



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**January 2011**

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## **English Literature**

**Assessment Unit A2 1**

*assessing*

**The Study of Poetry 1300–1800 *and* Drama**

**[AL211]**

**MONDAY 17 JANUARY, AFTERNOON**

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**MARK  
SCHEME**

**Assessment Objectives (A2 papers)**

The assessment objectives provide an indication of the skills and abilities which the units are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the internally and externally assessed units.

**In the Advanced (A2) components, candidates will be assessed on their ability to:**

- articulate informed and relevant responses using appropriate terminology and concepts; and coherent accurate written expression, communicate effectively their knowledge and understanding of the texts (AO1);
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts (AO2);
- analyse the poet's use of such poetic methods as form, structure, language and tone (AO2); and
- explore connections and comparisons between different literary texts and construct a response to a particular reading of the texts (AO3);
- demonstrate understanding of the context in which texts are written and received by drawing on appropriate information from outside the texts (AO4); and
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO4).

**Assessing the Responses of Candidates**

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grid overleaf and the question specific guidance, decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression. Annotation should indicate both positive and negative points.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole scale. Do not use half marks.

## Section A: The Study of Poetry 1300–1800

### Advice to Examiners

#### 1 Description v Analysis/Argument

Answers which consist of simple narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse method. Top Band answers will address methods and key terms in an explicit and sustained way.

#### 2 Key Terms/Issues

Candidates must take account of key terms and structure their answers accordingly if they are to be relevant and properly focused. Key terms and the relationship amongst them, are of two distinct kinds: those which are **directives** (e.g. examples will be provided from the current examination paper) and those which are included in the question's stimulus statement – e.g. examples will be provided from the current examination paper.

#### 3 Assessment Objectives for A2 1: A

- (a) **AO1** This globalising Objective emphasises three essential qualities:
- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions");
  - (ii) the coherent organisation of material in response to the question; and
  - (iii) knowledge and understanding
- (b) **AO2** This objective is at the heart of A21 and requires candidates to **identify**, **explore** and **illustrate** such poetic methods as form, structure, language – including imagery – and tone.
- (c) **AO4** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake. Candidates who demonstrate significant strengths in AO1 and AO2 but who provide **no** external contextual information cannot be rewarded beyond a mark of 41. Candidates who demonstrate significant strengths in AO1 and AO2 but who provide only **limited** external contextual information cannot be rewarded beyond a mark of 47. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

#### 4 Derived Material

Although heavily derivative work is less likely to be found in “closed book” examinations, it may still appear in the form of work which shows signs of being substantially derived from editors’ “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

#### 5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded. Reference to other critical opinions should include sufficient information to indicate that the candidate understands the point s/he is citing.

#### 6 Use of Quotation

Obviously, use of quotation will be more secure in “open book” than in “closed book” examinations, although short, apt and mostly accurate quotation will be expected in A2 1. Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates’ smooth and syntactically appropriate combining of the quotation with their own words.

#### 7 Observance of Rubric

You should always ensure that candidates observe the rubric of each question **and** of the paper as a whole.

#### 8 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

#### 9 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others.

The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

## 10 Uneven Performance

While some candidates may begin badly, they may “redeem” themselves during the latter part of the answer. Read all of each answer carefully and do not let obvious weaknesses lead you to strengths displayed elsewhere in the answer.

## 11 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

## Internal Assessment Matrix for A2 1: Section A

	<b>AO1 Communication</b>	<b>AO2 Methods</b>	<b>AO4 Context</b>
<b>Band 1 (a) 0–13 VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the poem(s) or ability to write about it/them</li> </ul>		
<b>Band 1 (b) 14–22 GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the poem(s)</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2 23–29 SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the poem(s)</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples <b>[suggestion of relevance]</b></li> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of form and structure – but with limited understanding <b>[suggestion of methods]</b></li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>may mention a little external contextual information <b>[suggestion of context]</b></li> </ul>
<b>Band 3 30–35 EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the poem(s)</li> <li>conveys ideas with a little sense of order and relevance, using a few appropriate examples <b>[emergence of relevance]</b></li> <li>writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>identifies tone(s)</li> <li>may mention basic aspects of form and structure – but with limited understanding</li> <li>makes a more deliberate attempt to relate comments on methods to the key terms of the question <b>[emergence of methods]</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a little relevant <b>external</b> contextual information <b>[emergence of relevant external context]</b></li> </ul>
<b>Band 4 36–41 SOME</b>	<ul style="list-style-type: none"> <li>communicates understanding of the poem(s)</li> <li>conveys some ideas with some sense of order and relevance, using some appropriate examples</li> <li>writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of form and structure</li> <li>makes some attempt to relate comments on methods to the key terms of the question</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 5 42–47 COMPETENT</b>	<ul style="list-style-type: none"> <li>communicates competent understanding of the poem(s)</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explains</b> in a competent way how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>makes a competent use of relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 6 (a) 48–54 GOOD</b>	<ul style="list-style-type: none"> <li>communicates a good understanding of the poem(s)</li> <li>conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>identifies a good range of aspects of methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explores</b> in good detail how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>makes a good use of relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 6 (b) 55–60 EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>		



## 1 Chaucer: *The Pardoner's Prologue and Tale*

Answer either (a) or (b)

- (a) By referring closely to extract **1(a)** printed in the accompanying Resource Booklet, other appropriately selected parts of the text, and making use of **relevant external contextual information** on medieval pardoners, examine the **poetic methods** which Chaucer uses to present his version of a medieval pardoner.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotation

### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Chaucer's presentation of a medieval pardoner:

- **Form** and **structure** in relation to Chaucer's presentation of his version of a medieval pardoner:
  - unexpected, abrupt shift from the Pardoner's impassioned denunciation of sin to the selling of pardons (extract)
  - caesural pause, followed by momentary honesty when the pardoner addresses the pilgrims (extract)
  - the Prologue allows the Pardoner to reveal his dishonesty and avarice
  - the Host's annihilation of the Pardoner

- **Language** – including **imagery** in relation to Chaucer’s presentation of his version of a medieval pardoner:
  - use of exclamation and apostrophe to appeal to his audience (extract)
  - use of epanalepsis (“Allas!...allas?”) to stress his point (extract)
  - enthusiastic detailing of payments accepted – “nobles...sterliinges...silver broches, spoones, ringes” – suggests his covetousness (extract)
  - boastful language: “I youw assoille by myn heigh power” (extract)
  - physical description of pardons to increase their appeal: “al newe and fresh” (extract)
  - aggressive imagery: “stinge him”; “spitte out my venym”
  - rhetorical language
  - classical and biblical exempla
- **Tone** in relation to Chaucer’s presentation of his version of a medieval pardoner:
  - impassioned: “O cursed sinne of alle cursednesse!” (extract)
  - pleading (extract)
  - arguably, momentarily sincere, “For that is best; I wol yow nat deceive” (extract)
  - energetic
  - disdainful
  - laconic

