ADVANCED
General Certificate of Education
2011

English Literature

Assessment Unit A2 1

assessing

The Study of Poetry 1300–1800 *and* Drama

[AL211]

WEDNESDAY 18 MAY, AFTERNOON

MARK
SCHEME

English literature 2011

Mark Schemes

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 grids 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 AO3 but who provide **no** external contextual information cannot be rewarded beyond a mark of 41. Candidates who demonstrate significant strengths in AO1 and AO3 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 ~~a candidate~~ has integrated short pieces of derived material **relevantly** into her/his argume~~nt~~ should not be withheld. On the other hand, credit cannot be given for large sect~~ions 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 course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind 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

	AO1 *Communication*	AO2 *Methods*	AO4 *Context*
Band 1 (a) **0–13** ***VERY LITTLE***	• shows very little understanding of the poem(s) or ability to write about it/them		
Band 1 (b) **14–22** ***GENERAL***	• communicates broad or generalised understanding of the poem(s) • writes with very little sense of order and relevance and with limited accuracy		
Band 2 **23–29** ***SUGGESTION***	• communicates basic understanding of the poem(s) • conveys simple ideas but with little sense of order and relevance, using a few appropriate examples **[suggestion of relevance]** • writes with basic accuracy using a few common literary terms	• identifies a few basic aspects of language (including imagery) • may refer to tone • may mention basic aspects of form and structure – but with limited understanding **[suggestion of methods]** • occasionally comments on identified methods	• may mention a little external contextual information **[suggestion of context]**
Band 3 ***30–35*** ***EMERGENCE***	• communicates basic understanding of the poem(s) • conveys ideas with a little sense of order and relevance, using a few appropriate examples **[emergence of relevance]** • writes fairly accurately, using a few common literary terms	• identifies a few basic aspects of language (including imagery) • identifies tone(s) • may mention basic aspects of form and structure – but with limited understanding • makes a more deliberate attempt to relate comments on methods to the key terms of the question **[emergence of methods]**	• identifies a little relevant **external** contextual information **[emergence of relevant external context]**
Band 4 **36–41** ***SOME***	• communicates understanding of the poem(s) • conveys some ideas with some sense of order and relevance, using some appropriate examples • writes with some accuracy, using some literary terms	• identifies some aspects of language (including imagery) • identifies some aspects of tone • may show some awareness of form and structure • makes some attempt to relate comments on methods to the key terms of the question	• offers some relevant **external** contextual information in answering the question
Band 5 **42–47** ***COMPETENT***	• communicates competent understanding of the poem(s) • conveys ideas with a competent sense of order and relevance, using competent evidence • writes with competent accuracy, using literary terms	• identifies a competent selection of methods – i.e. language (including imagery), tone, form and structure • **explains** in a competent way how these methods create meaning	• makes a competent use of relevant **external** contextual information in answering the question
Band 6 (a) **48–54** ***GOOD***	• communicates a good understanding of the poem(s) • conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner • writes accurately and clearly, using an appropriate literary register	• identifies a good range of aspects of methods – i.e. language (including imagery), tone, form and structure • **explores** in good detail how these methods create meaning	• makes a good use of relevant **external** contextual information in answering the question
Band 6 (b) **55–60** ***EXCELLENT***	• excellent in all respects		

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 the medieval view of the sins of gluttony and drunkenness, examine the **poetic methods** which Chaucer uses to present his view of these sins.

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 his view of the sins of gluttony and drunkenness:

- **Form** and **structure** in relation to Chaucer's presentation of his view of the sins of gluttony and drunkenness:
  - variety of treatment: the pardoner moves form serious denunciation, to coarse humour, to knowing jokes about French and Spanish wine (extract)
  - movement from gluttony to drunkenness (extract)
  - relationship between the discourse of gluttony and drunkenness and the tale of the three "riotours"

- **Language** – including **imagery** in relation to Chaucer's presentation o___ __ _ of the sins of gluttony and drunkenness:
  - apostrophe and exclamation (extract)
  - repulsive, physical language to convey sense of revulsion (extract)
  - parody of transubstantiation (extract)
  - use of onomatopoeia and sibilance (extract)
  - use of exempla
  - use of Biblical references: Looth, Samson, St Paul

- **Tone** in relation to Chaucer's presentation of his view of the sins of gluttony and drunkenness:
  - disgusted (extract)
  - self-assured: "certes….it is no drede" (extract)
  - knowing: "That is to selle in Fisshstrete or in Chepe" (extract)
  - emotional
  - condemnatory

AO4: Context

Relevant **external** historical and religious contextual information on the medieval view of the sins of gluttony and drunkenness:

The main kind of historical context would be largely religious and ecclesiastical:
- Medieval categorisation and interrelation of sins; relationship between gluttony, drunkenness, blasphemy and gluttony
- Eating of the forbidden fruit classified as an act of gluttony: St Jerome's *Adversus Jovinianum*
- "Seven Deadly Sins"

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 ~~t~~ and other appropriately selected parts of the text, and making use of **relevant contextual information** on corruption in the medieval church, examine the ~~methods~~ which Chaucer uses to present his view of that corruption.

