



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**January 2013**

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**English Literature**

**Assessment Unit A2 1**

*assessing*

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

**[AL211]**

**THURSDAY 24 JANUARY, MORNING**

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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 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 A2 1 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 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.

## 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 <i>Communication</i>	AO2 <i>Methods</i>	AO3 <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 poem(s) or ability to write about it/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 poem(s)</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 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</b> 30–35 <b>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</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 identified 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</b> 36–41 <b>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</b> 42–47 <b>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)</b> 48–54 <b>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 external contextual information in answering the question</li> </ul>
<b>Band 6(b)</b> 55–60 <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>		

## Section A: Poetry

Answer **one** question in this section

### 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, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on Medieval ideas about sin and judgement, examine the **poetic methods** which Chaucer uses to present these ideas.

**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 Medieval ideas about sin and judgement:

- **Form** and **structure** in relation to Chaucer's presentation of Medieval ideas about sin and judgement:
  - very obvious shift from one sin to another: "Now wol I speke...." (extract)
  - the Pardoner moves from the sermon-interlude which deals with a variety of sins back to the story of the "riotoures", which exemplifies the sins against which he has been preaching (extract)
  - incorporation of exempla both within the Pardoner's sermonising and in expanded form in the tale of the three "riotoures" to illustrate the consequences of sin and judgement



- explicit, methodical treatment of different sins
  - speedy movement of the tale towards the denouement where the “riotoures” are punished for their sins
  - the use of the tale of the three “riotoures” as an exemplum to illustrate the consequences of sin and the judgement of God which sinners can expect to receive
  - schematic nature of the tale of the “riotoures” in order to make the consequences of sin and the judgement of God vivid and memorable
- **Language** – including **imagery** – in relation to Chaucer’s presentation of Medieval ideas about sin and judgement:
    - use of exempla to emphasise the wrongness of gambling, e.g. “Looke eek to the King Demetrius” (extract)
    - biblical reference to stress the evils of swearing: “Witnesse on Mathew”.... “the hooly Jeremye” reference to “**Ecclesiastes**” (extract)
    - dramatic, violent language in the direct quotation of oaths suggesting that judgement will follow: “By Goddes armes.....This daggere shal thurghout thyn herte go” (extract)
    - personification of vengeance which “shal nat parten” from the house of the man whose oaths are outrageous, giving a strong expression of the judgement that will befall such a sinner
    - listing of sins deriving from swearing and gambling: “forswearing, ire, falsnesse, homicide” (extract)
    - use of locale to reinforce the sin of drinking: “develes temple”; “they doon the devel sacrificise”
    - use of exclamation and apostrophe to create a horrified response to a variety of sins
    - repetition of sibilant sounds to emphasise the physicality of eating when dealing with the sin of gluttony
    - repulsive image to make vivid the sin of gluttony: “That of his throte he maketh his privee”
    - mother image to suggest Medieval idea of inter-relation of sins: “Hasard is verray mooder of lesinges”
    - use of exclamation to emphasise the judgment on mankind for Original Sin: “O glotonye...O cause first....O original of oure dampnacioun”
    - the irony of the “riotoures” obliviousness to ideas of judgement: “Have al this tresor to myself alone,/Ther is no man that lyveth under the trone/Of God that sholde lyve so murye as I!”
  - **Tone** in relation to Chaucer’s presentation of Medieval ideas about sin and judgement
    - disapproving: “he heeld his glorie or his renoun/At no value or reputacioun” (extract)
    - emphatic: “I wol tel thee al plat” (extract)
    - threatening: “That vengeance shall not parten from his hous” (extract)
    - disgusted: “O glotonye, on thee wel oghte us pleyne!”
    - despairing: “Allas! Mankind...”

#### AO4: Context

Relevant external contextual information in relation to Medieval ideas about sin and judgement

- Medieval categorisation and inter-relation of sins: the Seven Deadly Sins
- association of Original Sin with the sin of gluttony (St Jerome’s *Adversus Jovinianum*)
- swearing and gambling were not regarded as being part of the Seven Deadly Sins but were still regarded as serious
- swearing by the different parts of Christ’s body was a common form of blasphemy which the Church presented as a re-crucifixion of Christ;
- Medieval preaching against gambling often made use of the story of the Roman soldiers gambling for Christ’s robes after the crucifixion
- Idea of the Day of Judgement, when the damned are punished; presentation of Doomsday in Church art and Mystery Play cycles

**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 Book, together with other appropriately selected parts of the text, and making use of **relevant external contextual information** on the abuse of power by pardoners in the Medieval Church, examine the methods which Chaucer uses to present such abuse.

**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 the abuse of power by pardoners in the Medieval Church

- **Form and structure** in relation to Chaucer's presentation of the abuse of power by pardoners in the Medieval Church
  - the Prologue is an example of the Medieval **confessio**; the Pardoner exposes his own abuse of power (extract)
  - irony in the exposure of the abuse of power by the abuser
  - multiple address/audience: the lewed people whom the Pardoner tries to dupe; the pilgrim audience to whom he confesses his method of duping and then at the end also tries to dupe; the reader who is invited to respond to the resultant ironies in the presentation of the Pardoner's abuse of power
  - the climax of the tale when the Pardoner tries to sell relics and pardons to the audience of pilgrims and the Host reacts angrily to the Pardoner's abuse of power
- **Language** – including **imagery** – in relation to Chaucer's presentation of the abuse of power by pardoners in the Medieval Church
  - repetition to emphasise the Pardoner's abuse of power: 'I preche of no thing but for coveitise'; 'I preche nothing but for coveitise' (extract)



- multiple negatives to emphasise how he will abuse his position: 'Nay, nay, it nevere' (extract)
  - repetition of 'wol nat' to reinforce the incorrigibility and shamelessness of the *nonservian* and abuse of power (extract)
  - repetition of "I wol" to emphasise the Pardoner's egotism and determination to persist in his abusive ways (extract)
  - use of superlatives – 'povereste page', 'povereste widwe' – to emphasise his readiness to abuse his power (extract)
  - serpent imagery to show the Pardoner's abuse of power in the pulpit
  - language of trickery: 'gaude'; 'hundred false japes'
- **Tone** in relation to Chaucer's presentation of the abuse of power by pardoners in the Medieval Church
    - unashamed: 'I preche of no thing but for coveitise' (extract)
    - brazen: 'myself be gilty in that sinne' (extract)
    - contemptuous, scathing: 'lewed peple loven tales olde' (extract)
    - incredulous: 'What, trowe ye that ...' (extract)
    - unrepentant, proud: 'it is joye to se my bisynesse'
    - boastful: 'it is an honour to everich that is heer'
    - self-dramatising and histrionic: "Thaune peyne I me to stretch for the nekke,/And est and west upon the pople I bekke,

#### AO4: Context

Relevant **external** contextual information on the abuse of power by pardoners in the Medieval Church

- corruption of the Treasury of Grace
- pardoners' abuse of power in claiming to be able to absolve sinners not only from penance of their sins (*a poena*) but also the sins themselves (*a culpa*)
- pardoners were not meant to usurp the role of priest, e.g. the role of preacher, or minister of the sacraments
- Pope Boniface's letter exposing pardoners' abuse of power (1390), Bishop of Durham's warning against pardoners (1340), Pope Urban's criticism of pardoners (1369)
- Office of pardoner abolished at the Council of Trent as a result of both reformist impulses within the Church and public outrage at the pardoners' widespread abuses of power

**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 “Holy Sonnet X” (“Death be not proud”) 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 express his ideas about religious faith.