#### AO4: Context

Relevant **external** historical contextual information in relation to Chaucer’s presentation of his version of a medieval pardoner:

The main kind of historical context would be largely religious and ecclesiastical:

- Pardoners’ main function, as agents of the Treasury of Grace, was to absolve sinners from penance in exchange for money and goods
- Pardoners needed an Episcopal licence
- Pardoners were not licensed to preach but to act as confessors (Chaucer’s Pardoner flouts Canon Law by openly preaching)
- Pardoners were permitted to absolve sinners from their penance for their sins (*a poena*) but not from the sins themselves (*a culpa*)
- Pardoners were not meant to usurp the role of a priest
- One of the main functions of the pardoners was the selling of indulgences, often resulting in corrupt practices which attracted the criticism of ecclesiastical authorities, such as Pope Boniface IX
- Office of pardoner abolished by the Church at the Council of Trent in 1562

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**



- (b) By referring closely to extract **1(b)** printed in the accompanying Resource 1, and other appropriately selected parts of the text, and making use of **relevant contextual information** on the medieval art of preaching, examine the **poetic methods** which Chaucer uses to present his version of medieval preaching.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotation

### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Chaucer's presentation of an example of fourteenth-century preaching:

- **Form** and **structure** in relation to Chaucer's presentation of his version of medieval preaching:
  - “Look”: a common way of introducing an exemplum (extract)
  - exempla drawn from the Bible and John of Salisbury (extract)
  - changes in subject explicitly signposted: “Now wol I speke...now wol I tell forth my telle” (extract)
  - discussion of swearing leads the tale back to the blaspheming riotours (extract)
  - use of a moral, universalising tale
  - range of exempla
  - elements of the medieval sermon: exempla; peroration; statement of theme
  - prologue as ironic counterpoint to the kind of preaching exemplified in the Tale

- **Language** – including **imagery** in relation to Chaucer’s presentation of his version of medieval preaching:
  - use of Biblical reference and quotation: Jeremiah, Ecclesiastes, Matthew
  - emphatic language: “I wol thee telle al plat” (extract)
  - dramatic illustration of blasphemy (extract)
  - variety of language: emotional; condemnatory; horrified; concerned
- **Tone** in relation to Chaucer’s presentation of his version of medieval preaching:
  - energetic, as he moves from one exemplum to the next (extract)
  - assertive and assured: “Bihold and se.....Now wol I speke” (extract)
  - dramatic: “By Goddes armes..” (extract)
  - range of tones: feigned emotion, impassioned, shocked by mankind’s depravity

#### **AO4: Context**

Relevant **external** religious and historical contextual information in relation to Chaucer’s presentation of his version of medieval preaching:

The main kind of historical context would be largely religious and ecclesiastical:

- the *ars praedicandi* (the art of preaching); numerous conventions and preaching manuals
- methodical progression and use of exempla to appeal to often illiterate congregations
- conventions of a medieval sermon: theme, protheme, dilation, exemplum, peroration, closing formula

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

## 2 Donne: *Selected Poems*

### Answer either (a) or (b)

- (a) By referring closely to “Good Friday, 1613, Riding Westward”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external biographical contextual information**, examine the **poetic methods** which Donne uses to present his view of man’s sinfulness and weakness.

**N.B. Equal marks are available for your treatment of each poem.**

The following mark scheme should be applied in conjunction with the A2 Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Donne’s presentation of his view of man’s weakness and sinfulness:

- **Form** and **structure** in relation to Donne’s presentation of his view of man’s weakness and sinfulness:
  - tightly disciplined control of structure
  - poem opens with a dramatic dilemma: Donne is riding westward when he should be heading east for the good of his soul
  - resolution of this dilemma at end of the poem

- **Language** – including **imagery** – in relation to Donne’s presentation of man’s weakness and sinfulness:
  - elaborate conceits: the soul as a sphere
  - use of paradox: Donne’s soul wants to move east, but is impelled west
  - use of questions
  - use of cosmological hyperbole
  - pun on “Sun”/Son of God
  - personification of nature as God’s deputy/“lieutenant”
  - biblical references e.g. to the notion that it is death to see God’s face; that the earth is God’s footstool; that Christ’s death was marked by an eclipse and an earthquake
  - imagery of God’s vastness and immensity e.g. His hands “span the poles”
  - visual imagery of the obscenity of the crucifixion e.g. “durt of dust”
  - imagery of man’s sinfulness e.g. “rusts”; “restore thine image”
  
- **Tone** in relation to Donne’s presentation of an early seventeenth-century view of man’s weakness and sinfulness:
  - questioning
  - uncertainty about one’s spiritual strength

#### **AO4: Context**

- Relevant **external** biographical contextual information in relation to Donne’s presentation of his views of man’s sinfulness and weakness:
  - the influence of Donne’s upbringing in the Roman Catholic Church, particularly Catholic teaching on sinfulness
  - Donne’s dissolute life as a young man living in London
  - the death of Donne’s brother Henry in Newgate as the result of his principled stand against attendance at obligatory Church of England services
  - the impact of his brother’s “martyrdom” on Donne
  - Donne’s subsequent conversion to Anglicanism and his well-documented anxieties about his own religious faith
  - Donne’s rise to become Dean of St. Pauls and his preoccupation in old age with ideas of conscience, repentance and final judgement (judgement seen as God’s “reprisal” for sinfulness)

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

**Suggested poems: “Batter My Heart”, “At the Round Earth’s Imagined Corners”**

- (b) By referring closely to “The Anniversary”, printed in the accompanying Booklet, and one other appropriately selected poem, and making use of **external biographical contextual information** on the nature of Metaphysical poetry, examine the **poetic methods** which Donne uses to present his ideas about love.

**N. B. Equal marks are available for your treatment of each poem.**

The following mark scheme should be applied in conjunction with the A2 Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Donne’s presentation of his ideas about love:

- **Form** and **structure** in relation to Donne’s presentation of his ideas about love:
  - highly disciplined, steadily moving three verse structure
  - rhyming couplets, with the final quatrain of each verse rhyming
  - opening claim that their love is immune from the pressure of time
  - the structural paradox of looking both back and forward on an anniversary
  - concluding surrender of the poem’s opening claims about eternal love in a joyful celebration of the passing of the years

- **Language** – including **imagery** – in relation to Donne’s presentation of his ideas about love:
  - hyperbole e.g. lovers as royalty (“none but we/Can be such Kings”); lovers as immortal, immune to the aging process (the “everlasting day” of love); lovers as united, supremely blessed
  - use of paradox e.g. the lovers are both subjects and kings
  - imagery of the lovers’ stability, fidelity, unity and longevity e.g. “years and years unto years”
  - imagery of transience, mortality, the temporal world, death and decay e.g. the sun as the victim of the temporal world
  - sentient imagery of “eyes and ears”, “sweet salt tears”
  - imagery of royalty and reigning
  - language of mutuality e.g. double syntax of “none but we/Can be such Kings”
- **Tone** in relation to Donne’s presentation of his ideas about love:
  - confident, assured, steady, composed, balanced
  - momentarily chilling (in the reference to how either one could betray the other) – but ultimately undaunted by such fears
  - quietly sincere, measured, calm, dignified, accepting: “we...must leave at last in death”
  - resolved, optimistic, affirming, celebratory: “love nobly, and live”