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 his view of corruption in the medieval church:

- **Form** and **structure** in relation to Chaucer's presentation of his view of corruption in the medieval church:
  - passage illustrating corruption comes after what is arguably the Pardoner's momentary sincerity (extract)
  - Host's reaction to the Pardoner's corruption (extract)
  - Dishonest practice revealed in the Prologue
  - Enactment of his behaviour in the pulpit

- **Language** – including **imagery** in relation to Chaucer's presentation of his view of corruption in the medieval church;
  - physical description of the pardon to entice the audience (extract)

- boastful language: "Looke which a seuretee…" (extract)
- repetition of "assoille" (extract)
- coarse, outraged language of the Host (extract)
- contemptuous language applied to the congregation: "lewed peple"
- candid language: "gaude"; "japes"

- **Tone** in relation to Chaucer's presentation of his view of corruption in the medieval church:
  - feigned sincerity (extract)
  - self-satisfaction (extract)
  - outraged tone of the Host (extract)
  - audacious
  - boastful

AO4: Context

Relevant **external** historical and religious contextual information on corruption in the medieval church:

- Difference between absolution *a poena* and absolution *a culpa*
- Church awareness of corruption: issue of letter from Pope Boniface IX (1390); issue of warning from the Bishop of Durham (1340); Pope Urban's criticism of pardoners who sold absolution *a culpa* (1369)
- Office of pardoner eventually abolished

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

2 **Donne:** *Selected Poems*

(a) By referring closely to "Holy Sonnet VII" ("At the round earth's imagined cor[...]
printed in the accompanying Resource Booklet, and one other appropriately s[...]
poem, and making use of **relevant external contextual information** on the natu[...]
Metaphysical poetry, examine the **poetic methods** which Donne uses to present h[...]
ideas about sin and judgement.

**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 Donne's presentation of his ideas about sin and
judgement:

- **Form** and **structure** in relation to Donne's presentation of his ideas about sin and
  judgement:
  – tightly disciplined sonnet form to express intense religious feelings
  – octave: public, momentous and dramatic, focusing on the moment of the Last
     Judgement as predicted in Matthew 25
  – sestet: prayer-like; more personal and inward-looking

- **Language** – including **imagery** – in relation to Donne's presentation o[~~~~~~]about sin and judgement:
  - powerful, visual apocalyptic imagery: "scattered bodies"; "flood"; "fire"
  - playful, spirited allusion to the "round earth's *imagined* corners"
  - satirical wit e.g. the capacity of "law" for slaying as many unwitting victims as[~~~~]"despair" or "chance"
  - language of sin, damnation and salvation e.g. "my sins abound"; "repent"; "pardon"
  - biblical allusions conveying Donne's belief in eternal life ("never taste death's woe") and in Christ's pardon for those who repent ("sealed my pardon")
  - imagery of vastness and endlessness "numberless infinities"
  - use of repetition to convey the miracle of resurrection e.g. "arise, arise", and to highlight the large numbers who will be judged e.g. "all whom…"
  - language of personal Christian faith, e.g. "shall behold God"; "let them sleep, Lord"; "Thy grace"
  - concluding simile comparing Christ's death as pardon for the sins of mankind to a legal document signed with Christ's blood

- **Tone** in relation to Donne's presentation of his ideas about sin and judgement:
  - confident, assured, exuberant contemplation of judgment day and general Resurrection in the octave
  - shift in the sestet to a humble, earnest, penitential; plaintive, collected, meditative, composed tone

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

(b) By referring closely to "Elegy: To His Mistress Going To Bed", printed ~~in the~~ accompanying Resource Booklet, and one other appropriately selected p~~oem,~~ making use of **relevant external biographical contextual information**, ex~~amine the~~ **poetic methods** which Donne uses to write about sexual relationships with w~~omen.~~

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 Donne's writing about sexual relationships with women:

- **Form** and **structure** in relation to Donne's writing about sexual relationships with women:
  - dramatic form: poem is a direct address to the mistress
  - urgent, frank, pleading opening
  - structure suggesting the speaker undressing his mistress in stages, his excitement mounting until the climactic exclamation, 'Full nakedness!'
  - compact, bare, taut, densely packed language
  - confident, humorous conclusion

- **Language** – including **imagery** – in relation to Donne's writing about s... relationships with women
  - bawdy puns, repetition and dense word-play e.g. on "labour" and "stand... opening four lines
  - use of exclamations and imperatives to catch the energy of the speaking vo... ("how blest am I..!; full nakedness!"; "unlace yourself")
  - paradox, ambiguity and multiple meanings, eg "To enter in these bonds, is to be free"
  - classical allusion and analogy, eg "Atlanta's balls",
  - earthy, direct language
  - humorous sexual imagery, eg "is tired with standing"; the flesh upright"
  - religious imagery: "angel"; "Mahomet's paradise"; "mystic books"; "penance"

- **Tone** in relation to Donne's writing about sexual relationships with women
  - hyperbolic ("far fairer"; "beauteous state")
  - praising, coaxing, persuasive, commanding ("Off with that happy busk")
  - excited; lustful;
  - audacious; impudent; shocking

AO4: Context

- Relevant **external** biographical information in relation to Donne's sexual relationships with women:

  There are distinct phases in the trajectory of Donne's experiences of and attitudes to sexual relationships with women.

- **Donne the young libertine:**
  - Donne entered the Inns at Court in 1592 where his early life as a libertine began
  - Donne spoke fondly of the 'foul' kinds of 'dalliance' that went on at the Inns: 'A foul day shoots arrows of gaining and chambering (visiting brothels) and wantonnesse.'
  - Inns at Court were notorious for students' licentious behaviour – Donne certainly lived up to the stereotype of the young rake and was no stranger to theatres and brothels
  - Donne's 'elegies' regarded as detailing and embellishing his affairs during this period, with their hard sexual bargains and bedside striptease

- **Donne the married man:**
  - Donne met Ann More in 1598 when he was twenty-nine and she was nearly sixteen
  - while he was clearly much more sexually experienced than Ann, it is well documented that she found Donne to be self-conscious and almost embarrassed by sexual experience
  - Ann was living at York House under the protection of Sir Thomas Egerton and the strict supervision of Lady Egerton, effectively making Ann 'unobtainable' to Donne
  - 'The Flea', written in 1600, has been interpreted by some critics as detailing Donne's frustration at his inability to consummate the relationship with Ann
  - Donne and Ann married in 1601, and sexual relations were now confined to this new married relationship
  - Donne's sexual relationship with Ann was very fruitful – she gave birth in every year of the early part of their marriage (something like eighteen pregnancies in all)
  - Donne met Magdalen Herbert in 1606, apparently attracted by her maturity and experience