### 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 expression of his ideas about religious faith:

- **Form and structure** in relation to Donne’s expression of his ideas about religious faith:
  - sonnet, with mixed Italian and Elizabethan rhyme characteristics, which was Donne’s accustomed form for the expression of religious ideas
  - three four-line statements about the impotence of death, with final couplet anticipating the death of Death itself
  - pause, but no real break in the argument after the octave: rather, the momentum of the poem continues to increase towards the climax
  - the use of paradox in the climactic final couplet which expresses the speaker’s faith in external life
- **Language** – including **imagery** – in relation to Donne’s expression of his ideas about religious faith:
  - direct address to a personified Death, a semi-dramatic variant of the **Mors mortis** motif which is a central tenet in orthodox Christian faith

- repeated negatives in the first quatrain with dismissive epithet “poor” to diminish death
  - comparison of death with rest and sleep, with the absurd but apparently logical suggestion that more pleasure is to be derived from death: again to emphasise the confidence in the speaker’s faith
  - repeated personifications to establish Death’s subservience, and ultimate defeat which is a central tenet of orthodox Christian faith
  - use of deflating question “Why swell’st thou then?” and use of paradox – these methods used to dramatise the situation, and to diminish death in accordance with orthodox Christian faith
  - imagery used to undermine the power of death and thereby assert the speaker’s faith, e.g. death being no more than a sleep, death as a slave
- **Tone** in relation to Donne’s expression of his ideas about religious faith:
    - varying dismissive, pitying, questioning, rhetorically declarative, dramatic

#### AO4: Context

- Use of relevant **external** biographical information in relation to Donne’s ideas about religious faith
  - Donne was born and brought up a Catholic with militant Jesuit relations
  - he experienced a struggle with his faith and, aware of his need for redemption, converted to Anglicanism: it has been suggested, however, that his renunciation of the Catholic faith may have been primarily for career advancement
  - in his youth, he temporarily led a dissolute life; later he came to regret his philandering and feared divine retribution for his past sins
  - he found it difficult to shake off Catholic indoctrination that told him he was in a state of mortal sin and felt a need for assurance about eternal life
  - despite his Lutheran belief that salvation could be reached through a direct relationship with God, Donne experienced a strong sense of guilt, and depression troubled him throughout his life
  - conflicting seventeenth century religious beliefs about salvation, damnation and eternal life as well as his apostasy led to Donne’s somewhat ambiguous doctrinal position, religious confusion and anxiety

**Suitable second poems: “Good Friday: Riding Westward”; “Batter my Heart”; “At the Round Earth’s Imagined Corners”**

- (b) By referring closely to “The Ecstasy” printed in the accompanying Resource Book and one other appropriately selected poem, and making use of **relevant external biographical and contextual** information on the nature of Metaphysical poetry, examine the **poetic techniques** which Donne uses to present his ideas about “Love’s mysteries”.

**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 ideas about “Love’s mysteries”:

- **Form and structure** in relation to Donne’s presentation of ideas about “Love’s mysteries”:
  - metrical and stanza forms appropriate to the philosophic and reflective nature of a poem about “Love’s mysteries” (dramatic element kept to a minimum)
  - poem as a version of Metaphysical monologue in which first-person is used, suggesting the mystery of the lovers’ feeling of unity (emphasised by the reference to a “dialogue of one”)
  - Metaphysical argument: developing ideas of “Love’s mysteries” – that the bodily becomes spiritual and the two lovers become one
  - the lovers’ developing understanding of “Love’s mysteries”, from “we see, we saw not” to “we then, who are this new soul, know/Of what we are compos’d and made”
- **Language** – including **imagery** – in relation to Donne’s presentation of ideas about “Love’s mysteries”:
  - title – meaning and implications: the feeling that this is generated out of full understanding of “Love’s mysteries” on the part of the speaker
  - Metaphysical inventiveness and ingenuity in word use, e.g. repeated use of prefix “inter” in the forms “Interanimates”, “intergraft” to emphasise the mystery of the lover’s unity

- use of polarised terms, “bodies” and “souls”, which are involved in the mysterious processes of transformation and paradoxical fusion
  - unconventional use of language (awkward, obtrusive rhyme and repetition in “they thus/did us to us at first convey”) suggests the origins of “Love’s mysteries” and clumsiness of ordinary physical life
  - violet as a symbol of “Love’s mysteries”: the violet’s transformation from what is “poor and scant” to something that is more durable and strong
  - learned references (Paracelsian medicine, to theory of vision, Aristotelian speculation about the nature of the soul) as intellectual explanations of “Love’s mysteries”
  - Metaphysical imagery of Ptolemaic astronomy combined with unexpected use of metallurgical terms (“dross”, “alloy”) to suggest “Love’s mysteries”
- **Tone** in relation to Donne’s presentation of ideas about “Love’s mysteries”
    - quiet and reflective tone
    - explanatory, conveying a developing understanding of human love and conducting argument by analogy

#### **AO4: Context**

- Use of 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

**Suggested poem for second choice: “The Flea”; “The Good Morrow”; “The Sun Rising”; “The Canonisation”; “A Valediction: Forbidding Mourning”; “The Relic”; “Elegy: To his Mistress Going to Bed”; “Love’s Deity”**

### 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 by appropriately selected parts of the text and making use of **relevant external contextual information** on the eighteenth-century belle, examine the **poetic methods** which Pope uses to present Belinda as a representative of that type.

#### Extract Canto 2 Lines 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 AS 2 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

#### 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 Pope's presentation of Belinda as an eighteenth-century belle.

- **Form** and **structure** in relation to Pope's presentation of Belinda as an eighteenth-century belle
  - use of mock-epic form as comic inflation of Belinda's/belles' status, e.g. echoes of the epic voyage in the description of Belinda's journey down the Thames to Hampton Court (extract); echoes of Achilles' preparation for battle in the *Illiad* in the description of Belinda's Toilet ("array of shining pins") like soldiers before battle (extract); echoes of *Paradise Lost* Thalestris' speech; use of heroic couplets
  - juxtaposition of the morally serious (destruction of mankind) and the trivial (two locks) to suggest the confused moral values of Belinda's /the belle's world
  - the mock-heroic device of the sylphs as a re-creation of the gods who watch over the heroes of epics: e.g. and which Pope uses to emphasise the moral confusion of Belinda's/ the belle's world, e.g. the sylphs' placing equal importance on protecting virginity and