#### AO4: Context

- Relevant **external** contextual information on the nature of Metaphysical Poetry:
  - mingling personal with intellectual and philosophical issues
  - preoccupation with analogies between macrocosm and microcosm
  - arresting and original images and conceits, often from worlds of science, astronomy and cartography
  - use of paradox and dialectical argument
  - wit, ingenuity and skilful use of colloquial speech
  - tersely compact expression combining passion and wit
  - metaphysical poets renowned for challenging conventional ideas and conventional forms

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

**Suggested poems: “The Good Morrow”, “The Sun Rising”**



### 3 Pope: *The Rape of the Lock*

Answer either (a) or (b)

- (a) By referring closely to extract **3(a)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on wealthy upper-class society in eighteenth-century England, examine the **poetic methods** which Pope uses to present Belinda as representative of that society.

**Canto II, l. 1–28**

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

#### **AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Pope's presentation of Belinda as representative of upper-class society in eighteenth-century England.

- **Form** and **structure** in relation to Pope's presentation of Belinda as representative of wealthy upper-class society in eighteenth-century England:
  - elegant poetic quality and formal restraints of the mock-heroic form mirroring Belinda's world of wealth and decorum
  - balanced heroic couplets which recoil on themselves, hinting alternative readings and culminating in deflation

- syntax conveying indecisiveness, balancing between admiration and criticism e.g. “Yet graceful ease... Forget 'em all”
  - antitheses creating ambivalence e.g. “none....all”; “Of...never”
  - Movement of the poem: elevation leading to a fall
  - Heroic parallels e.g. Belinda’s progress up the Thames is likened to Aeneas up the Tiber or Cleopatra up the Nile
- **Language** – including **imagery** – in relation to Pope’s presentation of Belinda as representative of wealthy upper-class society in eighteenth-century England:
    - elevated, inflated language to mock Belinda’s pretensions and expose her limitations, and to expose the idle pursuits and concerns of the beau monde
    - sun imagery seemingly presenting Belinda as a goddess rivalling the sun – but Pope’s teasing use of this imagery suggests the transience of Belinda’s beauty (extract)
    - religious references to “Jews” and “infidels” conveying how Belinda’s “sparkling Cross” is worn to display wealth and beauty, not faith (extract)
    - imagery of enslavement, suggesting the sexual power of Belinda’s locks (extract)
    - imagery of visual shimmer e.g. “sparkling”; “shining” conveying the surface attraction, but also revealing the shallowness of Belinda’s world (extract)
    - juxtaposition of pompous epic language (suggesting Belinda takes herself too seriously) and eighteenth-century colloquial language
    - witty, acerbic undercutting and twists of meaning to satirize the scale of values in upper-class eighteenth-century society
  - **Tone** in relation to Pope’s presentation of Belinda as representative of upper-class society in eighteenth-century England:
    - admiration and praise of Belinda’s beauty
    - moving from indulgently teasing to highly critical of Belinda’s spoiled, coquettish behaviour
    - chatty informality e.g. “look on her face, and you’ll forget 'em all”
    - ironic undertones: mocking, disapproving, satirical – revealing that in this eighteenth-century world of wealth, appearance is all that matters
    - ultimately ambivalent, good-natured and forgiving – avoiding any fixed stance

#### AO4: Context

- Relevant use of **external** social and historical contextual information on wealthy upper-class society in the eighteenth-century England:
  - the enormous influence and patronage of the Court – as well as its artificial veneers – in eighteenth-century England
  - capitalist expansion and trade increasing the enormous wealth of the eighteenth-century aristocrats: prevalence of exotic and precious commodities such as gems from India, perfumes from Arabia, silks, brocades, porcelain jars etc
  - importance of London as the centre of social, political and cultural life in eighteenth-century England
  - the idleness, lack of civic responsibility and social aspirations of eighteenth-century aristocrats
  - carefully selected details accurately depicting eighteenth-century aristocratic life in London, e.g. the fashionable Hampton Court, Ombre, snuff, tea and coffee drinking, lacquer tables, diamond earrings, lap dogs
  - Pope’s access, as a leading man of letters, to this upper-class world; his awareness of its glitter but also its hypocrisy and affectation

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

- (b) By referring closely to extract **3(b)** printed in the accompanying Resource Sheet, and other appropriately selected parts of the text, and making use of **relevant contextual information** on the nature of the eighteenth-century beau, explain the **poetic methods** which Pope uses to present the Baron as representative of the ideal of individual.

### Canto II, l. 29–46

#### AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

#### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Pope's presentation of the Baron as representative of an eighteenth-century upper-class beau.

- **Form and structure** in relation to Pope's presentation of the Baron as representative of an eighteenth-century upper-class beau.
  - elegant poetic quality of the mock-heroic form mirroring the Baron's world of stylish dress, social elegance and surface decorum
  - balanced heroic couplets in which the second line undercuts the first, suggesting a darker reality underlying the Baron's surface elegance e.g. "for when success a lover's toil attends/Few ask, if fraud or force attain'd his ends" (extract)
  - the "flashback" presentation of the Baron sacrificing to the heavenly powers (extract)
  - parody of an epic hero making a speech of triumph after battle
  - allusion to classical poetry in which the gods commonly granted only half the hero's prayer
- **Language** – including **imagery** – in relation to Pope's presentation of the Baron as representative of an eighteenth-century upper-class beau.
  - three verbs: "saw"; "wish'd" and "aspir'd" which rapidly follow each other in a single line suggest the Baron is a decisive "advent'rous" man (extract)
  - more sinister connotations of the verbs "force" and "ravish" suggesting a threatening reality beneath appearances (extract)
  - imagery of hunting and the military suggesting manliness – but undercut by revelation that the Baron's trophies (battle honours) are garters and gloves (extract)
  - mocking allusion to classical poetry in which the gods commonly granted only half the hero's prayer (extract)
  - ironical initial presentation of the Baron as a "well-bred lord", a man of elegant appearance and dignified image, who nevertheless "assaults" a maid
  - use of sexual terminology e.g. "ravisher"; "assault"; "rape" in a matter-of-fact manner as if such behaviour is accepted, or even expected, of an upper-class beau