– Izak Walton protests a little too earnestly that Donne and Magdalen ~~were~~ lovers, although the letters between them would suggest something ~~more than a~~ platonic relationship, and raise questions about possible sexual infidelity

– Donne's reference to Mary Magdalen in 'The Relic' has been interpreted ~~as~~ oblique homage to Magdalen Herbert

● **Donne in later life:**
  – after Done's conversion to Anglicanism, his changing attitude towards sexual relations within marriage is summed up in a sermon he gave in 1620, 'Mariage is but a continuall fornication sealed with an oath.' A wife, he instructed, was not a lover – she must be a mother and a 'helper' to her husband

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

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

(a) By referring closely to extract **3(a)**, printed in the accompanying Resource B
and other appropriately selected parts of the text, and making use of **relevant**
historical contextual information on the moral values of upper-class society in
eighteenth century, examine the **poetic methods** which Pope uses to present his v
of that society's moral values.

Canto II, l. 91–122

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 his view of the moral values of
upper-class society in eighteenth-century England:

● **Form** and **structure** in relation to Pope's presentation of his view of the moral values
of upper-class society in eighteenth-century England:
– the mock-heroic form used for satiric purpose, offering moral comment on a
society with a lack of perspective and moral values

- balanced heroic couplets and antitheses, awarding equal weight to ~~equally~~ important and the trivial e.g. ironic contrasting of breaking Diana's law ~~china~~ jar (extract)
- process of reduction and diminution in poem's structure satirizes moral ~~values~~
- symbolism of the sylphs, emphasizing the moral confusion of Belinda's world (e.g. placing equal importance on protecting virginity and a dress)
- Clarissa's speech – and the reaction to it

- **Language** – including **imagery** – in relation to Pope's presentation of his view of the moral values of upper-class society in eighteenth-century England:
    - Juxtaposition of the morally serious and the trivial to suggest Belinda's confused moral values, e.g. "Or stain her honour, or her new brocade" (extract)
    - Symbolism of "stained brocade" and cracked "china jars" to suggest confusion about what is morally important (extract)
    - Double entendres exposing double standards and implying that reputation is more important than purity, e.g. "Oh hadst thou, Cruel! been content to seize/Hairs less in sight, or any Hairs but these!"
    - Religious language (priestess; altar; rites) used to present Belinda's toilet as a vain, sacrilegious inversion of religious ritual
    - Juxtaposition of "Bibles" and "billet-doux" revealing a casual lack of respect for, or commitment to religious values, as well as a lack of proper moral hierarchy
    - Thalestris' use of the word "honour" to mean "reputation" showing that in this society, virtue is deemed to lie in unflawed appearances and highlighting society's misapprehensions of moral values

- **Tone** in relation to Pope's presentation of his view of the moral values of upper-class society in eighteenth-century England:
    - Ridicule of the beaumonde in which there are no fixed moral standards and moral values are as durable as the latest fashion: "they shift the moving toyshop of their heart"
    - Mockery of Belinda as a hypocrite regarding the Baron's "assault"
    - Darker criticism of the immorality underneath the surface of society life, e.g. the implications of sexual crime in the poem's title

AO4: Context

- Appropriate use of **external** social and historical contextual information on the moral values of upper-class society in eighteenth-century England:

    - a more cynical attitude towards sexual relationships following on from years of Puritan restraint: greater sexual liberation and infidelity amongst aristocrats (many men had mistresses)
    - eighteenth-century aristocratic society was devoted to pleasure and self-indulgence
    - hypocrisy and deceit were rife amongst the well-to-do; confusion of face value and real value; image and reputation considered more important than moral virtue
    - façade of polite manners often hid the rapacious, corrupt and savage side of the wealthy in eighteenth-century England – e.g. public hangings for trivial thefts ("and wretches hang that jury-men may dine")
    - capitalist expansion and trade leading to an acquisitive, materialist society obsessed with luxury objects and fashion: prevalence of exotic and precious

commodities such as gems from India, perfumes from Arabia, silks ~~~ porcelain jars etc

– wealth, luxury and immorality became linked, depicting eighteenth-cent~~~ aristocratic life as shallow, self-absorbed, pampered, hypocritical and imm~~~

– Pope's access, as a leading man of letters, to this upper-class world; his awareness of its glitter but also its hypocrisy and confused moral values

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 resour̶c̶e̶ and other appropriately selected parts of the text, and making use of **relevan̶t̶ social and historical contextual information** on the position of women in̶ class society in the eighteenth century, examine the **poetic methods** which P̶ to present his view of those women.

Canto IV, l. 25–54

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
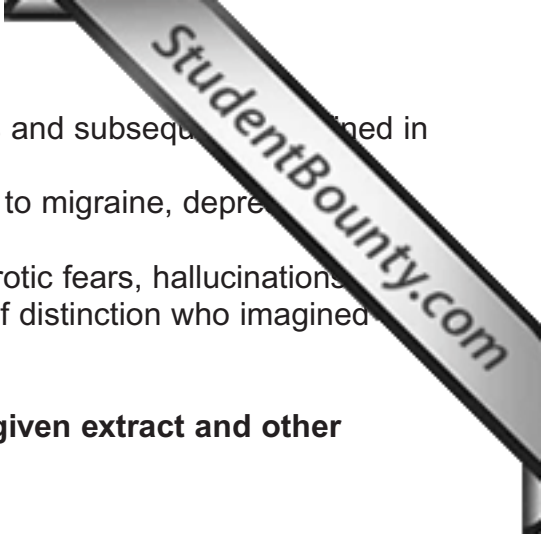- Skilful and meaningful insertion of quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Pope's presentation of his view of upper-class women in eighteenth-century England