- protecting her dress (extract)
- use of antithetical balancing phrases: “Favours to none, to all she smiles except the rejects, but never once offends”, which suggests Belinda’s/belles omnipotence
- **Language** – including **imagery** – in relation to Pope’s presentation of Belinda as representative of an eighteenth-century belle:
  - imagery of the sun to whose “glories” Belinda is a “rival”; similes comparing Belinda and the sun: “Bright as the sun, her eyes the gazers strike,/And, like the sun, they shine on all alike”, suggesting the godlike power which Belinda/belles have in this society (extract)
  - contrast between “every eye was fixed on her” and the description of Belinda as “sprightly”, “quick” and “unfix’d”, suggesting the godlike power of Belinda/belles to transfix the male gaze (extract)
  - classical references to nymphs elevates Belinda and the belles to figures in classical pastoral (extract)
  - language of conspiracy, enslavement and entrapment (“conspir’d”, “labyrinths”, “sprindges”, “ensnare”) used to highlight Belinda’s/belles’ coquettish powers
  - use of religious language (“On her white breast a sparkling Cross she wore”) to present Belinda’s/belle’s vanity and willingness to use religious symbols to attract male attention; religious language in Toilet scene (“priestess”, “altar”, “rites”) to present Belinda’s/belle’s toilet preparation as a sacrilegious inversion of religious ritual
  - the use of listing in Toilet scene to reflect the distorted values of the belle’s world (“puffs, powders, patches, bibles, billet doux”)
  - battle imagery used to describe the battle of the sexes which characterizes sexual relationships for Belinda/belles
  - Belinda’s exaggerated language and disproportionate reaction to the loss of her lock, exposes Belinda’s/belle’s shallow obsession with image
- **Tone** in relation to Pope’s presentation of Belinda as representative of an eighteenth-century belle
  - playful mockery of Belinda/the belle’s vanity and hypocrisy,
  - ironic: “if **belles** had fault to hide”
  - indulgent tone: of the belle’s faults, “look on her face and you’ll forget them all”
  - admiration, praise and awe of her beauty and elegance
  - patronising tone: the view of belles as sex objects to be admired and, if possible, ravished

#### AO4: Context

Relevant external contextual information on the nature of the eighteenth-century belle:

- the belle was a feature of the *beau monde* during the reign of Queen Anne (1702–1714)
- real-life incident involving Arabella Fermor and Lord Petre which Pope uses to present the eighteenth-century belle
- patrianehal society: concept of the belle constructed in terms of the male gaze
- the belle depended on her looks to attract eligible prospective husbands
- the belle sought to position herself in society, especially the marriage market, through appearances at court, balls, tea parties, and and playing other social events: the belle’s role was to attract a suitable husband
- the belle reflected the expectations of society that a woman would gain financial security through a good marriage; unmarried women remained in a vulnerable position in eighteenth century society:
- the belle was highly sought after by upper-class beaux: pursued in a ritual courtship and regarded as a trophy to be won
- the belle was keenly conscious of her ‘reputation’: a slur on her honour reduced her value in the marriage market
- the belle was subject to a strict code of proper behaviour in the *beau monde*, but delighted in challenging and transgressing the code by exercising the arts of coquetry

- the belle reflected the materialistic values of society at a time of capitalist expansion and developments in trade through her association with exotic and precious commodities such as gems from India, perfumes from Arabia, silks, brocades, porcelain jars, etc.

**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 Booklet and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the “battle of the sexes” in eighteenth-century upper-class society, examine the **poetic methods** which Pope uses to present this theme.

### Extract Canto 3 Lines 65–99

**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 AS 2 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

### 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 Pope’s presentation of the battle of the sexes in eighteenth-century upper-class society:

- **Form** and **structure**, in relation to Pope’s presentation of the “battle of the sexes” in eighteenth-century upper-class society:
  - the extract develops extended metaphor in which the card game is described in terms of the “battle of the sexes”
  - the extract reflects the ebb and flow of battle and ends on the climatic point where Belinda wins the hand
  - the extract functions as a mock-heroic parody of classical battles

- **Language** – including **imagery** – in relation to Pope’s presentation of the “battle of the sexes” in eighteenth-century upper-class society:
  - epic military language used to describe the card game/battle of the sexes, e.g. “Both armies to Belinda yield/Now to the Baron fate inclines the field/his warlike Army her host invades”
  - sexual language which infiltrates the military language, e.g. “. . . tries his wily arts”; “She sees and trembles at the approaching ill,”; “oh shameful chance . . . At this the blood the virgin’s cheek forsook”
  - mock-heroic parody of masculine power, e.g. “His giant limbs, in state unwieldy spread:”
  - dramatic use of language and rhythm, e.g. the description of the rout: “Clubs, Diamonds, Hearts, in wild disorder seen.”
  - Mock-serious treatment of the “battle of the sexes” through the use of parenthetical interjection, e.g. “And wins (oh shameful chance!) the Queen of Hearts”
  - the pun of “trick” referring to Belinda’s winning a trick at cards and a trick in the “battle of the sexes”
  - use of hyperbole to describe Belinda’s excitement and exaltation of victory at the end of the extract – ironic in light of what transpires in the “battle of the sexes” in the poem as a whole
  - frequent use of periphrase (roundabout way of saying something) as part of the treatment of the “battle of the sexes”
- **Tone**, in relation to Pope’s presentation of the “battle of the sexes” in eighteenth-century upper-class society:
  - dramatic: the excitement of battle
  - ironic: heroic style applied to a trivial situation
  - satirical: mockery and ridicule of eighteenth-century upper-class society and the way it views the “battle of the sexes”; mixture of instruction and entertainment in Pope’s satire
  - the surface tone is light-hearted and mockery: darker tones discernible in Pope’s criticisms of eighteenth-century upper-class sexual mores

#### AO4: Context

Relevant external contextual information on the “battle of the sexes” in eighteenth-century upper-class society:

- patriarchal eighteenth-century upper-class society meant that women did not enjoy equal positions of power with men in the the battle of the sexes
- in eighteenth-century upper-class society the “battle of the sexes” included the battle between the beaux and belles
- the beau was the young, fashionable, leisured aristocratic man about town looking for sexual adventures
- the belle was the young, fashionable, leisured aristocratic woman who used her looks to attract men with a view to securing a socially advantageous marriage and for whom reputation was all important
- eighteenth-century upper-class “battle of the sexes” was conducted according to strict courtship rules:
  - chaperoning
  - ritual activities, e.g. tea parties, card games, balls, the visit, court appearances
  - use of accessories, e.g. sword, snuff box, fan
  - double standards: female sexual behaviour was more strictly ordered than that of the male
  - secret communications (e.g. billets-doux)
- eighteenth-century upper-class “battle of the sexes” revealed the double standards in society’s sexual mores: female sexual behaviour was more strictly ordered than that of the male
- women experienced additional pressures as a result of the vulnerable position of unmarried women in eighteenth-century upper-class society
- notable casualties of the “battle of the sexes” were females: the woman with the ruined reputation; the woman who was left unmarried, forfeited security and status

**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 by appropriately selected parts of the text, and making use of **relevant external contextual information** on the changes in eighteenth-century English rural life, poetic **examine** the methods which Goldsmith uses to present his view of these changes.

