Rewrite the passage in modern English, being careful to bring out the meaning of the italicized words.

(ii) Who speaks the words in the passage, and in answer to what request?

(iii) What is done with the "confiture," and with what result?

2. Give, in your own words, the Pardoner's frank confession of his methods of extorting money. Describe what happens when he appeals to the pilgrims and the host, and tries to get money from them.

3. Summarize, with brief quotation and close reference, the section of *The Pardoner's Tale* which attacks Drunkenness, Gluttony, and Gaming.

4. Illustrate Chaucer's powers of description by close reference to and quotation from the following: (*a*) the opening of the *Tale* and its picture of the "yonge folk of Flaundres"; (*b*) the scene in the Tavern where the three rioters decide to slay Death; (*c*) the meeting of the rioters and the Old Man.

SHAKESPEARE: *Richard II*

5. Choose **three** of the passages (*a*) to (*d*) and answer *briefly* the questions which follow:

(*a*) *Gaunt.* God's is the quarrel; for God's substitute,
His deputy anointed in His sight,
Hath caus'd his death; the which if wrongfully,
Let heaven revenge; for I may never lift
An angry arm against His minister.

(i) Who has been appealing to Gaunt for help, and on what grounds was the appeal made?

(ii) Whose death is referred to in line 3 of the passage? Name one other person who, in the course of the play, is accused of having caused this death.

(iii) Quote or refer to two other occasions in the play when this same view of the sacredness of kingship is expressed.

(*b*) He that hath suffer'd this disorder'd spring
Hath now himself met with the fall of leaf;
The weeds which his broad-spreading leaves did shelter,
That seem'd in eating him to hold him up,
Are pluck'd up root and all by Bolingbroke.

(i) Who speaks these words, and what other people are present at the time?

(ii) Who is being discussed, and what had happened to him? What do you understand by the reference to "weeds"?

(iii) Give any two other comparisons made in the play between gardening and government.

(*c*) *K. Rich.* Nay, all of you that stand and look upon me
Whilst that my wretchedness doth bait myself,
Though some of you, with Pilate, wash your hands,
Showing an outward pity—yet you Pilates
Have here deliver'd me to my sour cross,
And water cannot wash away your sin.

(i) In what place and on what occasion does Richard speak these lines?

(ii) What has he just been asked to do, and by whom?

(iii) Explain fully what Richard means by the last four lines of the passage (Though some of you . . . your sin).

(*d*) As in a theatre the eyes of men
After a well-grac'd actor leaves the stage
Are idly bent on him that enters next,
Thinking his prattle to be tedious;
Even so, or with much more contempt, men's eyes
Did scowl on gentle Richard.

(i) Who is speaking here, and to what episode is the speaker referring?

(ii) Give three further details from the speaker's description of the occasion.

(iii) Give in your own words the meaning of the first four lines of the passage (As in . . . tedious).

6. Give an account of **one** occasion in *Richard II* when you find yourself feeling sympathy with or liking for the King; **and** also of an occasion when you have little or no sympathy with him. Make clear the reasons for your feelings towards him on each occasion.

7. **Either** (*a*) Give a detailed account of the scene in the Duke of York's palace in which the plot involving Aumerle is discovered. What do we learn from this scene of York's views about the duty of a subject to his King?

Or (*b*) Which scene of *Richard II* do you think would be most effective in a production of the play? Briefly relate the *events* of the scene you choose, and then point out what makes it especially effective on the stage.

8. Describe Bolingbroke as we see him on his first appearance in *Richard II*. In what ways does he seem to change or to develop as the play progresses?

SHAW: *Androcles and the Lion*

9. Choose **three** of the passages (*a*) to (*d*) and answer *briefly* the questions which follow:

(*a*) *Megaera.* People say "Poor man: what a life his wife leads him!" Oh, if they only knew! And you think I dont know. But I do, I do, I do.
Androcles. Yes, my dear: I know you do.
Megaera. Then why dont you treat me properly and be a good husband to me?
Androcles. What can I do, my dear?