- **Form** and **structure** in relation to Pope's presentation of his view of upper-class women in eighteenth-century England:
  – mock-epic framework as a comic inflation of an emotional situation, exaggerated beyond its true value by a woman
  – Parody of the conventional epic journey to the underworld and the horrors, in allegorical form, of Hades (extract)

- Contrast between the underworld of the Cave of Spleen and the gering world above
- Mock-epic allusions and parody, e.g. Belinda's toilet suggesting the ar epic hero for battle

- **Language** – including **imagery** – in relation to Pope's presentation of his view of upper-class women in eighteenth-century England:
  - highly imaginative graphic formulations of the inner frustrations and torments suffered by women as a result of having to lead such a limited social existence (extract)
  - Symbolism of the strangely altered shapes representing Spleen's power to transform the appearance and behaviour of women (extract)
  - Imagery of neurotic anxiety, ill-nature, and sexual frustration and repression, e.g. "maids turn'd bottles, call aloud for corks" (extract)
  - personification in "*Affectation*" of feminine striving to remain sexually alluring in defiance of the passage of time
  - imagery of beauty, enhanced or not, as ammunition in the battle of the sexes: Belinda's elaborate toilet preparations
  - imagery of flightiness, e.g. Belinda's "unfix'd eyes" which "shine on all alike"
  - imagery of female fragility, often with sexual resonance, e.g. "living teapots" (extract); "china vessels"
  - imagery of the mutability of female beauty: "painted or not painted, all shall fade"

- **Tone** in relation to Pope's presentation of his view of upper-class women in eighteenth-century England:
  - humorous, light-hearted but also nightmarish presentation of women's emotional reactions: "sighs, sobs and passions" (extract)
  - shocking, brutally erotic concluding image which overturns expected social norms (extract)
  - playful mockery of women's vanity, e.g. mock-solemnity of Belinda's toilet preparations as arming for battle; her beauty is "awful"
  - indulgence of Belinda's faults: "look on her face and you'll forget them all"
  - admiration and praise of her beauty and elegance
  - patronising view of women as sex objects, to be admired and, if possible ravished
  - mockery of Belinda's hypocrisy and warped values: "oh hadst thou, cruel! been content to seize/hairs less in sight, or any hairs but these!"

AO4: Context

- Relevant **external** social and historical contextual information on the position of women in upper-class English society in the eighteenth century:
  - women, marginalised in the patriarchal eighteenth-century and constrained by social custom and law, endured strictly enforced gender roles and social mores; they were viewed as weak, passive, dependent and frivolous: "melting maids"
  - men viewed women as frail of body and mind, prone to excessive emotion and hysteria, and victims of the spleen
  - women's dependence on their looks to attract men; the vulnerable position of unmarried women in eighteenth-century society: "she who scorns a man must die a maid" – and strict high-society courtship rituals
  - requirement for ladies to repress emotions and behave with decorum in the polite, formal, limited and constraining eighteenth-century aristocratic society
  - the reputation of chastity was more important than the reality

–   genteel women were frequently accused of madness and subsequ̶̶̶̶ned in mad-houses, often by their husbands
–   medical opinion of the time that the spleen gave rise to migraine, depre̶̶̶ hysteria and a range of other female ailments
–   medical treatises of the time described cases of neurotic fears, hallucination̶̶ delusions of women: Pope claimed he knew a lady of distinction who imagined̶ she was a goose pie

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, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the nature of world commerce and its effects on eighteenth-century England, examine the **poetic methods** which Goldsmith uses to present his view of the effects of that to commerce on the England of his day.

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 his view of the effects of commerce in eighteenth-century England:

● **Form** and **structure** in relation to Goldsmith's presentation of his view of the effects of commerce in eighteenth-century England:
   – sustained contrast between the interdependent village community, and the destructive effects of commercial opportunism

- use of the device of the speaker revisiting the site of his lost com~~~~ ~~~~ows for moral reflections throughout poem on the values that are displace~ commercial "progress"
- use throughout of the heroic couplet to emphasise the gravity of the subje~~ matter, e.g. "While thus the land adorned for pleasure all/In barren splendou~ feebly waits the fall." (extract)
- speaker's apostrophising helps guide the reader's response, e.g frequent references to 'Sweet Auburn!' emphasises its virtues untouched by the effects of commerce

- **Language** – including **imagery** in relation to Goldsmith's presentation of his view of the effects of world commerce on eighteenth-century England:
  - Use of alliteration for effect, e.g. "…the midnight masquerade/With all the freaks of wanton wealth array'd…" (extract)
  - repeated use of personification to dramatise the effects of commerce, e.g. "Proud swells the tide with loads of freighted ore," "And shouting Folly hails them from her shore…" (extract)
  - images of nature create a sense of pastoral idyll, of Eden before its innocence was destroyed by external influence of commerce
  - use of language to convey the effects of commerce, e.g. "increase", "loads", "Hoards", "gains", "wealth", "luxuries" juxtaposed with "barren splendour", "glaring impotence"

- **Tone** in relation to Goldsmith's presentation of his view of the effects of world commerce on eighteenth-century England:
  - nostalgic regret for the loss of rural people and place as the result of commerce, e.g. "…what sorrows gloom'd that parting day/That called them from their native walks away…" (extract)
  - sense of passionate appeal to reader's sense of place, inviting our condemnation of the destruction of rural idyll by those seeking profit
  - sense of personal loss
  - satiric, e.g. "To see ten thousand baneful arts combined/To pamper luxury and thin mankind" (extract)

AO4: Context

- Relevant **external** social and historical contextual information on the nature of world commerce and its effects on eighteenth-century England:
  - the extent of the influence of pastoral poetry on Goldsmith (literary history)
  - eighteenth century industrialisation and its effects on rural way of life, e.g. growth of commerce, movement into the cities, emigration
  - the effects of enclosure on rural communities
  - the contrast in an urban setting of wealth and poverty, splendour and squalor

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 **4(b)** printed in the accompanying Resou̶̶̶̶̶t̶, and other appropriately selected parts of the text, and making use of **relevan̶̶̶** **contextual information** on the nature of population movements and their e̶̶̶̶ eighteenth-century England, examine the **poetic methods** which Goldsmith u̶̶̶̶ to present his view of the effects of those population movements on the England̶̶̶ his day.