**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 view of the changes in eighteenth-century English rural life.

- **Form** and **structure** in relation to Goldsmith’s view of the changes in eighteenth-century English rural life:
  - the device of the speaker returning to Auburn used to observe the change in rural life
  - use of heroic couplet associated with epic high style to deal with important matters such as changes in a way of life
  - long reflective poem allows the development of a complex picture of disappearing way of life and an indication of what is to replace it
  - sustained contrast between rural life as it was, and its current destruction
- **Language** – including **imagery** – in relation to Goldsmith’s view of the changes in eighteenth-century English rural life:
  - images of pastoral harmony used to highlight the sense of loss occasioned by changes

- in eighteenth-century English rural life, e.g. “Sweet was the sound, when...ing’s close/Up yonder hill the village mumur rose...”
  - frequent personification of the land as benevolent/“smiling Spring”, (“Summers blooms”) used to highlight the sense of loss occasioned by changes in rural life
  - personification of Innocence and Health to emphasise the wholesomeness of the rural life that is disappearing (extract)
  - repetition to emphasise the speaker’s regrets at the passing of rural life, e.g. “In all my wanderings.../In all my griefs”; (“And every want.../And every pang...”)
  - use of short sentences and marked pause to introduce reference to ominous changes in rural life (“But times all altered;...”) (extract)
  - simile of here used to express speaker’s desire for return to a home which has been lost due to changes in rural life (extract)
  - images of sterility, scarcity and death (“scourged by famine”, “scanty blade”) to emphasise the results of the changes taking place in rural life
  - contrast between pastoral language and commercial language of aggressive exploitation to highlight the sense of loss occasioned by changes in rural life (“Trade’s unfeeling train/ usurp the land, and dispossess the swain.”)
  - extended metaphor of journey home to express speaker’s longing for a home that has been lost, due to changes in rural life, and to dramatise the processes of change
- **Tone** in relation to Goldsmith’s view of the changes in eighteenth-century English rural life:
    - tone of regret and personal loss at the forced abandonment of the land, e.g. “I still had hopes, my latest hours to crown,/Amidst these humble bowers to lay me down” (extract)
    - resentment against so-called progress, e.g. “If to the city sped – what waits him there?/To see profusion that he must not share”
    - nostalgic recall of the unity among the rural community before it is destroyed, e.g. “How often have I bless’d the coming day/When toil, remitting, lent its turn to play,/And all the village train, fro labour free,/Led up their sports beneath the spreading tree!”
    - eulogising tone used in the idealisation of rural life, e.g. “the shelter’d cot, the cultivated farm,/The never-failing brook, the busy mill”
    - sentimental, e.g. “In all my wanderings through this world of care/In all my griefs .../I still had hopes, my latest hours to crown/amidst these humble bowers to lay me down”
    - elegising tone in reference to a vanishing rural world

#### AO4: Context

- Relevant external contextual information on the changes in eighteenth-century English rural life:
  - the structure of rural communities before the commercial revolution: the organic society which was hierarchical, agrarian feudal and self-contained
  - the depopulation of rural communities: increased urbanisation and emigration, especially to America
  - the effects of landlordism and enclosures on rural communities: loss of economic opportunities offered by a common land, loss of independence, morale and self-confidence; increased poverty and evictions
  - the influence of the East Indies Trading Company as a key institution contributing to the transformation of the British economy system and way of life in the eighteenth century (East Indies Company founded 1600, dissolved 1874; attracted attempts at government regulation during the eighteenth century)
  - poem based on Goldsmith’s first-hand research conducted over four to five years (walking tours)
  - Goldsmith was very aware of writing against the tide of English opinion regarding the spread of imported luxury goods

**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 Resource Book, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the nature of pastoral poetry, examine the **poetic methods** which Goldsmith uses to present his version of pastoral.

**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 version of pastoral:

- **Form and structure** in relation to Goldsmith's version of pastoral poetry:
  - structure of the extract consists of a series of contrasts: contrasts between the pastoral idyll of Auburn (verse paragraph 1) and a scene of destruction and emptiness (verse paragraph 2); past and present (verse paragraph 2); the persistent and the transitory (verse paragraphs 2 and 3); simplicity and sophistication (verse paragraphs 2 and 3)
  - structure of the whole poem consists of a series of contrasts; sustained contrasts between the simplicity of rural life and the sophistications of modernity; the "bold peasantry" and a wealthy exploitative commercial class; "Innocence and Health" versus what the speaker sees as a feverish search for novelty, excitement and luxury
  - use of the heroic couplet associated with high style to deal with important matters such as the destruction of the pastoral world
  - descriptive, relative poem in the first person, dramatising the speaker's return to Auburn allowing for nostalgic depiction of a lost world of innocence



- **Language** – including **imagery** – in relation to Goldsmith’s presentation of his version of pastoral:
  - a preponderance of simple diction (“them”, “signpost”, “whitewashed wall”) with a contrasting admixture of more elaborate latinate diction (“vain transitory splendour”, “unenvied, unmolested, unconfined”) to give a sense of importance to the theme of the speaker’s evanescence
  - use of stock figures of pastoral: “labouring swain”, “bashful virgin”, “watchful matron”, “singing milkmaid”, “bold peasantry”
  - use of symbols of community, e.g. village preacher, schoolmaster, smith, in an eighteenth-century English version of pastoral
  - images of harmonious relationship between the human and the natural: “The hearth, except when winter chill’d the day,/With aspen boughs, and flowers, and fennel gay” to describe an eighteenth-century version of pastoral
  - repeated use of alliteration, e.g. “midnight masquerade,/With all the heats of wanton wealth array’d” to emphasise the speaker’s sense of outrage at the forces arrayed against the pastoral world
  - use of rhetorical questioning and apostrophe to guide reader’s response to the destruction of this rural idyll, e.g. “Are these thy serious thoughts? – Ah, turn thine eyes/Where once the poor/homeless, shivering female lies”
  - personification, e.g. “When every rood of ground maintain’d its man” to emphasise the close connection between man and the land in the pastoral world
  - use of listening, e.g. the concrete detailing of the items in the inn (verse paragraph 1) to emphasise the simplicity of the pastoral world; the listening “Unenvied, unmolested, unconfined”, to emphasise the strength of the speaker’s feelings of loss of the pastoral world
- **Tone** in relation to Goldsmith’s presentation of his version of pastoral:
  - tone of affirmation in stating belief in the “bold peasantry”
  - affectionate, nostalgic recall of a vanished world of innocence
  - sadness at a disappearing way of life: “where smiling spring its earliest visit paid,/And parting summer’s lingering bloom delayed”
  - pity for the fate of the villagers: “She once, perhaps, in village plenty blessed,/Has wept at tales of innocence distress’d/..Now lost to all, her friends, her virtue fled”
  - regret for the destruction of rural life: “Remembrance wakes with all her busy train,/Swells at my breast and turns the past to pain”
  - condemnatory tone when considering the effect of trade and commerce on rural life: “Ye friends to truth, ye statesmen who survey/The rich man’s joys increase, the poor’s decay...”