(i) How does Shaw in his stage directions to the Prologue describe Androcles and Megaera?

(ii) What does Megaera tell her husband she wants him to do?

(iii) What do you learn of the character of each speaker from this extract from their conversation?

(*b*) *Lavinia.* Listen, Captain: did you ever try to catch a mouse in your hand? Once there was a dear little mouse that used to come out and play on my table as I was reading. I wanted to take him in my hand and caress him; and sometimes he got among my books so that he could not escape me when I stretched out my hand. And I did stretch out my hand; but it always came back in spite of me.

(i) Where is Lavinia when she says this to the Captain, and how have they met?

(ii) What point in her argument does Lavinia use her story of the mouse to illustrate?

(iii) What attempt does the Captain make later to save Lavinia, and with what result?

(*c*) *Lentulus* [*bursting into tears*]. Oh, help me. Mother! Mother!

Ferrovius. These tears will water your soul and make it bring forth good fruit, my son. God has greatly blessed my efforts at conversion. Shall I tell you a miracle—yes, a miracle—wrought by me in Cappadocia? A young man—just such a one as you, with golden hair like yours—scoffed at and struck me.

(i) Explain briefly why Lentulus is in tears.

(ii) What is the "miracle" which Ferrovius proceeds to describe?

(iii) How does the interview between Ferrovius and Lentulus end, and what is Lavinia's comment on it?

(*d*) *Androcles.* I'll tell you what it is, Sir: he thinks you and I are not friends.

Emperor. Friends! You infernal scoundrel—dont let him go. Curse this brooch! I cant get it loose.

(i) What exactly is the situation when this conversation takes place between Androcles and the Emperor?

(ii) How had the Emperor behaved when Androcles and the lion first approached him? How does he finally behave towards Androcles and with what result?

(iii) Give **two** traits in the character of Androcles which are revealed in this episode.

10. With close reference to his words and actions in the play and to what other characters say about him, sketch the character of Spintho. What reasons can you suggest for his being in the play?

11. Describe, in the order of their occurrence, the events which take place in the *arena* of the Coliseum, beginning with the entry of the two gladiators. Say briefly what we learn from this scene of the Emperor's character and opinions.

12. Choose the **two** episodes in this play which you find most amusing. Describe them briefly and show how in each episode Shaw obtains his humorous effects.

N.B. Candidates may answer questions on **either** Tennyson, *Selected Poems*, **or** Goldsmith, *Essays*, but not on both.

TENNYSON: *Selected Poems*

13. Choose **three** of the passages (*a*) to (*d*) and answer *briefly* the questions which follow:

(*a*) She saw the water-lily bloom,
She saw the helmet and the plume,
She look'd down to Camelot.
Out flew the web and floated wide;
The mirror crack'd from side to side;
"The curse is come upon me," cried
The Lady of Shalott.

(i) Who wore "the helmet and the plume," and how does Tennyson describe them? What was the "web"?

(ii) Describe in detail **three** reflections in the mirror often seen by the lady.

(iii) What comment does Lancelot make on the Lady of Shalott in the closing lines of the poem; what feelings does this comment arouse in you?

(*b*) This is my son, mine own Telemachus,
To whom I leave the sceptre and the isle.

. . . . . .

He works his work, I mine.
There lies the port; the vessel puffs her sail;
There gloom the dark broad seas. My mariners,
Souls that have toil'd, and wrought, and thought with me. . . .

(i) How does Ulysses describe the "work" he himself has been doing since his return from Troy?

(ii) What does Ulysses tell us about the character of Telemachus, and the ways in which it differs from his own?

(iii) What do Ulysses and his mariners now hope to achieve before they die? And in what mood do they set out on their new adventures?

(*c*) And then the two
Dropt to the cove, and watch'd the great sea fall,
Wave after wave, each mightier than the last,
Till last, a ninth one, gathering half the deep
And full of voices, slowly rose and plunged
Roaring, and all the wave was in a flame.

(i) Who were "the two"; which one of the two had told this story to Bellicent?

