



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2014**

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**English Literature**

**Assessment Unit A2 1**

*assessing*

The Study of Poetry 1300–1800 *and* Drama

**[AL211]**

**WEDNESDAY 14 MAY, MORNING**

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**MARK  
SCHEME**

## English Literature 2014

### Mark Schemes

#### Assessment Objectives (A2 papers)

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

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

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

#### Assessing the Responses of Candidates

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

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

### Advice to Examiners

#### 1 Description v Analysis/Argument

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

#### 2 Key Terms/Issues

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

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

- (a) **AO1** This globalising objective emphasises three essential qualities:
- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions");
  - (ii) the coherent organisation of material in response to the question; and
  - (iii) knowledge and understanding
- (b) **AO2** This objective is at the heart of A21 and requires candidates to **identify, explore** and **illustrate** such poetic methods as form, structure, language – including imagery – and tone.
- (c) **AO4** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – 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. If in doubt, contact the Chief Examiner.

## 10 Uneven Performance

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

## 11 Implicit/Explicit

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

## Internal Assessment Matrix for A2 1: Section A

	AO1 <i>Communication</i>	AO2 <i>Methods</i>	AO4 <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 basic ideas with a 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) and tone</li> <li>identifies form and structure – with basic understanding <b>[suggestion of methods]</b></li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>may mention basic <b>external</b> 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 limited understanding of the poem(s)</li> <li>conveys ideas with a limited sense of order and relevance, using limited 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 limited range of aspects of language (including imagery) and tone</li> <li>identifies form and structure – 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 limited 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 some 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) and tone</li> <li>identifies form and structure – with some understanding</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 <b>external</b> 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 attitudes to the sin of avarice, examine the **poetic methods** which Chaucer uses to present this sin.

**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** methods in relation to Chaucer's presentation of the sin of avarice.

- **Form** and **structure** in relation to Chaucer's presentation of the sin of avarice:
  - the action of the tale is explicitly related to the Pardoner's theme (extract)
  - use of direct speech to make vivid the avaricious nature of the riotoures (extract)
  - swift pace of the tale as the riotoures' avarice causes them to rush headlong towards their doom (extract)
  - parallel between the Prologue and the Tale: the Pardoner unashamedly presents his own avaricious attitudes before telling a tale which warns against the sin

- effective use of the rhyming couplet to make explicit the contradiction inherent in the Pardoner: “Thus kan I preche again that same vice/Which that I use, and that is avarice.”
- the plot of the tale – all deaths are caused by the riotoures’ avarice
- **Language** – including **imagery** – in relation to Chaucer’s presentation of the sin of avarice:
  - use of interjection and exclamation to emphasise the riotoures’ pleasure and excitement at finding the treasure (extract)
  - use of parenthetical comment – “or elles unto youres” – to stress the rioutour’s greed (extract)
  - heavy irony in the misapplication of religious language to the acquisition of the treasure: “Heigh felicitee!” (extract)
  - association of the avarice of the riotoures with secrecy through the use of adverbs suggesting subterfuge and slyness: “As wisely and as slyly as it mighte”; “ful prively”; “kepen subtilly” (extract)
  - ironic application of the language of brotherhood, when avarice will turn them against each other (extract)
  - repetition of the Pardoner’s theme: “Radix malorum est Cupiditas”
  - repetition of “I wol” to emphasise the Pardoner’s avaricious nature: “I wol have moneie”
  - use of superlatives to stress the extent of the Pardoner’s avarice: “Al were it yeven of the povereste page,/Or of the povereste widwe in a village”
  - appealing language applied to the treasure – “faire”; “brighte”; “precious hoorde”; “the beautee”; “florins new and brighte” – to emphasise its attractiveness to the “riotoures”
- **Tone** in relation to Chaucer’s presentation of the sin of avarice:
  - confident: “This tresor hath Fortune unto us yiven” (extract)
  - persuasive: “taak kep what that I seye” (extract)
  - delighted: “Ey! Goddes precious dignitee!” (extract)
  - frank: “By this gaude have I wonne . . .”
  - unashamed: “I preche nothing but for coveitise”
  - thrilled: “ech of them so glad was of that sighte”
  - encouraging: “Cometh up, ye wives, offreth of your wolle!”