- sexual connotations and innuendoes implying the Baron's true intent: "who sought no more than on his foe to die"; "ah let me....burn in Cupid's fire but burn alive"
  - the public, image-conscious manner of the Baron's rejoicing over cutting the lock: "he spoke, and speaking, in proud triumph spread/the long-contended honour/ her head"
- **Tone** in relation to Pope's presentation of the Baron as representative of an eighteenth-century upper-class beau.
    - mockery and ridicule – of the Baron's altar to love built from "twelve vast French Romances, neatly gilt"; of his "ardent prayers" and sacrifice of "three garters, half a pair of gloves"; of his attempts to buy the favour of "every power" by his sacrifice; of the way in which he seizes but is unable to keep the lock: of the gap between his appearance and the reality (extract)
    - mixture of comicality and satire, ranging from indulgently teasing to highly critical throughout, e.g. "bold" tasks and "little men"; "daring sparks"
    - ironical tone of the reference to the Baron as a "well-bred lord" when he clearly represents a sexual threat and behaves in an "ill-bred" manner
    - disapproval of his intent on sexual encounters, of his determination ("by force or fraud") to win the lock and of his announcement that he will use the lock to enhance his image as "fashion icon and heartbreaker" by mounting it in a ring or brooch
    - overall tone of smiling, indulgent ambivalence – simultaneously hostile and admiring

#### AO4: Context

- Relevant use of **external** contextual information on the nature of the eighteenth-century upper-class beau
  - eighteenth-century beaux: men of stylish dress sense and social elegance, obsessed with image and appearance, known for their frivolity and enigmatic – even scandalous – sex lives
  - sartorial, leisurely, decadent, "fashionably French" life-style of the upper-class beau – e.g. Beau Brummell; Richard ("Beau") Nash
  - eighteenth-century upper class rakes were obsessed with image and ridiculously vain, taking fashion to extremes, wearing oversized periwigs and extravagant tailoring of the newest styles
  - focused on pursuing women and satisfying their sexual passions
  - the over-punctilious courtesies and meticulous manners of beaux often covered sexual recklessness and self-indulgent immorality: cruel eighteenth-century beaux, desirous of sexual encounters would ruthlessly pursue and seduce women, then boast of their conquests.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

#### 4 Goldsmith: *The Deserted Village*

Answer either (a) or (b)

- (a) By referring closely to extract **4(a)** printed in the accompanying Resource Booklet, other appropriately selected parts of the text, and making use of **relevant external contextual information** on eighteenth-century English society, examine the **poetic methods** which Goldsmith uses to present the “bold peasantry” as an aspect of that society.

lines 219–264

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotation

#### **AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Goldsmith’s presentation of the “bold peasantry” as an aspect of eighteenth-century English society:

- **Form** and **structure** in relation to Goldsmith’s presentation of the “bold peasantry” in eighteenth-century England:
  - long, reflective poem, focussing largely on individual representations of rural people

- use throughout of the heroic couplet to emphasise overall the sense and dignity of its subject matter
  - other uses of the couplet, e.g. to give emphasis to pertinent comments. more dear, congenial to my heart/One native charm, than all the gloss of a (extract)
  - device of the speaker revisiting Auburn mixes personal lament with social commentary throughout poem
- **Language** – including **imagery** in relation to Goldsmith's presentation of the "bold peasantry" as an aspect of eighteenth-century English society:
    - pen portraits of representatives of a bygone community, e.g. the blacksmith, the host, the "coy maid" (extract)
    - frequent use of personification to emphasise harmony of people and place, e.g. "Imagination fondly stoops to trace/The parlour splendours of that festive place" (extract)
    - images of domestic harmony, e.g., "The whitewash'd wall, the nicely sanded floor/ The varnish'd clock, that click'd behind the door..."
    - language of idealism in recollecting rural people contrasted with the criticism of "the man of pride and wealth"
  - **Tone** in relation to Goldsmith's presentation of the "bold peasantry" as an aspect of eighteenth-century English society:
    - nostalgic (extract)
    - pastoral (extract)
    - contemptuous towards the rich and their greed

#### AO4: Context

Relevant **external** social and historical contextual information on eighteenth-century English society.

- Goldsmith's boyhood in Lissoy, idealised in the poem as "Sweet Auburn"
- the influence of memories of his father on his portrait of the "village preacher"
- pastoral influence, e.g. portraits of rural individuals emphasise their simplicity and goodness
- the effects of landlordism and agricultural enclosures on rural life in eighteenth-century England

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**



- (b) By referring to extract **4(b)** printed in the accompanying Resource Book and other appropriately selected parts of the text, and making use of **relevant contextual information**, on social change in eighteenth-century rural England, examine the **poetic methods** which Goldsmith uses to present his view of such change.

lines 57–96

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotation

### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Goldsmith's presentation of the social change in eighteenth-century rural England:

- **Form** and **structure** in relation to Goldsmith's presentation of social change in eighteenth-century rural England:
  - use of sustained contrast to depict social change, e.g. the pastoral idyll of Auburn now "ruin'd" by exploitation: "But times are alter'd; Trade's unfeeling train/Usurp the land and dispossess the swain" (extract)
  - use of heroic couplets to juxtapose the past with the current effects of change, e.g. "Remembrance wakes with all her busy train,/Swells at my breast, and turns the past to pain." (extract)

- other uses of the couplet, e.g. to give emphasis to pertinent comment
  - dramatisation of the speaker's return to his native home to emphasise effects of social change, e.g. dispossession, exile
  - long, reflective poem exploring the effects of social change
- **Language** – including **imagery** in relation to Goldsmith's presentation of social change in eighteenth-century rural England:
    - frequent use of personification to explore effects of social change, e.g. "Sweet Auburn! Parent of the blissful hour,/Thy glades forlorn confess the tyrant's power..." (extract)
    - language of regret and nostalgia for a lost world: "usurp", "dispossess", "pang", "forlorn" (extract)
    - use of repetition to emphasise the speaker's sense of loss at the destruction of Auburn: "I still had hopes..." (extract)
    - frequent use of positive images of domesticity and images related to the land
    - contrasting images of destruction and threat posed by social change
  - **Tone** in relation to Goldsmith's presentation of the social change in eighteenth-century rural England:
    - nostalgic, idealised memorial to a bygone innocent age (extract)
    - sense of personal loss
    - suspicious, cynical of the 'pomp' of urban life, the wealth of landowners who have "robb'd the neighbouring fields of half their growth"

#### AO4: Context

Relevant **external** social and historical contextual information on social change in eighteenth-century rural England:

- the move of the rural poor into the cities
- landlordism and agricultural enclosures in eighteenth-century England
- eighteenth-century criticisms that Goldsmith's account of social conditions in rural England was unfairly exaggerated

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

## Section B: The Study of Drama

### Advice to Examiners

#### 1 Description v Analysis/Argument

Examiners should be aware of the difference between answers which are basically descriptive/narrative and those which offer the higher skills of analysis and argument. Guidance on placing answers in the appropriate band is provided in the grid on pages 3 and 4. For example, answers with a suggestion of AO3 (comparison/argument) and AO4 (context) will be placed in Band 2. Top Band answers will address key terms in an explicit and sustained way and engage cogently with the question's stimulus statement.