(ii) What had Bellicent learnt about the incident when she questioned the other of "the two"?

(iii) Why were "the two" walking by the sea on this occasion, and what had they seen before they "dropt to the cove"?

(iv) What happened as the ninth wave broke?

(*d*) So fear'd the King,
And, after two days' tarriance there, return'd.
Then when he saw the Queen, embracing ask'd,
"Love, are you yet so sick?" "Nay, lord," she said.
"And where is Lancelot?" Then the Queen amazed,
"Was he not with you? won he not your prize?"

(i) What did the King fear?

(ii) When had the Queen been "sick", and why does the King now ask her about Lancelot?

(iii) What was the "prize"?

(iv) What information about Lancelot is the King able to give the Queen; and how is she affected by it?

14. Illustrate, from the poems selected for you to read, Tennyson's love of England, as it is shown in his treatment of English history, legends, institutions, sights and sounds.

15. Choose **two** of the following lyrics: (*a*) *Now sleeps the crimson petal*; (*b*) *Sweet is true love tho' given in vain*; (*c*) *Ask me no more*. Describe closely, with some quotation, the two you have chosen, showing what pleasing effects are produced by the sound of their verse and by the images they present to the reader's mind.

16. Describe, with close reference to the poems in which they occur, **two** of the following:

(*a*) The story of King Arthur as told by Bedivere to Leodogran.

(*b*) The bull-dog courage of Sir Richard Grenville.

(*c*) Sir Lancelot's first arrival at the castle of Astolat, and what happened there before he and Lavaine left for the lists at Camelot.

GOLDSMITH: *Selected Essays*

17. Choose **three** of the passages (*a*) to (*d*) and answer *briefly* the questions which follow:

(*a*) Yesterday, I testified my surprise to the Man in Black where writers could be found in sufficient numbers to throw off the books I daily saw crowding from the press. I at first imagined that their learned seminaries might take this method of instructing the world. . . . My companion assured me that the doctors of colleges never wrote. . . . But if you desire, continued he, to see a collection of authors, I fancy I can introduce you this evening to a club. . . .

(i) What does Lien Chi Altangi say about the number of books published and read in England each year?

(ii) What difference does he note between authorship in China and England?

(iii) Name **two** members of the Club of Authors, and describe **one** of the two.

(iv) Why did Lien Chi Altangi on this occasion see not a single author in the club?

(*b*) Can you stand upon two horses at full speed? No, Sir. Can you swallow a penknife? I can do none of these tricks. Why then, cried I, there is no other prudent means of subsistence left, but to apprize the town that you speedily intend to eat up your own nose, by subscription. I have frequently regretted that none of our Eastern posture-masters, or showmen, have ventured to England.

(i) Whom is Lien Chi Altangi addressing? What has this man done, and with what reward? Of what is he complaining?

(ii) Explain "you speedily intend to eat up your own nose, by subscription"; and "posture-masters."

(iii) What, according to Lien Chi Altangi, is the greatest Eastern marvel, and in what way would it be useful and pleasing to English ladies?

(*c*) The person whom he attempted to escape hunted us through every doubling, and gained upon us each moment; so that at last we fairly stood still, resolving to face what we could not avoid. Our pursuer soon came up, and joined us with all the familiarity of an old acquaintance. My dear Drybones, cries he, ...

(i) How does Lien Chi Altangi note and describe Tibbs' dress? (Give **three** details.)

(ii) Give a typical extract from Tibbs' conversation with Drybones; how does he take his leave of his friend?

(iii) Why does Drybones think the young Tibbs an agreeable companion? What future does he see for Tibbs in his old age?

(*d*) He read the title and contents, however, without any emotion, and assured me he had never heard of it before. "In short, friend," said he, now losing all his former respect, "you must not come in: I expect better passengers." . . . I now took my stand by the coachman at the door.

(i) Where did Goldsmith in this reverie imagine he was; and what did he see there?

(ii) What did the coachman mentioned in the passage say about the journey he had just returned from, the occupants of the coach on that journey, and how they behaved themselves?

(iii) Why was Goldsmith not admitted?