#### AO4: Context

- Relevant external contextual information on the conventions of pastoral:
  - pastoral origins in classical poetry featuring dialogue between shepherds and shepherdesses, e.g. Virgil’s *Georgics*
  - tone of affirmation in stating a belief in the “bold peasantry” which is a central feature of pastoral poetry
  - depicting rural life in a serene, idealized way
  - simple, affectionate portraits of rural people uncorrupted by the effects of wealth and luxury
  - emphasis on beauty and moral goodness and contrasting mistrust of wealth and commerce, the courtly world of political intrigue
  - many versions of pastoral contain its opposite, e.g. anti-pastoral, e.g. presence of death, threats from without and unreality (escapist motives and artificiality of the convention)
  - convention of pastoral often used as healing antithesis to court/urban corruption
  - common feature of pastoral involved the theme of the return of the native

**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 24 and 25. 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 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 connection 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.

## 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 Communication</b>	<b>AO2 Methods</b>	<b>AO3 Comparison/ Argument</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 extracts or ability to write about 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 extracts</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 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 30–35 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 relevance argument]</b></li> <li>identifies tone</li> <li>may have some basic aspects of structure and staging but with limited understanding</li> <li>offers a few comments on identified methods <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 more deliberate 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 36–41 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 difference 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 her/his opinion</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant external contextual information in answering the question</li> </ul>

	<b>AO1 Communication</b>	<b>AO2 Methods</b>	<b>AO3 Comparison/ Argument</b>	
<b>Band 5 42–47  COMPETENT</b>	<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 – i.e. 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 her/his opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes a competent use of relevant external 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 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>identifies a good range of aspects of methods – i.e. 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 good reasoning in support of her/his opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes good use of relevant external 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 aspects</li> </ul>			



## Section B: Drama

Answer **one** question in this section

### 1 Satire

**Jonson:** *Volpone*

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

**Good satire always shows both the rewarding of virtue and the punishment of wrongdoing.**

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 nature and purpose of satire.

The following mark scheme should be applied in conjunction with the A 2 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** (the following points may form the basis of a relevant argument):

*Volpone*

- interactions of Corvino and Celia after she has seen the mountebank in which virtue is silent and the real wrongdoer is voluble and powerful.
- interaction of Mosca and Bonario in which the good character Bonario is made to feel



- guilty and is easily duped by Mosca
- the interaction of Celia, Volpone and Bonario in which the virtuous Celia is rescued from Volpone by the good Bonario
- contrasts developed in the first court scene. Celia and Bonario, the accusers, become accused, “lewd woman” and “lascivious youth”, the helplessness of the virtuous couple with the active moral corruption of Voltore, Corvino and Corbaccio

#### *The School for Scandal*

- a sequence of interactions between Joseph and other characters, such as the disguised Sir Oliver, which serve gradually to expose Joseph’s hypocrisy
- interactions between the Teazles reveal folly that is gently ridiculed rather than serious vices to be severely punished
- interactions between Lady Sneerwell, Joseph and her other associates reveal a more damaging kind of folly but one which leads only to social humiliation rather than punishment exacted by an external authority

- **Structure** (the following points may form the basis of a relevant argument):

#### *Volpone*

- Celia and Bonario as representatives of virtue are deliberately marginalised while the plotting of Mosca and Volpone takes centre stage and these wrongdoers are made more dramatically interesting
- reversal of the fortunes of Celia and Bonario leads to their final vindication which nevertheless suggests little in the way of reward
- the placing of the long central scene where Corvino brings Celia to Volpone acts as a dramatic climax in which good and evil are vividly counterposed and the suspense is aroused in the audience who now await the meting out of punishment and reward

#### *The School for Scandal*

- central contrasting of the two Surface brothers so that Charles’ virtue accentuates Joseph’s wrongdoing
- juxtaposition of two key dramatic events at the end of the play: the screen scene which presents Joseph’s protracted agony of embarrassment; the denouement in which Sir Oliver reveals his true identity and Joseph’s humiliation is made public

- **Language** – including **imagery** – and **tone** (the following points may form the basis of a relevant argument):

#### *Volpone*

- Celia’s silence, and extreme brevity of speech, contrasting with the volubility (abusive or lyrical) of her betrayers and seducers: wrongdoing has a voice, virtue hasn’t
- Bonario’s stilted melodramatic language: the representatives of virtue are given little power to express a moral case
- exclamations and broken sentences to express helplessness of the virtuous
- frequent tone of outrage associated with the virtuous
- conventional religious imagery and moral platitudes used by both Celia and Bonario act as reminders of their status as representatives of virtue
- names of characters in *Volpone* provide information regarding their positioning on a vice–virtue axis
- powerful, vivid language of the wrongdoers, especially of Volpone deploying the full panoply of lyrical resources

#### *The School for Scandal*

- Joseph’s apparent language of right-doing (language of polite morality) which is really a mask for wrongdoing lands him in situations where the resulting social humiliation is his punishment
- “Clever” epigrammatic speech used to suggest the factitiousness and triviality of the

Lady Sneerwell set, but also its viciousness: the substitution of wit for mercy as a subject for good satire even though it is not such serious wrongdoing as to deserve punishment

- **Staging** (the following points may form the basis of a relevant argument):

#### *Volpone*

- the simultaneous introduction of Celia and Bonario to Volpone highlights vividly the contrast between the powerfulness of the wrongdoer and the weakness of the virtuous
- in court, Celia and Bonario are initially presented as accusers, both Celia's swoon and their exit in charge of Officers of Justice re-establishes their powerlessness, as does their virtual silence at the play's conclusion: virtue rewarded but by little more than acknowledgement

#### *The School for Scandal*

- use of asides to reveal Joseph's insincerity and the predicament of the wrongdoer which is his part of his punishment
- obvious uses of dramatic irony in the latter stages of Joseph's exposure
- Sir Oliver's disguise used to identify virtue and wrongdoing; the casting off of disguise and the resulting distribution of reward and punishment

### 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. **“good satire”, “both”, “rewarding of virtue”, “punishment of wrongdoing”**
- 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 good satire may yet emphasise either comic entertainment or serious moral purpose; or that good satire contains a streak of realism which acknowledges that in life virtue is not always rewarded and wrongdoing is not always punished**

### AO4: Literary Context

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

- purpose of satire: to offer social and moral criticism by mocking vice and folly
- combining comic means and serious purpose, mixing pleasure and profit
- types/tone in satire: acerbic and genial
- the assumption of a normative framework of good sense and morality
- use of distortion, simplification and exaggeration to mock and attack
- whereas neo-classical criticism preferred the meting out of strict poetic justice, there was a long-standing preference in comedy for punishment to stop short at exposure and humiliation so as not to cast a cloud over the happy ending.

## 2 Historical Drama

**Eliot:** *Murder in the Cathedral*

**Bolt:** *A Man for all Seasons*

*Murder in the Cathedral* and *A Man for all Seasons* are so concerned with the political and religious issues of the twelfth and sixteenth centuries respectively that they have little to say to a modern audience.

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 nature of Historical Drama.