#### 2 Key Terms/Issues

Candidates must take account of key terms and structure their answers accordingly if they are to be relevant and properly focused. Key terms and the relationship amongst them, are of two distinct kinds: those which are **directives** (e.g. examples will be provided from the current examination paper) and those which are included in the question's stimulus statement – e.g. examples will be provided from the current examination paper.

#### 3 Assessment Objectives for A2 1: B

**AO1** This globalising Objective emphasises three essential qualities:

- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions");
- (ii) the coherent organisation of material in response to the question; and
- (iii) knowledge and understanding.

**AO2** This objective is concerned with the writers' methods used to achieve certain effects, requiring candidates to consider language, tone, character interaction, staging in responding to the given stimulus statement.

**AO3** The emphasis of this objective should be on the candidate's ability to respond to a given reading or readings of the plays and develop an argument conveying his/her opinion. Where candidates refer to other critic's opinions, they should integrate these into their own arguments and acknowledge their source. Candidates can still reach the top of Band 6 without reference to named critical opinion(s) other than that/those of the stimulus statement. Examiners should not, therefore, comment adversely on the absence of such references. This AO also involves drawing comparisons and contrasts between the two plays. The answer should be constructed in a comparative way.

Candidates who demonstrate significant strengths in the other AOs but who provide **no** comparison (AO3) cannot be rewarded beyond a mark of 41.

Candidates who demonstrate significant strengths in other AOs but who provide only **limited** comparison cannot be rewarded beyond a mark of 47.

**AO4** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.

Candidates who demonstrate significant strengths in AO1, AO2 and AO3 who provide **no** external contextual information cannot be rewarded beyond a mark of 41. Candidates who demonstrate significant strengths in AO1 and AO3 but provide only **limited** external contextual information cannot be rewarded beyond a mark of 47.

“Limited” contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

#### 4 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close references and/or apt quotation for their comments. Appropriate evidence is also expected where contextual information is required and reference to other critical opinions if it is made should include sufficient information to indicate that the candidate understands the point he/she is citing. Unsupported generalisation should not be rewarded.

#### 5 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidate’s smooth and syntactically appropriate combining of the quotation with their own words.

#### 6 Observance of Rubric

You should always ensure that candidates observe the rubric of the question. This includes, in this unit, that equal attention be given to each play.

#### 7 Length of Answers

In A2 1, even with the reduced writing time available, candidates often write at considerable length. Length does not always mean quality. Some lengthy answers are thorough and interesting but others may be repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

#### 8 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

#### 9 Uneven Performance

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of the answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

## 10 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is implicit in the answer is extremely unreliable as what may appear to be **implicit** to one examiner may not appear so to another.

## Internal Assessment Matrix for A2 1: Section B

	<b>AO1</b> <i>Communication</i>	<b>AO2</b> <i>Methods</i>	<b>AO3</b> <i>Comparison/Argument</i>	<b>AO4</b> <i>Context</i>
<b>Band 1 (a)</b> 0–13 <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the texts or ability to write about them</li> </ul>			
<b>Band 1 (b)</b> 14–22 <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the texts</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>			
<b>Band 2</b> 23–29 <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples <b>[suggestion of relevance]</b></li> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of character interactions and language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of structure and staging – but with limited understanding <b>[suggestion of methods]</b></li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers simple comments on basic similarities and differences between texts <b>[suggestion of comparison/contrast]</b></li> <li>takes a little account of key terms</li> <li>shows a very basic attempt at reasoning in support of her/his opinion <b>[suggestion of relevant argument]</b></li> </ul>	<ul style="list-style-type: none"> <li>may mention little external contextual information <b>[suggestion of context]</b></li> </ul>
<b>Band 3</b> 30–35 <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys ideas with a little sense of order and relevance, using a few appropriate examples <b>[emergence of relevance]</b></li> <li>writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of character interactions and language (including imagery) <b>[emergence of relevant argument]</b></li> <li>identifies tone(s)</li> <li>may mention basic aspects of structure and staging but with limited understanding</li> <li>makes a more deliberate attempt to relate comments on methods to the key terms of the question <b>[emergence of methods]</b></li> </ul>	<ul style="list-style-type: none"> <li>offers a few comments on similarities and differences between texts <b>[emergence of comparison/contrast]</b></li> <li>reaches a simplistic personal conclusion</li> <li>takes a limited account of key terms</li> <li>shows a basic attempt at reasoning in support of her/his opinion <b>[emergence of relevant argument]</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a little relevant external contextual information <b>[emergence of relevant external context]</b></li> </ul>
<b>Band 4</b> 36–41 <b>SOME</b>	<ul style="list-style-type: none"> <li>communicates some understanding of the texts</li> <li>conveys some ideas with some sense of order and relevance, using some appropriate examples</li> <li>writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of character interactions and language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of structure and staging</li> <li>makes some comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers some comments on similarities and differences between texts</li> <li>reaches a personal conclusion to some extent</li> <li>takes some account of key terms in a competent manner</li> <li>makes some attempt at reasoning in support of his/her opinion</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant external contextual information in answering the question</li> </ul>



<p><b>Band 5</b> <b>42–47</b></p> <p><b>COMPETENT</b></p>	<ul style="list-style-type: none"> <li>communicates competent understanding of the texts</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods – ie character interactions and language (including imagery), tone structure, staging</li> <li>explains in a competent way how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>offers competent comments on similarities and differences between texts</li> <li>reaches a competent personal conclusion</li> <li>addresses key terms in a competent manner</li> <li>offers competent reasoning in support of opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes good use of relevant external contextual information in answering the question</li> </ul>
<p><b>Band 6 (a)</b> <b>48–54</b></p> <p><b>GOOD</b></p>	<ul style="list-style-type: none"> <li>communicates a good understanding of the texts</li> <li>conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>offers a good range of aspects of methods – ie character interactions, language (including imagery), tone structure, staging</li> <li>explores in good detail how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>comments well on similarities and differences between texts</li> <li>reaches a good personal conclusion</li> <li>addresses key terms well</li> <li>offers a good reasoning in support of his/her opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes good use of relevant external contextual information in answering the question</li> </ul>
<p><b>Band 6 (b)</b> <b>55–60</b></p> <p><b>EXCELLENT</b></p>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>			

## 1 Satire

**Jonson:** *Volpone*

**Sheridan:** *The School for Scandal*

Neither play makes successful satire: Sheridan creates entertaining comedy but has no serious moral message, while Jonson conveys a serious moral message at the expense of comic entertainment.

By **comparing and contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **methods** and **relevant external contextual information** on the nature and purpose of satire.