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 his view of the effects of population movements in eighteenth-century England:

● **Form** and **structure** in relation to Goldsmith's presentation of the effects of exile and emigration in eighteenth-century England:
  – long, reflective poem which throughout contrasts the small world of the village before and after its forced depopulation
  – use throughout of heroic couplet to emphasise the importance of the subject matter

- division of poem into sections to facilitate concentration on a particular point, e.g. negative evocation of the "distant climes" to which the dispossessed go (extract)
- device of the speaker revisiting the site of his lost community

- **Language** – including **imagery** in relation to Goldsmith's presentation of his view of the effects of population movements on eighteenth-century England:
  - language of fear to depict the horrors of emigration: "dreary", "torrid", "woe", "poisonous" (extract)
  - contrasting language of idealism to depict the lost world of Auburn
  - repeated use of alliteration for effect, e.g. "Where the dark scorpion gathers death around" (extract)
  - natural domestic images of harmony contrast with the savagery of foreign lands, and the pomp and decadence of London
  - repetition for effect, e.g. "wept" (extract)

- **Tone** in relation to Goldsmith's presentation of his view of the effects of population movements on eighteenth-century England:
  - nostalgic regret for the loss of people and place, e.g. "…what sorrows gloom'd that parting day/That called them from their native walks away…" (extract)
  - sense of passionate appeal to reader's morality, inviting our condemnation of the villagers' fate
  - sense of personal loss

AO4: Context

- Relevant **external** social and historical contextual information on population movements and its effects on eighteenth-century England:
  - the structure of the rural communities before enclosure
  - eighteenth-century industrialisation and its effects on rural way of life, e.g. movement into the cities, emigration
  - homelessness and destitution as the rural poor move to the city
  - the influence of Goldsmith's childhood in Lissoy on his poem
  - the contrast in an urban setting of wealth and poverty, splendour and squalor

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.

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 AO3 but who provide **no** external contextual information cannot be rewarded beyond a mark of 41. Candidates who demonstrate significant strengths in AO1 and AO3 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 rele_____ ____ould have been argued into relevance).

4 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the _____ 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

	AO1 *Communication*	AO2 *Methods*	AO3 *Comparison/Argument*	A... *Conte...*
Band 1 (a) **0–13** *VERY LITTLE*	• shows very little understanding of the text or ability to write about them			
Band 1 (b) **14–22** *GENERAL*	• communicates broad or generalised understanding of the texts • writes with very little sense of order and relevance and with limited accuracy			
Band 2 **23–29** *SUGGESTION*	• communicates basic understanding of the texts • conveys simple ideas but with little sense of order and relevance, using a few appropriate examples **[suggestion of relevance]** • writes with basic accuracy using a few common literary terms	• identifies a few basic aspects of character interactions and language (including imagery) • may refer to tone • may mention basic aspects of structure and staging – but with limited understanding **[suggestion of methods]** • occasionally comments on identified methods	• offers simple comments on basic similarities and differences between texts **[suggestion of comparison/contrast]** • takes a little account of key terms • shows a very basic attempt at reasoning in support of her/his opinion **[suggestion of relevant argument]**	• may mention little external contextual information **[suggestion of context]**
Band 3 **30–35** *EMERGENCE*	• communicates basic understanding of the texts • conveys ideas with a little sense of order and relevance, using a few appropriate examples **[emergence of relevance]** • writes fairly accurately, using a few common literary terms	• identifies a few basic aspects of character interactions and language (including imagery) **[emergence of relevant argument]** • identifies tone • may mention basic aspects of structure and staging but with limited understanding • offers a few comments on identified methods **[emergence of methods]**	• offers a few comments on similarities and differences between texts **[emergence of comparison/contrast]** • reaches a simplistic personal conclusion • takes a limited account of key terms • shows a more deliberate attempt at reasoning in support of her/his opinion **[emergence of relevant argument]**	• identifies a little relevant external contextual information **[emergence of relevant external context]**
Band 4 **36–41** *SOME*	• communicates some understanding of the texts • conveys some ideas with some sense of order and relevance, using some appropriate examples • writes with some accuracy, using some literary terms	• identifies some aspects of character interactions and language (including imagery) • identifies some aspects of tone • may show some awareness of structure and staging • makes some comments on identified methods	• offers some comments on similarities and differences between texts • reaches a personal conclusion to some extent • takes some account of key terms in a competent manner • makes some attempt at reasoning in support of his/her opinion	• offers some relevant external contextual information in answering the question

	AO1 *Communication*	AO2 *Methods*	AO3 *Comparison/Argument*	*Con…*
Band 5 **42–47** *COMPETENT*	• communicates competent understanding of the texts • conveys ideas with a competent sense of order and relevance, using competent evidence • writes with competent accuracy, using literary terms	• identifies a competent selection of methods – ie character interactions and language (including imagery), tone structure, staging • explains in a competent way how these methods create meaning	• offers competent comments on similarities and differences between texts • reaches a competent personal conclusion • addresses key terms in a competent manner • offers competent reasoning in support of his/her opinion	• makes a competent use of relevant external contextual information in answering the question
Band 6 (a) **48–54** *GOOD*	• communicates a good understanding of the texts • conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner • writes accurately and clearly, using an appropriate literary register	• offers a good range of aspects of methods – ie character interactions, language (including imagery), tone structure, staging • explores in good detail how these methods create meaning	• comments well on similarities and differences between texts • reaches a good personal conclusion • addresses key terms well • offers a good reasoning in support of his/her opinion	• makes good use of relevant external contextual information in answering the question
Band 6 (b) **55–60** *EXCELLENT*	• excellent in all respects			

1   Satire

Jonson: *Volpone*
Sheridan: *The School for Scandal*

As satire, *Volpone* is successful because it ends with the punishment of wrongdoers, wh
The School for Scandal fails as satire because wrongdoers escape punishment.