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** (the following points may form the basis of a relevant argument):

*Murder in the Cathedral*

- Becket's interactions with the Tempters: Tempters presented as both external historical and political forces and timeless internal psychological forces acting on Becket
- Becket's interactions with the Knights: Knights, though based on actual historical personages, are given minimal individualising characterisation so that they can act as universal symbols of the coercive power of the state

- limited characterisation of Becket who is presented more symbolically than realistically, but through Becket is made into a universal figure of religious martyrdom, how relevant is he as a figure to a modern audience?

#### *A Man for all Seasons*

- More interacts with a wider range of characters from all levels of society, including family, friends and enemies (Cromwell, Wolsey, King, Norfolk, Rich, Alice, Meg), which makes him a more rounded and engaging character, seen in a carefully detailed social context, and in both personal and public situations
- More's interactions dramatise the conflict between the individual and the external political world – a conflict of timeless, universal relevance
- More and other characters are able to speak to a modern audience as a result of their broadly human and dramatic, as opposed to their strictly historical interest

- **Structure** (the following points may form the basis of a relevant argument):

#### *Murder in the Cathedral*

- two parts, divided by an Interlude consisting of a short sermon, which a modern audience may find dull or inaccessible
- use of suspense (the Chorus' premonition, speeches of the four Tempters, the priests' attempt to prevent the Knights from attacking Becket) in the lead-up to the inevitable climax, the murder of Becket, engages the audience's interest
- denouement and closing "Te Deum" ending the play on a liturgical and religious note may not have much to say to a modern audience who may find the ending inaccessible or uninteresting or anti-climactic

#### *A Man for all Seasons*

- two acts, with Act Two presenting More's fall (imprisonment, trial and execution) in a dramatic and suspenseful manner
- gradual build-up towards More's inevitable execution engages the audience
- Brechtian structure with Common Man bridging distance between sixteenth-century religious and political history and modern audience, ensuring accessibility and dramatic impact
- alternation of scenes between public (political and religious) and domestic situations helps to maintain audience interest

- **Language** – including **imagery** – and **tone** (the following points may form the basis of a relevant argument):

#### *Murder in the Cathedral*

- complex verse with wide stylistic and rhythmic variety, and with ritualistic, liturgical and biblical elements, may either seem challenging and inaccessible to a modern audience or may be appreciated for its ability to intensify the drama
- Becket's language, rooted in the idiom and imagery of the sixteenth century, may not speak to a modern audience, e.g. the recurring image of the wheel of time, or the image of the struggle with shadows
- Chorus's 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) may be found to transcend the twelfth-century setting more readily than Becket's language
- Tempters' language: persuasive, engaging

#### *A Man for all Seasons*

- colloquial prose combining sixteenth-century and modern-day diction – more accessible than Eliot's verse drama?
- characters' language is individualised, interesting and accessible, e.g. More's urbane

- and witty speech: its irony and sarcasm contrasted with Norfolk's bluntness, Cromwell's coarseness, Cromwell's cunning and the Common Man's earthy self-presentation and cynical humour
- imagery of land to imply steadfastness and certainty; water imagery to suggest inconstancy and instability; images of mud, silt and quicksands suggesting danger, deception, treachery – all help to make the sixteenth-century political and religious issues accessible and relevant to a modern audience
  - Common Man's base humour and affability used to engage modern audience
- **Staging** (the following points may form the basis of a relevant argument):
    - Murder in the Cathedral*
      - strongly indebted to Greek tragedy, especially use of Chorus, minimal scenery: may seem remote and unhelpful in bringing twelfth-century issues alive for a modern audience
      - elements of pageant and ritual, and the ritualistic rather than realistic treatment of the murder, may seem inaccessible to a modern audience
      - lack of action in Part 1 may be perceived as less interesting and more intellectually demanding than Bolt's play
      - impact of the Knights' apologia/direct address to the audience – an interesting defence of their political action?
      - use of music – introits, the "Dies Irae" and "Te Deum" creating a cathedral atmosphere which some may find remote rather than helpful in bringing twelfth-century issues alive to a modern audience
    - A Man for all Seasons*
      - influence of Brechtian theatre seen in the use of a narrator/commentator and non-naturalistic set, which some may find off-putting or inaccessible, while others may find helpful in making sixteenth-century setting and issues relevant to modern audience
      - use of Common Man as chorus to directly address and implicate audience in More's struggle – a way of ensuring audience engagement and interest in sixteenth-century issues
      - human interest aroused through staging of final scenes showing reversal of More's fortunes and his execution

### A03: 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. **“religious and political issues”**, **“twelfth and sixteenth century respectively”**, **“little to say”**, **“modern audience”**
- 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 plays (or one or other of them) use dramatic methods in ways that give life and relevance to twelfth and/or sixteenth century issues; or that the issues dealt with in these plays (or in one or other of them) are timeless and universal**

**AO4: Context**

Candidates should use **relevant external contextual material** on the nature of historical drama and the modern audience

**Historical drama and the modern audience:****Historical drama**

- reflects historical facts but not necessarily in a completely accurate or reliable manner (“We don’t go to Macbeth for history”) i.e. a modern audience may find historical drama relevant for its dramatic impact rather than its historical accuracy
- the dramatic imperative always supercedes the claims of historical accuracy or reliability, e.g. time periods may be compressed, events conflated, exaggerated or distorted in order to highlight certain points of meaning or to create suspense, or for other dramatic purposes
- good historical drama transcends its historical moment and aims to deal in timeless truths, universal themes and issues
- issues of conscience, resistance to state authority, defence of the personal sphere, the individual and the state, martyrdom, the individual and state corruption, etc. still of relevance to a modern audience



### 3 Drama of Social Realism

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

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

**These Dramas of Social Realism deal with social issues of their times and so have little appeal to an audience today.**

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 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** (the following points may form the basis of an argument):

##### *A Doll's House*

- interactions between Helmer and Nora: each presented as performing their gender stereotypes, reflecting the traditional roles of men and women in nineteenth-century Norwegian society; Nora's refusal by the end of the play to conform to the expectation society has of her as a wife and mother, "I have other duties just as sacred...Duties to myself" (Act III) appeals (arguably) to the modern audience
- interactions between Mrs Linde and Nora: contrast between Mrs Linde's independence and strong sense of self and Nora's traditional female dependence on her husband; the blurring of lines between the traditional spheres of work (men) and home (women) in the character of Mrs Linde has a continued relevance to the modern audience

- interactions between the Helmers and Krogstad and Mrs Linde reveal the rigid social distinctions prevalent in nineteenth-century Norwegian society which have less relevance to a modern audience
- interactions which reveal the timeless theme of the importance of money and its use to power and the misuse of power, e.g. in spite of Helmer's fear of the power of money he uses his own financial control over Nora to both reprimand and indulge her, "Has my little spendthrift been wasting money again?" (Act 1)
- interactions which explore the universal theme of the relationship between the individual and society: Nora's strengthening sense of identity that recognises the unfair restriction imposed on her "...I find it impossible to convince myself that the law is right" (Act 3); Helmer's conformity to the expectations society has of him as husband and provider, "But no man would sacrifice his honor for the one he loves" (Act 3)