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Responses should demonstrate the following:

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

### AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays in relation to the question:

- **Character interactions:**

*Volpone*

- interactions between Volpone and Mosca have both comic and serious moments, e.g. Volpone's transformation by Mosca into a "sick man" is comically entertaining but also has a serious symbolic meaning (a symbol of Volpone's moral depravity)
- the need for the audience to distinguish between vice, no matter how engaging on stage, and virtue, no matter how dull on stage, e.g. the contrast in the attempted rape scene between Volpone's entertaining viciousness and Celia's arguably dull virtue
- interactions between Volpone and Lady-Would-Be – lacking the sinister elements which affect the comedy in most scenes, e.g. III.iv

*The School for Scandal*

- the verbal sparring between Sir Peter and Lady Teazle where the former's blindness to his own folly is used to comic effect, e.g. Act III Scene 1
- character comparisons and contrasts, e.g. Charles Surface's honesty contrasts comically with his brother's hypocrisy
- use of two-dimensional characters for satirical purposes

- **Structure:**

*Volpone*

- compression of events into a single day helps emphasise the dramatic reversals of characters' fortunes often to comic effect
- the humorous sub-plot of the English travellers introduced to emphasise the lack of moral difference between the English (audience) and the Italians
- the use of soliloquies to open Act, e.g. where Mosca's blackly comic vision of human society as parasites prepares the audience for his betrayal of Volpone at the end
- dramatic climax where audience are reminded of how vice needs to be condemned and punished

*The School for Scandal*

- lively pace maintained by varying length and tone of scenes
- the screen scene as the climax of the play, where events follow a comically complicated pattern of deception as the characters enter the scene, hide and are revealed
- the interweaving of plot strands to comic effect

- **Language – including imagery – and tone:**

*Volpone*

- blackly humorous imagery of people as animals to emphasise their lack of moral reason, e.g. Volpone compares his deceptions to those of a 'fox/Mocking a gaping crow' (I.ii.95-97)
- the variety of language to characterise Volpone – confident, energetic, lyrical, ironic – which distracts the audience from his immorality, e.g. humorous use of lyrical passage in opening scene to worship gold
- Mosca's cunning use of language to appeal to Volpone's avarice, e.g. the description of Celia as "Bright as your gold! And lovely as your gold"
- racy, colloquial language, e.g. Volpone's mountebank speech which preys on his listeners' gullibility

*The School for Scandal*

- epigrammatic wit, e.g. Sir Peter comments on the school for scandal as “tenacious of reputation with a vengeance; for they don’t choose anybody but have a character but themselves”
- use of irony for comic effect, e.g. after several reputations are demolished, Lady Teazle remarks that her husband enters the room “to spoil our pleasantries”
- characterising through speech, e.g. Mrs Candour’s breathless sentences suggest she cannot wait to divulge the latest gossip; the moralizing speeches of Joseph Surface
- use of tone for satirical effect, e.g. Act IV Scene iv strikes a note of pure farce following the sentimental comedy of Charles Surface’s generosity
- naming of characters to reveal character to humorous and telling effect

- **Staging:**

*Volpone*

- visual imagery, e.g. Volpone kneeling before his treasure in worship
- use of disguises – an outward sign of the characters’ deceitfulness and delight in role play
- use of props, e.g. mountebank platform emphasises Volpone’s enthusiasm for the role of actor
- use of concealment, e.g. the dramatic irony of Volpone, Corvino, Bonario and Celia all on stage at the same time, but unknown to each other, both entertains the audience and reveals the consequences of deception

*The School for Scandal*

- exploitation of the comedy of mistaken identity – e.g. Sir Oliver in disguise provides the final comic moment when the two brothers try to force him out of the room, each mistaking him for a different person
- use of asides for humorous effect, e.g. Sir Peter provides a critical commentary on the gossips’ character assassinations
- comic action on stage, e.g. in Act I scene i Benjamin and Crabtree, on the point of leaving, several times return to complete “a subject they have not quite run down”
- contrast between scenes, e.g. the display of wit at Lady Sneerwell’s followed by Sir Oliver’s condemnation of “malicious, prating, prudent gossips...who murder characters to kill time.” (Act II scene ii)

**AO3: Comparison**

Candidates should:

- Sustain a comparison/contrast of the plays in relation to the key terms of the question
- Offer opinion or judgement in response to the given readings of the text
- Take account of and examine the relationship between the key terms, e.g. “**Neither play**”, “**successful satire**”, “**entertaining comedy**” “**serious moral message**”, “**at the expense of**”
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement e.g. **that comedy is the very means by which the moral message is conveyed (i.e. through ridiculing human vice and folly)**

#### AO4: Literary Context

Candidates should use relevant **external** contextual information on the nature and function of satire.

- purpose of satire: to offer social criticism by mocking vice and folly
- combining comic means and serious purpose, mixing “profit” and “pleasure”, integrating entertainment and moral message
- kinds of satire: gentle versus dark and biting
- all satire assumes a redeemable situation or character
- all satire assumes a moral framework of right action or values
- satirical characterisation involves exaggeration, extremism, fanaticism, departure from a social norm
- targets of satire
- comic methods used to mock

## 2 Bolt: A Man for all Seasons

### Eliot: Murder in the Cathedral

Bolt is more interested in accurately reflecting the events of history than Eliot is.

By **comparing and contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **relevant external contextual information** on the events of history relating to each play.

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Responses should demonstrate the following:

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

### AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery) and tone in relation to

- Character interactions



*Murder in the Cathedral*

- between Becket and the Four Tempters (Tempters clearly not based on historical figures but descended from the medieval Morality Play) underlining Becket's moral struggle and the play's religious purpose
- between Becket and the Chorus showing the women's developing spiritual insight and making religious points
- Becket's interactions suggesting he is more a vehicle for presentation of a spiritual struggle and crisis than a psychologically realistic character
- Eliot's use of Becket's spiritual struggle and victory to focus on Christian faith and attitudes to martyrdom and God's will

*A Man for All Seasons*

- between More and Wolsey, More and the King, More and Alice, More and Meg, More and Cromwell, showing More putting his private conscience before King and country
- More's refusal to speak publicly against King Henry's divorce or express opinions about the Act of Supremacy
- the use of the symbolic and historical figure of the Common Man, and his interactions with More

● **Structure:**

- movement through a struggle of individual conscience to a known catastrophe in both plays – elements of both historical drama and drama of inner struggle in both plays

*Murder in the Cathedral*

- two parts, divided by an Interlude comprising a short sermon: Part I shows Becket's struggle and temptations; Part II offers the resolution through the chorus' understanding of the meaning of Becket's sacrifice
- linking of choric passages and episodes, each of which builds towards the inevitable crisis – the killing of Becket
- Becket's murder treated not as an historical event but as a religious examination of the impact of individual conscience and the nature of martyrdom
- the Interlude and conclusion enabling audience to reflect on the religious meaning of Becket's personal struggle and martyrdom
- denouement, showing the Chorus's acceptance of Becket's explanation of martyrdom, and closing Te Deum ending the play on a spiritual and liturgical plane

*A Man for all Seasons*

- two acts, delineating More's rise and fall, with apex halfway through, showing historical events more or less as they actually happened – as well as More's personal struggle
- gradual build-up towards the reversal in More's fortunes and his inevitable destruction
- Brechtian structure with Common Man bridging distance between historical setting and modern audience
- scenes alternating between public and domestic focus to stress cost of More's struggle