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:

● **Character interactions:**

    Volpone
    – Use of caricature, arguably, undermines a true sense of good triumphing over evil
      e.g. the evil of the three "birds of prey", the two-dimensional characterisation of
      Celia and Bonario

- Contrasting characters, e.g. Celia and Corvino – Celia's innocence _____ her ultimate vindication but the punishment of Corvino, arguably, does n__ ____ ___ime
- presentation of Volpone is both satiric, showing him as morally wicked, ___ simultaneously fascinating and entertaining – confuses the audience's abi___ morally condemn him
- most interactions between characters marked by greed, deceit, insult and ange_

The School for Scandal
- comparison and contrast, e.g. Joseph's undiminished deceit and hypocrisy is satirically presented, and contrasts with Charles' reformation at the end of play
- the combination of stock comic characterisation with more complex presentation of character for satirical effect, e.g. the relationship between Sir Peter and Lady Teazle relies in some part on the convention of the jealous old husband and the flighty young wife, but both learn the folly of their ways
- the wholly satirical presentation of the scandalmongers who condemn themselves out of their own mouths, e.g. Mrs Candour's hypocrisy
- characterisation generally lacks the sinister elements of Jonson, but exposes through more gentle satire the folly and vice of Sheridan's targets

- **Structure:**

  Volpone
  - compression of the action into a single day helps shows the dramatic reversal of fortune for the wrongdoers
  - use of soliloquies for satirical effect, e.g. Mosca's revelation of his self-ambition at the opening of Act 1 prepares the audience for his ultimate self-destruction
  - the structuring of the final scene maintains the audience's admiration for Volpone, giving maximum impact to his final punishment

  The School for Scandal
  - the delayed appearance of Charles Surface until half-way through the play for satirical effect, e.g. to establish the standards against which his character will be measured – Joseph's duplicity and greed, the scandalmongers' malicious diversions
  - the use of the traditional pattern, e.g. climax of the play where deception is revealed; the denouement where real virtue triumphs

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

  Volpone
  - recurrent disease imagery, and images of corruption and rottenness, reinforce the theme of moral sickness
  - use of various types of language to characterise Volpone and maintain the audience's fascination with him, e.g. racy, exclamatory, rhapsodic, lyrical,
  - language of deception, e.g. Volpone's mountebank speech

  The School for Scandal
  - frequent use of repartee (Sir Peter and Lady Teazle) contrasting with plain speaking and language of genuine feeling (Maria, Charles)
  - satirical naming of characters, e.g. Lady Sneerwell, Sir Benjamin Backbite, Snake
  - frequently epigrammatic, paradoxical or provocative for effect, e.g. Sheridan's exposition of folly and vice through wit, irony and good-humour

- **Staging:**

    Volpone
    – use of disguise to indicate deceitfulness and delight in role play, e.g. Volpone invalid, actor, court-messenger
    – use of asides to convey the nature of duplicity, e.g. between Volpone and Mosca in the court scene as they fail to come to an agreement that might save them both
    – use of parallel and contrasting scenes for satirical effect, e.g. each legacy hunter comes to Volpone in the guise of presenting a separate gift when their motive is greed not generosity
    – visual imagery, e.g. the bed as representing both Volpone's pretended sickness and his lust for Celia; the treasure chest as symbol of Volpone's greed

    The School for Scandal
    – use of disguise, e.g. ironically by Sir Oliver in an attempt to reveal the truth
    – use of asides, e.g. Sir Peter's satirical commentary on the gossips' malice, "A character dead at every word"
    – use of concealment, e.g. the farcical situation of the characters in the screen scene
    – use of soliloquy, e.g. Joseph's speech at the beginning of Act V scene i reveals that he is continuing to practise his deceptions

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. **"as satire", "successful", "punishment of wrongdoers", "fails", "wrongdoers escape punishment"**
- 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 *The School for Scandal* succeeds as satire by showing the punishment of wrongdoers as effectively as *Volpone***

AO4: Social and Historical Context:

Candidates should use relevant **external** contextual information on the nature and purpose 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*

The treatment of historical events and people is more accessible and interesting in *A Man for All Seasons* than in *Murder in the Cathedral*.

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 historical events and people 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 and staging used to compare and contrast the two plays in relation to the question:

● **Character interactions**

　Murder in the Cathedral
　– limited range of character interactions: only between Becket and the Four Tempters, Becket and the knights, Becket and the Chorus (characterization of Tempters and Knights is very restricted)

– a drama of the mind, not a play of character? i.e. Becket as a vehi... presentation of a spiritual crisis rather than a well-rounded characte...
– interest and accessibility of Becket's humanising anguished cries abou... reconciliation with Henry, and of his desire for vengeance on those who th... him
– audience may respond to the emotion of the Chorus of excited, hysterical wom...
– Eliot's focus on religious martyrdom may seem less interesting or accessible than Bolt's focus on individual conscience

A Man for All Seasons
– More's interactions with a large number of characters from all levels of society including family, friends and enemies, e.g. Wolsey, the King, Norfolk, Alice, Meg, Rich, Cromwell – engaging and easy to relate to?
– The character interactions show More putting his private conscience before King and country and highlight his honesty and bravery – his heroism is interesting and accessible
– focusing on the social dimension of More's execution

● **Structure**
– Movement to a known catastrophe in both plays – inevitable in historical drama
– consequent opportunities for dramatic irony in both plays

Murder in the Cathedral
– two parts, divided by an Interlude comprising a short sermon: the Interlude may seem dull or inaccessible to a modern audience
– interesting build-up of suspense towards the inevitable crisis – the killing of Becket
– denouement and closing Te Deum ending the play on a spiritual and liturgical plane – less accessible and interesting – even anti-climatic – for modern readers?