#### *Look Back in Anger*

- interactions which reveal Jimmy's character as central to the themes in the play which may continue to have relevance for a modern audience: social class; moral confusion – loss of direction and faith in society; rebellion; gender issues
  - interactions between Jimmy and Alison: Jimmy's belligerent, goading, at times cruel treatment of Alison is unsympathetic to both a contemporary and modern audience; a modern audience might find Alison's passivity incomprehensible
  - interactions between Jimmy and Cliff: Cliff's affection for Jimmy allows the audience a more sympathetic insight into Jimmy's anguished sense of alienation from society, a theme that still has relevance for the modern audience; aids a more complex characterisation than simply representative of a generation
  - interactions with Helena: her realistic acceptance of the society of the time contrasted with Jimmy's inability, yet desperate need, to believe in it, may resonate with a modern audience
- **Structure** (the following points may form the basis of an argument):

#### *A Doll's House*

- retrospective narration of past events to expose Helmer's adherence to outdated social conventions at the expense of his wife's happiness engages the audience's interest
- the relationship between the main and sub-plot shows the audience a society on the brink of change, e.g. the marriage between Nora and Helmer, based on conformity to social conventions, contrasts with the more honest relationship between Mrs Linde and Krogstad
- the use of traditional three-act structure to show Nora's moral growth in relation to Helmer's loss of credibility might satisfy a modern audience's sense of the rights of the individual: the exposition shows Nora already in a crisis, as well as Helmer's self-centred ignorance of her dilemma; the development and complication in Act 2 shows Nora's growing desperation set against Helmer's unwitting insensitivity; the possible resolution in Act 3 – Krogstad's letter – is swiftly nullified adding to an impending sense of tragedy; the dénouement – shocking to a nineteenth-century audience – shows Nora's refusal to compromise

#### *Look Back in Anger*

- subverts conventional three act structure by replacing resolution with circularity which may appeal to a modern audience's sense of realism
- cyclical structure suggests Jimmy's stagnation, his inability to escape the antagonisms of contemporary society; repetition of scenes, e.g. where Helena replaces Alison at the ironing board in Act 3
- Jimmy's long monologues used to present social issues, may appeal/not appeal to a modern audience

- **Language** – including **imagery** – and **tone** (the following points may form the argument):

#### *A Doll's House*

- use of naturalistic dialogue allows a modern audience to relate to the characters and themes, e.g. Helmer's distinctive voice and tone which suggests his sense of superiority and conviction, Nora's variety of tone and expression as she adopts various roles that are expected of her
- language of possession that defines the expectation of women's subservience in marriage may seem outdated to a modern audience, e.g. indulgent, paternal, patronising language used by Torvald towards Nora "Is that my little lark twittering out there?"; conversely, a modern audience might recognise in Helmer's language the timeless theme of power struggles within personal relationships
- resonance of seemingly innocuous terms, e.g. Torvald's desire to "correct" Nora's dance parallels his desire to keep her in line – reflects nineteenth-century paternalistic attitudes to women in marriage that might have less relevance to a modern audience, but they recognise nevertheless his 'type' (domineering, self-satisfied, blind to the needs of others)
- Nora's early melodramatic soliloquy ('Seven hours till midnight. Then twenty-four hours... Twenty-four and seven...thirty-one hours to live' (Act 2)) heightens her clear, unemotional refusal to believe any longer in the myths perpetuated at the end of the play, which may enhance her appeal as a representative of the social issue (women's emancipation) presented in the play

#### *Look Back in Anger*

- the language of everyday speech, which aims to shock with its bluntness, remains vivid to a modern audience, e.g. Jimmy's verbal attacks on Alison in an attempt to get her to react, "If only something—something would happen to you, and wake you out of your beauty sleep! If you could have a child, and it would die..." (Act 1)
- language of nostalgia and sentimentality as Jimmy evokes an idealised past may have less appeal to the modern audience than the post war audience of the 1950s, e.g. 'If you've no world of your own, it's rather pleasant to regret the passing of someone else's', 'There aren't any good, brave causes left'
- range of tone to reveal Jimmy's anger and bewilderment at contemporary society engages a modern audience: abusive; ironic; bitter; nostalgic; sentimental; tone of suffering
- language which may be more offensive to a modern audience, e.g. 'Did you ever see some dirty old Arab, sticking his fingers into some mess of lamb fat and gristle?'; 'You're just a sexy little Welshman...You welsh trash...You Welsh ruffian'
- contemporary references paint realistic picture of 1950s Britain but may not be picked up by the modern audience: "She's as rough as a night in a Bombay brothel and as a tough a matelot's arm"; "Chinless wonder from Sandhurst"

- **Staging:**

#### *A Doll's House*

- naturalistic setting foregrounding furniture, e.g. the lamp (Nora calls for a lamp after Dr Rank's confession of love for her), the Christmas tree ('...stripped of its ornaments burned-down candle-ends on its dishevelled branches' Act 2), the stove, the table ('Isn't there one thing that strikes you as strange in our sitting here like this?...the first time we two...have had a serious conversation' Act 3) which indicates the nature of the issues being presented (women's position in the home and in society at large)
- the use of costume for symbolic effect, e.g. Nora changing from her fancy dress into her 'everyday dress' to confront the realities of the situation, while Helmer remains in fancy dress: simple, vivid way of presenting the social issues (the beginning of female resistance to complacent unaware patriarchy)
- use of set to indicate separate worlds: the door to Helmer's study is symbolic of the male domain from which Nora is excluded; a simple, vivid way of presenting the social issues

- consistent use of interior domestic claustrophobic setting which makes the dramatisation of the social issues all the more intense
- through the consistent use of interior domestic setting, Ibsen prioritises the domestic over the public and, by placing the audience on Nora's side, appeals to a modern audience's sympathy with the underdog, struggle for freedom, women's emancipation

#### *Look Back in Anger*

- domestic setting functions as a metaphor for state of England in the 1950s is novel departure for contemporary audiences;
- dishevelled, drab, squalid: may appeal to a modern audience's sense of realism
- use of symbols, e.g. church bells (convention) and jazz trumpet (freedom): a simple, vivid way of presenting social issues (the conflict between convention and freedom)
- use of props, e.g. the ironing board: a simple, vivid way of presenting social issues (the restrictive nature of female roles in society)
- consistent use of interior domestic claustrophobic setting which makes the dramatisation of the social issues all the more intense

### 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. “**dramas of Social Realism**”, “**social issues of their times**”, “**little appeal**”, “**audience today**”
- 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 *Look Back in Anger* and *A Doll's House* have retained their appeal as dramas of social realism because the social issues they are concerned with (struggle of women's emancipation, questions of national identity in *Look Back in Anger*) are still relevant to a modern audience**

### AO4: Context

Candidates should use relevant **external** contextual information

Aspects of the Drama of Social Realism:

- realistic characters: characters who deal with personal and social issues in a recognisably human way
- realistic plot and situation: social issues presented through believable events and situations
- realistic dialogue: speech which is true to the characters and situations
- realistic setting: setting which contributes believably to the presentation of social issues
- realistic reflections of social conditions: the fact that the Drama of Social Realism is always a drama of social protest it is likely to appeal to a modern audience's sympathy with the underdog, struggle for freedom

#### 4 Tragedy

**Shakespeare:** *King Lear*

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

**The tragic ending of *The Burial at Thebes* is more satisfying for an audience than that of *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 **dramatic methods** and **relevant external contextual information** on the nature of Tragedy.