(iv) Name one man who was shortly afterwards admitted, and give the reason.

Do not use the same material in answering different questions in this section.

18. Give a brief outline of **one** essay in this volume that describes an interesting person; and **one** that describes a visit to a building or popular haunt in London.

19. What were Goldsmith's views on **two** of the following: (*a*) the Englishman's love of liberty; (*b*) the Englishman's dislike of foreigners; (*c*) the Augustan Age of England; (*d*) Courts of Justice?

20. Illustrate from at least **three** essays **either** (*a*) Goldsmith's views on authors, critics, and patrons; **or** (*b*) his understanding of people of his own and other countries.

SECTION B

Answer at least **one** *question* (*but not more than* **two**) *from this Section.*

SCOTT: *Quentin Durward*

21. Describe Quentin Durward's first visit to the city of Liége; and show clearly how this visit had a direct influence on **two** incidents described later in the novel.

22. **Either** (*a*) Under which ruler, Louis of France or Charles of Burgundy, would you rather have served, judging by the portraits Scott draws of them in *Quentin Durward*? Make clear the reasons for your choice by close reference to the events described in the novel.

Or (*b*) What impression have you gained from *Quentin Durward* of **one** of the following: (i) court life in the fifteenth century; (ii) soldiers, weapons, and methods of fighting; (iii) Galeotti Martivalle and his art?

23. In which episode of the novel do you think Quentin Durward showed the greatest courage? Describe the episode, making clear in your answer (*a*) what dangers threatened Quentin, (*b*) in what way he met them, and (*c*) the results of his courage.

JANE AUSTEN: *Northanger Abbey*

24. Show how Catherine's arrangements to meet the Tilneys while they are in Bath are on two important occasions spoilt by John Thorpe, and how Catherine is affected by John's actions. How had John nevertheless helped to get Catherine an invitation to Northanger?

25. "Catherine had not sinned against the character of General Tilney nor magnified his cruelty." What story and what impression of General Tilney were gradually built up by Catherine during her stay at Northanger; and how did the General actually behave towards his own children?

26. Give a brief account of **two** of the following:

(*a*) Catherine's education and upbringing at Fullerton.

(*b*) The conversation of the Tilneys and Catherine on the Beechen Cliff walk.

(*c*) The character of Isabella Thorpe contrasted with Eleanor Tilney's; **and** Mrs Allen's contrasted with Mrs Morland's.

JAMES MORIER: *The Adventures of Hajji Baba*

27. Describe the ruse by which Hajji (after his capture by the Turkomans) secured Osman Aga's fifty ducats; under what circumstances were the ducats shortly after lost to him irretrievably?

28. Write an account of Mirza Firouz, of Hajji's first meeting with him, and of some of the more important ways in which Hajji was able to be of use to him.

29. **Either** (*a*) Give some account of Hajji's adventures with dervishes, and of his stay in the sanctuary of Kom.

Or (*b*) Relate briefly **one** story or episode from the book which is comic, and **one** that is tragic or sad.

H. G. WELLS: *The History of Mr Polly*

30. Why did Mr Polly decide to kill himself? Write a concise account of his preparations for suicide; and show how events developed which prevented him from fulfilling his intention.

31. Give a lively account of **two** of the following:

Either Life as an apprentice at the Port Burdock Drapery Bazaar, **or** Mr Polly's first meeting with Uncle Jim;

and either Mr Polly's encounter with Christabel, or the funeral of Mr Polly's father.

Say what Wells reveals about Mr Polly himself in the episodes you choose.

32. **Either** (*a*) "Most of my time I've been half dreaming. I've never really planned my life, or set out to live. I happened; things happened to me." Choose **three** episodes from *The History of Mr Polly* which seem to you to illustrate the truth of his statement about himself, and describe them briefly, making clear the reasons for your choice.

Or (*b*) "You can read the novel easily, but you cannot read it unthinkingly." From your own reading of *The History of Mr Polly* suggest (i) what makes it "easy" to read, and (ii) in what ways it provokes thought.

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