A Man for all Seasons
– two Acts with Act Two delineating More's fall (imprisonment, trial and death) in an interesting and accessible manner
– gradual build-up towards More's inevitable destruction engages audience
– Brechtian structure with Common Man bridging distance between historical setting and modern audience, enhancing dramatic effectiveness and accessibility
– scenes alternating between public and domestic focus to sustain audience interest

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

Murder in the Cathedral
– complex verse with wide stylistic and rhythmic variety, and with ritualistic and liturgical elements, may seem challenging and inaccessible to a modern audience – but may be viewed as intensifying the drama
– biblical and liturgical echoes and cross-references throughout may be off-putting for some
– Becket's wide-ranging intellectual images, e.g. the recurring image of the wheel of time and the image of strife with shadows may seem challenging
– 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 and intellectual awareness) is more accessible than Becket's
– persuasive – and engaging – language of the Tempters

A Man for all Seasons
– colloquial prose combining sixteenth century and modern-day diction – accessible than Eliot's verse drama?
– characters' language is interesting and accessible, e.g. More's urbane and w speech: its irony and sarcasm contrasted with Norfolk's bluntness, Wolsey's coarseness, Cromwell's cunning and the Common Man's earthy self-preservation and selfish humour
– imagery of land to imply steadfastness and certainty; water imagery to suggest inconstancy and instability; images of mud, silt and quick-sands suggesting danger, deception, treachery – all more accessible than the symbolism and paradox of "Murder in the Cathedral"?
– the Common Man's base humour and affability is accessible and engaging

● **Staging**

Murder in the Cathedral
– strongly indebted to Greek tragedy, especially in use of Chorus, minimal scenery etc – may seem remote and demanding?
– use of suspense from the outset with the Chorus' premonition, speeches of the four Tempters, the priests' attempt to prevent the knights from attacking Becket – all engaging the audience's interest
– elements of pageant and ritual may seem inaccessible, e.g. ritualistic rather than realistic treatment of the murder
– lack of action in Part 1 may be perceived as less interesting – and more intellectually demanding than Bolt's play
– impact of Knights' apologia/direct address of audience – an interesting defence of their motives?
– use of music – introits, the Dies Irae and the Te Deum, creating a cathedral atmosphere which some may find rather remote

A Man for all Seasons
– influence of Brechtian theatre seen in the use of a narrator/commentator and the use of a non-naturalistic set – some might find these elements off-putting or inaccessible
– use of the Common Man as chorus (Brecht's alienation technique) to directly address and implicate audience in More's struggle – interesting and engaging
– human interest of final scenes, highlighting the reversal in More's fortunes

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. **"treatment"; "historical events and people"; "more accessible and interesting"**
● 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 accessible and interesting**

AO4: Historical Context

Candidates should use relevant **external** contextual information on historical ev[...] people relating to each play:

A Man for all Seasons:
- historical position of More as Lord Chancellor of England
- Bolt's idealised picture of More which doesn't take account of the real-life More who tortured heretics, employed spies and was a misogynist
- historical facts relating to the major issues of More's day, e.g. Henry's desire to divorce and remarry and to pass the Act of Supremacy
- use of the historical More's actual words in trial scene

Murder in the Cathedral:
- Eliot's limited references to Becket the man – no mention of his scholarship, love of life, dancing, jousting
- the actual political situation in England in which led to Becket's murder in Canterbury Cathedral
- smaller cast of historical personages in *Murder in the Cathedral* than in *A Man for all Seasons*

3   Drama of Social Realism

Ibsen: *A Doll's House*
Osborne: *Look Back in Anger*

Social criticism is conveyed more effectively through the presentation of Nora Helmer as a realistic human individual than through Jimmy Porter who is little more than a mouthpiece for the playwright's protest against society.

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 material** on the nature of the drama of social realism.

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:

- **Character interactions:**

  A Doll's House
  – interactions between Nora and Helmer e.g. initial stereotyping of Nora as a young wife and Helmer as her authoritative husband
  – later interactions showing Nora's growing awareness of her need to assert her individuality, e.g. her awareness of the need to take responsibility for her own actions
  – comparisons and contrasts, e.g. the contrast between Nora as passive victim and Mrs Linde's independence
  – moments of crises which mark Nora's transition from passivity to active challenging of her world, e.g. her retreat from asking Rank for the money in an independent moral decision

  Look Back in Anger
  – interactions between Jimmy and Alison in Act 1, e.g. to suggest initially the connection between Jimmy's problems and that of a whole generation of people in the early 1950s
  – interactions between Jimmy and Cliff, e.g. help the audience gain more insight into Jimmy's anguish and the complexity of his character
  – use of character contrast, e.g. Helena as realist, able to live with the eroded values of the post-war world, contrasted with Jimmy's need to believe in the society of his time
  – use of dialogue, e.g. to show Jimmy's paradoxical nature rather than a mere "mouthpiece" for the playwright's protest against society

- **Structure:**

  A Doll's House
  – action compressed into three days emphasises the journey of self-discovery Nora has undertaken by the end of the play
  – 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 matters being resolved, Nora breaks society's taboo and leaves her marriage
  – frequent reminders of the passage of time for dramatic effect, e.g. to increase the suspense as Nora begins to respond to the challenges of reality
  – the use of "strong curtains", i.e. Nora's desperate tarantella in Act 2 to postpone the inevitable confrontation with Helmer, drives forward the impetus of the plot