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** (the following points may form the basis of a relevant argument):

##### *King Lear*

- Lear's interactions with Gonerill, Regan, Cordelia, Kent, etc. to illustrate his fatal flaws of rashness, pride, anger, etc, which lead to his tragic end; Gloucester's interactions with sons to illustrate his fatal flaw, which leads to his tragic end
- Lear's interactions with Tom, Fool, Kent, Cordelia, Gonerill, Regan, Gloucester etc. to illustrate his downfall and suffering and arouse our pity and fear that similar could happen to us; Gloucester's interactions with Gonerill, Regan, Lear, Edmund, Edgar, etc. to illustrate his suffering which arouses our pity and fear that similar could happen to us



- Lear’s interactions with Tom, Fool, Kent, Cordelia, Gonerill, Regan, etc. to produce tragic enlightenment, which prepares us for sense of purgation; Gloucester’s interactions with Edgar, Lear, etc. to illustrate his tragic enlightenment, which amplifies sense of purgation towards end of play
- Lear’s interactions with Cordelia, Kent, etc. in final scene to produce catharsis/lack of catharsis in audience

#### *The Burial at Thebes*

- Antigone’s and Creon’s interactions to illustrate the fatal flaws, tragic downfall and suffering of each character, which arouse pity and fear that similar could happen to us
- Antigone’s refusal to compromise – absence of anagnorisis in her characterisation which weakens a sense of purgation
- the development of Creon’s character through a series of character interactions (the guard, Antigone, Ismene, Tiresias, Haemon) leading to achievement of tragic enlightenment – but too late to avoid catastrophe, which arouses pity and fear that similar could happen to us
- Creon’s interactions with Guard, Antigone, Haemon, Tiresias to produce catharsis or lack of catharsis in audience

- **Structure** (the following points may form the basis of a relevant argument):

#### *King Lear*

- Lear’s dramatic plunge into madness followed by counter-movement towards empathy, insight, anagnorisis, catharsis
- Gloucester subplot to amplify feelings of pity and fear, and the process towards purgation of these feelings

#### *The Burial at Thebes*

- classical unities of single plot, single setting, twenty-four hour time span: action is single, compressed, focused, swift, direct, which intensifies our pity and fear
- sense of inexorable movement towards Antigone’s death, which intensifies our pity and fear but offers no way of resolving these feelings
- pivotal scene when Tiresias persuades Creon to change his mind, causing change in audience reaction to him, i.e. arouses pity and fear because we identify more strongly with him now
- Creon’s belated anagnorisis leads to intensification of his suffering and loss, but his new understanding allows for purgation of our feelings of pity and fear
- use of Chorus to amplify, explain, and comment on aspects of the action, especially to point the moral at the end, which confirms our sense of purgation at the end

- **Language** – including **imagery** – and **tone** (the following points may form the basis of a relevant argument):

#### *King Lear*

- at the end of the play, Lear drops royal ‘we’ and speaks in first person; Cordelia lovingly reclaimed as ‘my Cordelia’ (V. 3); all his speeches at the end of the play focus on Cordelia and his grief at her death – he is purged of egotism
- Repetition of ‘Howl, howl, howl, howl! O, you are men of stones’ (V.3) emphasises Lear’s agony and marks the high-point of our feelings of pity and fear, perhaps undermining any reassuring sense of purgation of these feelings at the end

#### *The Burial at Thebes*

- Antigone’s stern, resolute, pious language reveals her as not only loyal and noble, but also as defiant and inflexible, which complicates straightforward feelings of pity and fear
- Creon’s harsh, stern, tyrannical language which arouses our pity and fear in relation to Antigone, but inhibits these feelings in relation to Creon
- Creon’s language of grief and remorse at the end which gives audience sense of purgation of feelings of pity and fear
- Choral odes used to guide audience’s feelings of pity, fear, cleansing



- **Staging** (the following points may form the basis of a relevant argument):

#### *King Lear*

- Act IV sc 2 confrontation between Albany and Gonerill: turned into an emblematic battle between good (Albany) and evil (Gonerill) which prefigures battle between French and British forces at end of Act IV – the mobilisation of the forces of good to cleanse the country
- Act IV Sc 6: brings together Lear and Gloucester to achieve maximum sense of pity at the spectacle of the two suffering patriarchs
- Act IV Sc 7: reconciliation scene between Lear and Cordelia which arouses our pity; use of music; Lear's kneeling for forgiveness; sense of relief and cleansing after the chaos and darkness of Acts III and IV; news of the battle disturbs the scene of harmony
- Act V sc 3: sense of cleansing – Gentleman's news that Gonerill has killed herself and poisoned Regan; on-stage duel between Edgar and Edmund; Albany confronting Gonerill with her treacherous letter to Edmund. However, the final scene also undermines any secure sense of purgation: Lear's dreams of life in prison with Cordelia cruelly juxtaposed with news of her death; final lines suggest exhaustion and numbness rather than triumphant cleansing and hope for the future

#### *The Burial at Thebes*

- use of Chorus to highlight pity and fear in relation to Creon's fall
- closing flurry of catastrophe: messenger's news of Antigone's and Haemon's deaths; Creon's entrance with body of his son; second messenger's news of Eurydice's suicide – all increase our pity and fear

### **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. **“tragic ending”**, **“more satisfying”**, **“audience”**.
- 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 while *The Burial at Thebes* offers moral certainty at the end, an audience may find that the emotional power and the very lack of a neat moral conclusion make the ending of *King Lear* more satisfactory**

### **AO4: Context**

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

**Literary context:** elements of Greek tragedy which combine to produce catharsis:

#### **The hero**

- a hero who is socially elevated yet not perfect
- a hero who has some measure of free will and responsibility
- a hero who has a tragic flaw (hamartia)
- a hero who suffers a reversal of circumstances, a downfall (peripeteia)
- a hero who undergoes tragic suffering
- a hero who achieves tragic enlightenment (anagnorisis)
- a hero who arouses pity and fear in the audience (catharsis)

**Structure:** designed to maximise **intensity** and **compression to enhance the cathartic effect**

- Chorus
- Stasimon or Choral Ode
- the Classical Unities of time, place and plot

- minimal set
- off-stage violence

The nature of Shakesperean tragedy:

**The hero:**

- greater psychological complexity and emphasis on individual character which leads to the audience's strong emotional involvement in what happens to the hero at the end

**Religious background:**

- less certainty about religious and moral order which undermines the possibility of cleansing and redemption at the level of characters on stage, the State, audience, universe

**Structure:**

- there is a difference between endings to symbolic ritual drama (*The Burial at Thebes*) and endings appropriate to drama that is more concerned with the development of individual character and is more loosely structured, i.e. free from the Classical Unities (*King Lear*). Endings of the first type are likely to be neatly moralised and corrective, while endings of the second type will be less moralised, more tentative, and take account of individual character and difference. Classical tragedy and Shakespearian tragedy offer different kinds of satisfaction