- **Language** – including **imagery** – and **tone**:

*Murder in the Cathedral*

- flexible, adaptable verse with wide stylistic and rhythmic variety, based on idioms and rhythms of contemporary speech; ritualistic and liturgical elements appropriate to play's focus on conscience and its religious purpose
- contrasting biblical prose of Becket's sermon, directly driving home the religious message and exhorting the audience to 'meditate', 'reflect', 'consider'
- biblical and liturgical echoes and cross-references throughout
- Becket's self-examining soliloquy after his encounter with the Fourth Tempter showing his spiritual struggle
- imagery carefully matched to individual speakers e.g. the First Tempter's imagery of courtly splendour; Becket's wide-ranging intellectual images e.g. the recurring image of the wheel of time and the image of strife with shadows
- the Chorus's use of natural, homely imagery of everyday life: ploughing, harvest, seasonal change, light and darkness, growth and decay, doubt, corruption and pollution progressing to final image patterns of new spiritual cleansing and awareness
- sober, serious tone presenting Becket's struggle throughout; tonal shifts in sermon and denouement leading audience to a more spiritual level and delivering religious 'lesson'

*A Man for all Seasons*

- colloquial prose with a mix of 16th century and 1960 words to emphasise More's individual struggle
- use of the historical More's actual words in the trial scene
- Bolt uses actual people, e.g. Norfolk, Cromwell and More, but takes artistic licence in the way he presents them
- Bolt's language doesn't always follow the language used in historical record, but has been shaped for artistic purposes and is characterised by verbal patterning, quibbles, puns, repeated phrases ("We're old friends") and water images (land, water, mud, silt and quicksands)
- the tone of the presentation of More's struggle with his conscience in his conflict with the King is mainly serious, ominous, foreboding and suspenseful

- **Staging:**

*Murder in the Cathedral*

- use of Chorus to suggest the play has a religious rather than historical purpose e.g. they are only 'partly living' because they are neglecting the spiritual part of their natures; the women acknowledge their sinfulness and are brought to contrition
- creation of a spiritual atmosphere from the outset
- focus on Becket's individual struggle of conscience through the staging of character conflict
- ritualistic rather than realistic treatment of the murder: audience attention focused on the Chorus's speech which punctuates the murder rather than on the killing

*A Man for all Seasons*

- more references to More's tragic biographical details than Becket's in 'Murder in the Cathedral'
- use of the Common Man as chorus to make links between history and the present day, to implicate the audience in More's individual struggle and point out the relevance of the action for 'all seasons'

- use of historical setting, characters, facts and authentic detail, e.g. £4000 from the clergy, refused by More, is historically true
- use of alienation techniques to remind us to reflect on what we are watching  
consider modern parallels, e.g. the Common Man keeps changing his costume  
full view of the audience

### AO3

Candidates should:

- sustain a comparison/contrast of the plays in relation to the terms of the question
- offer opinion or judgement in response to the given readings of the text
- Take account of and examine the relationship between the key terms, e.g. **“more interested”, “accurately reflecting”, “events of history”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to support his/her opinion
- show awareness of other readings from that expressed in the stimulus statement  
– **e.g. that both plays are truly historical dramas – historical authenticity is a main aspect of Bolt’s play which reflects historical events more or less as they actually happened and while Eliot is interested primarily in exploring the struggle of individual conscience, he too reflects historical events and people: he uses the historical conflict between Henry VIII and Becket to consider the struggle between the individual conscience and the state**

### AO4: Historical Context:

Candidates should use appropriate **external** information on the events of history relating to each play:

- locational e.g. the setting in Canterbury Cathedral for ‘Murder in the Cathedral’
- Bolt’s play filled with actual historical personages, e.g. Cromwell, Chapuys, Rich, the Duke of Norfolk whereas only Becket and the King are historical personages in ‘Murder in the Cathedral’
- Reflection of what is known of the life and personalities of the real-life characters, e.g. Eliot includes few details of Becket the man – his great scholarship, his love of life, his talents for dancing and jousting whereas Bolt includes considerable detail about More’s private and domestic circumstances but presents an idealized picture of More which doesn’t take account of the real-life More who tortured heretics, employed spies and was a misogynist
- Accurate reflection of major issues of the day, e.g. Henry’s need to secure More’s support for his divorce and remarriage and for the Act of Supremacy in ‘A Man for all Seasons’, the reasons for Becket’s murder in ‘Murder in the Cathedral’
- Accurate reflection of the language used by personages within the historical record, e.g. the use of the historical More’s actual words in the trial scene in ‘A Man for all Seasons’
- Inclusion of obviously ‘unreal’ elements, e.g. the figure of the Common Man in ‘A Man for all Seasons’ and the Four Tempters in ‘Murder in the Cathedral’ which breach the conventions of naturalistic historical drama
- Neutral and objective – historical drama not written to advance a particular agenda or message

### 3 Drama of Social Realism

**Ibsen:** *A Doll's House*

**Osborne:** *Look Back in Anger*

Neither *A Doll's House* (1879) nor *Look Back in Anger* (1956) is an accurate reflection of the position of women in the society of the time in which the play was written.

By **comparing and contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **methods** and **relevant external contextual information** on the position of women in society between the late nineteenth century and the middle of the twentieth century.

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Responses should demonstrate the following:

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

#### **AO2: Methods**

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays in relation to the question:

- **Character interactions:**

*A Doll's House*

- interactions between Nora and Helmer to show both her conforming to the society expects of her, and her growing dissatisfaction with that role
- character contrasts, e.g. Mrs Linde's independence contrasting with Nora's traditional female dependence on Helmer
- comparisons, e.g. Krogstad's comparison of Nora's crime with his own allows Nora another mirror in which to see herself and the need to escape the narrow confines of her upbringing and the expectations of the society of her time
- use of turning points to indicate character development, e.g. the contrast between Nora's moral decision to refuse to take Dr Rank's money marks the beginning of her journey to independence from the restrictions society places on her gender in that time

*Look Back in Anger*

- interactions with her overbearing, irascible husband which, just as much as general social constraints, make it difficult for Alison to assert her non individuality and independence.