  Look Back in Anger
  – series of dramatic monologues to reveal Jimmy's character, e.g. to reveal Jimmy's complexity rather than simply being a "mouthpiece" for Osborne's social criticism
  – use of basic three act structure – exposition, complication and denouement for dramatic effect, e.g. the invitation for the audience to identify with Jimmy's despair in the denouement both as an individual and as a representative of a disenfranchised social group
  – the use of recall, e.g. to allow Alison to describe her early relationship with Jimmy, which in turn emphasises the anger and frustration that have subsequently consumed him

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

A Doll's House
– the variety of tone and mood which characterises Nora and her self-devel...
  e.g. playful, appealing, submissive, cajoling, determined
– language of ownership that helps present Nora initially as a pet, a plaything for
  her husband, e.g. Helmer's repeated possessive references of Nora as "my little
  frightened songbird", "my skylark", "my own darling"
– Nora's desire for free speech contrasted with Helmer's refusal to discuss important
  subjects as indicative of her potential growth as a character
– Use of soliloquies, e.g. to reveal Nora's initial melodramatic belief that she will be
  saved by Helmer, and her ultimately taking responsibility for herself
– use of light imagery to suggest Nora's growing self-awareness

Look Back in Anger
– Jimmy's language of aggression, e.g. his resentment of Alison in the opening
  scene of the play
– contrasting language of anguish and despair which helps deepen the audience's
  understanding of Jimmy, e.g. his inability to reassure Alison of his love in the
  closing scene of the play
– language of fantasy and escape as antidote to the reality of disillusion
– variety of tone used to convey Jimmy's situation in the play, e.g. despairing,
  anguished, resigned, disparaging, angry, disillusioned

● **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 and asserting a rhythm of her own
– symbolic use of props, e.g. the table where Nora's serious conversations take
  place; the stove which marks her retreat into domesticity
– use of costume, e.g. Nora's Capri outfit shows her as a possession of Helmer's,
  rather than a person in her own right
– use of space, e.g. Nora's independence at the end of the play is marked by her
  reclamation of the self-imposed barrier of the hallway

Look Back in Anger
– use of symbols, e.g. the church bells represent the hypocritical adherence to
  institutions and moral systems that are no longer relevant; the opposing symbol of
  Jimmy's jazz trumpet as a symbol of a more free alternative
– 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. Alison's repetitive ironing suggesting her acceptance of the
  monotony of their existence

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, **"the extent
  Ibsen is able to represent", "a realistic human individual", "in the character
  of Nora Helmer", "Jimmy Porter", "little more than a mouthpiece", "for the
  playwright's protest against society"**
- 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.
  **both Nora Helmer and Jimmy Porter are more than merely mouthpieces for the
  playwrights' protests against their societies**

AO4: Literary Context

Candidates should use **relevant external contextual information** on the drama of social
realism:

Aspects of the drama of social realism:
- – realistic characters
- – realistic plot and situation
- – realistic dialogue
- – realistic setting, e.g. "kitchen-sink drama"
- – realistic reflection of social conditions usually with a view to exposing social ills,
  e.g. patriarchal attitudes to women
- – basis of drama of social realism in a specific historical period

4 Tragedy

Shakespeare: *King Lear*
Heaney: *The Burial at Thebes*

Heaney's presentation of tragic suffering in *The Burial at Thebes* is more powerful than Shakespeare's 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 tragic suffering.

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:

- **Character interactions:**

  King Lear
  – Lear's treatment by Gonerill and Reagan
  – Lear's interactions with Poor Tom and the Fool showing the extent of his suf...
  – Lear's interaction with the returned Cordelia showing the extent of his suffering

  The Burial at Thebes
  – Creon's treatment of Antigone
  – Antigone's relationship with her sister Ismene intensifying her suffering
  – Antigone's relationship with Haemon intensifying her suffering

- **Structure:**

  King Lear
  – Movement of Lear's descent into madness
  – Counter-movement of his productive suffering – his progress towards insight and empathy
  – use of Gloucester subplot to ampify presentation of tragic suffering

  The Burial at Thebes
  – "three unities" which give focus and intensity to the story of Antigone's suffering
  – inevitable movement to climax – no possibility of retraction
  – use of Chorus to amplify or comment on aspects of tragic suffering

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

  King Lear
  – Lear's cursing of his own daughters showing extent of his despair;
  – his use of animal imagery to portray the viciousness of Gonerill and Reagan
  – Lear's uncontrolled language – abusive imagery, imprecations, hallucinatory
  – language used to show his suffering
  – images of sickness, disease and madness used by or associated with Lear: "I am bound upon a wheel of fire"

  The Burial at Thebes
  – Antigone's language of principled outrage and martyrdom
  – language of wilfulness and pride

- **Staging:**

  King Lear
  – the storm scenes presenting Lear's suffering and madness
  – Mock-trial of Gonerill and Reagan
  – the changed Lear dressed in wild flowers, enfeebled, purged – productive suffering
  – Lear with Cordelia dead in his arms: *pieta* image

  The Burial at Thebes
  – Commentary on Antigone's actions and suffering 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 que...
● 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. **"presentation", "tragic suffering", "more powerful"**
● Make an attempt at reasoning in support of his/her opinion
● Povide textual referencing to illustrate his/her opinion
● Show awareness of other readings from that expressed in the stimulus statement e.g. **that Shakespeare's presentation of tragic suffering is as powerful as Heaney's**

AO4: Context

Candidates should use **relevant external contextual material** on the nature of tragic suffering

    Literary context
    Classical ideas of tragedy/tragic suffering:
    – the royal persona
    – the flawed character
    – the tragic fall
    – tragic knowledge
    – catharsis