- **Structure:**

*A Doll's House*

- action compressed into three days emphasises the disintegration of the traditional marriage between Nora and Helmer as her self-awareness grows
- follows prescription for a 'well-made play' but defeats the audience expectations on occasion for dramatic effect, e.g. the reversal of expectation in the denouement, where, instead of Nora conforming to society's expectations, instead she leaves her marriage to begin a new life as an individual
- building of suspense for dramatic effect, e.g. the conversion with Dr Rank, and Nora's new sense of responsibility, delays Helmer's reading of the letter and the inevitable confrontation between a now self-aware Nora and Helmer
- the structuring of scenes to suggest Helmer's traditional expectations of Nora's role as wife which undermine Nora's individuality e.g. the selfishness of Helmer's relief at destroying the letter is followed ironically by his "indescribably sweet and satisfying" forgiveness of Nora

*Look Back in Anger*

- introduction of characters to deepen our understanding of Alison e.g. the introduction of Alison's father: "You like to sit on the fence because it's more comfortable and peaceful"; Helena as catalyst in the ending of Jimmy's and Alison's marriage
- cyclical three act structure in which repeated motifs, (e.g. the game of bears and squirrels; appearance of ironing board beginning and end of play) indicating lack of progression and change in the marital situation.
- use of patterns, e.g. Alison's decision to leave, and then to return; the development of her character in between, as she is forced to accept the loss of the world of her upbringing



- **Language** – including **imagery** – and **tone**:

*A Doll's House*

- language of heredity, e.g. Helmer's conviction that Nora's father's "shiftless character" has come out in her, denies her the possibility of choice and control over her actions
- language of ownership, e.g. Helmer's repeated possessive references of Nora as "my little frightened songbird", "my skylark"
- variety of tone to depict Nora's growing self-awareness, e.g. appeasing, appealing, confused, responsible, resolute
- use of soliloquies, e.g. to reveal Nora's fantasy world which she ultimately rejects

*Look Back in Anger*

- language of appeasement contrasting with language of aggression, e.g. interactions between Jimmy, Alison and Cliff in the opening Act
- use of imagery, e.g. Alison's comparison of Jimmy to a "spiritual barbarian" and earlier as "a knight in shining armour – except that his armour did not really shine that much" suggests both her fascination with Jimmy and her acceptance
- variety of tone used to convey Alison's situation in the play, e.g. resigned, bitter, despairing, anguished, tender

- **Staging:**

*A Doll's House*

- visual symbolism, e.g. Nora's dance in Act 2 is a response to Helmer's attempts to control her by ignoring his instructions
- the use of props, e.g. the significance of the stove as representing Nora's domesticity, the significance of the table where she finally confronts Helmer
- use entrances and exits, e.g. the symbolism of Nora's shutting the door in the final scene
- use of costume, e.g. the fancy dress that Nora wears that is suited to what society expects from her, dressed in her husband's choice as "a capricious little Capri girl"
- use of space, e.g. to mark Nora becoming increasingly confined

*Look Back in Anger*

- use of symbols, e.g. the game of squirrels and bears as symbolising the essential escapist nature of the relationship between Jimmy and Alison
- use of costume, e.g. later in the play Alison wears an old shirt of Jimmy's in much the same way as Alison did in Act One, drawing the audience's attention to the similarities of the situation, as well as reinforcing differences in their relationship
- use of setting, e.g. a flat in a small Midland town emphasises the dull, purposeless lives the characters are trapped into living
- use of props, e.g. the ironing board that suggests initially Alison's conformity to what is expected of her



### AO3: Comparison

Candidates should:

- Sustain a comparison/contrast of the plays in relation to the key terms of the question
- Offer opinion or judgement in response to the given readings of the text
- Take account of and examine the relationship between the key terms, e.g. “**accurate reflection**”, “**position of women**”, “**society of the time**”
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement e.g. **that both plays are an accurate reflection of patriarchal values, *A Doll's House* also an accurate reflection of the rise of feminism (though controversially)**

### AO4: Context

Candidates should use **relevant external contextual material** in relation to the position of women in the society of the times in which the plays were written:

#### *A Doll's House*

- the situation of women in nineteenth century: increasing rights, on the one hand, the continuing separation between the public male world, and the private female domestic sphere
- Ibsen's belief that liberty would have to come from “a new nobility”, women and the working class

#### *Look Back in Anger*

- the complexities of the class system 1950s England
- the position of women in post-war England
- Osborne's disillusionment with contemporary political life
- Lack of significant social change

#### 4. Tragedy

**Shakespeare:** *King Lear*

**Heaney:** *The Burial at Thebes*

Antigone in *The Burial at Thebes* is more deserving of being called a tragic heroine than Cordelia in *King Lear*.

By **comparing and contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **methods** and **relevant external contextual information** on the nature of the tragic heroine.

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
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48–54	GOOD
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Responses should demonstrate the following:

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

#### **AO2: Methods**

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- **Character interactions:**

*King Lear*

- Cordelia's part in Lear's 'love test' demonstrating moral integrity and refusal to be swayed by either Lear or her sisters

- Cordelia's interaction with and attitude to her sisters in her distance from the evil of her sisters
- Cordelia's interaction with her father after her return from France in her angelic healer

#### *The Burial at Thebes*

- Antigone's conflict with Creon – her heroic refusal to compromise her beliefs even in the face of death
- Antigone's relationship with her sister Ismene – Antigone's heroic stand on a point of principle contrasting with Ismene's more compromising attitude
- Antigone's relationship with Haemon – her refusal to put personal relationships before abstract principle

### ● **Structure:**

#### *King Lear*

- gradual revelation of the true nature of Cordelia's attitude to her father
- effect of Cordelia's absence after opening scene until Act 4. sc 4 – in her absence evil is allowed to flourish

#### *The Burial at Thebes*

- "three unities" which give focus and intensity to the story of Antigone
- inevitable movement to the tragic climax – no possibility of retraction because Antigone refuses to change
- use of the Chorus to guide the audience's attitudes to Antigone

### ● **Language – including imagery – and tone:**

#### *King Lear*

- Medicinal and musical imagery associated with Cordelia as source of order and harmony
- Cordelia's outrage at treatment of her father demonstrating her capacity for love and loyalty as well as outrage at corruption and evil
- Cordelia's respectful language towards her father

#### *The Burial at Thebes*

- Antigone's claims of divinity – "I am like Niobe"
- image of Antigone walking through the stone door to Hades paralleling Christ's resurrection
- Antigone's language of unassailable will and determination

### ● **Staging:**

#### *King Lear*

- Lear with Cordelia dead in his arms: *pieta* image
- Lear's kneeling before Cordelia begging for forgiveness
- Use of music with its connotations of harmony in final scene between Lear and Cordelia
- Cordelia's off-stage death

*The Burial at Thebes*

- Symbolism of burial
- Antigone's noble and courageous exchanges with the Chorus after her death
- Commentary on Antigone's actions provided by Chorus
- Antigone's off-stage death

**AO3: Comparison**

Candidates should:

- Sustain a comparison/contrast of the plays in relation to the key terms of the question
- Offer opinion or judgement in response to the given readings of the text
- Take account of and examine the relationship between the key terms, e.g. **“more deserving”, “tragic heroine”**
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement e.g. **that Cordelia is as much, if not more, deserving of being called a tragic heroine; or that neither character qualifies as a tragic heroine.**

**AO4: Literary Context**

Candidates should use **relevant external contextual material** in relation to the nature of the tragic heroine

Classical notions of the tragic heroine:

- the royal persona
- the flawed character
- the tragic fall
- tragic knowledge
- catharsis