#### **AO4: Context**

- Relevant external contextual information in relation to medieval ideas about sin:
  - medieval categorisation and inter-relation of sins: the Seven Deadly Sins
  - depiction of sin in medieval art, e.g. the work of Hieronymous Bosch, Langland’s personification of avarice in *Piers Plowman*
  - presentation of sin in medieval drama, e.g. morality plays
  - avarice as one of the Seven Deadly Sins
  - avarice as a sin of excess, and linked to lust and gluttony
  - avarice considered as the root of all evil (1 Timothy, 6, 10) and often considered as the most offensive sin
  - poverty, by contrast, was seen as a positive state

**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 Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on religious corruption in the fourteenth-century Church, examine the **poetic methods** which Chaucer uses to present this theme.

**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 methods in relation to Chaucer’s presentation of religious corruption in the fourteenth-century Church.

- **Form** and **structure** in relation to Chaucer’s presentation of religious corruption in the fourteenth-century church:
  - use of the rhyming couplet to foreground the Pardoner’s corruption of the *ars praedicandi* and the idea that preaching should glorify God: “For certes, many a predicacioun/Comth ofte time of yvel entencioun” (extract)
  - the Prologue as an unconventional medieval *confessio* presenting a candid and unrepentant account of corruption (extract)
  - use of Host as framing device to provide the common man’s perspective on the Pardoner’s corrupt exploitation of the Church’s teaching



- **Language** – including **imagery** – in relation to Chaucer’s presentation of religious corruption in the fourteenth-century church:
  - Pardoner uses the language of trickery (“By this gaude”, “hundred false japes”) to emphasise his corruption as he deceives the common people (extract)
  - use of possessive pronouns – “I stonde lyk a clerk in my pulpet” – to emphasise how the Pardoner usurps the role of a priest (extract)
  - ironic application of a dove simile to emphasise the Pardoner’s corruption: “a dowve sitting on a berne” (extract)
  - boastful description of the Pardoner’s preaching emphasises the corruption of the *ars praedicandi*: “it is a joye to se my bisynesse” (extract)
  - use of possessive (“my brethren”) to indicate widespread corruption amongst pardoners
  - ironic use of the bell simile to foreground the Pardoner’s corruption
  - listing of different religious documents to emphasise how the Pardoner tries to deceive, in a corruption of his role
  - repetition of “assoille” emphasises corruption of absolving sins *a culpa*
  - specificity and detail in the description of the Pardoner’s sensuous pleasures – “moneie, wolfe, chese, and whete”..... “licour”... “wenche”... – emphasises his worldliness and corruption
  - the host’s scatological language shows his outrage at the Pardoner’s corruption: “Thou woldest make me kisse thyn olde breech/And swere it were a relik of a seint”
  - use of the rhyming couplet to draw attention to the contrast between the seemingly holy and the corrupt reality: “Thus spitte I out my venym under hewe/Of hoolinesse, to semen hooly and trewe.” (extract)
  - manipulation of metre and word order to emphasise significant ideas: e.g. the stressed “Ycrammed” emphasises the Pardoner’s abundance of “holy relics”, which reinforces his corrupt nature
- **Tone** in relation to Chaucer’s presentation of presentation of religious corruption in the fourteenth-century church:
  - confident: “I stonde lyk a clerke...” (extract)
  - candid: “I preche so...” (extract)
  - vicious: “I stinge him with my tongue smerte” (extract)
  - callous: “Al sholde hir children sterve for famine”
  - persuasive: “He shal have multiplying of his grain”
  - angry and dismissive: “I wolde I hadde thy coillons in my hond”

#### **AO4: Context**

- Relevant external contextual information in relation to religious corruption in the fourteenth-century Church:
  - corruption of the Treasury of Grace which required payment in money or goods and true penitence.
  - pardoners needed to have an episcopal licence, but many of these were forged. (In 1378 a Thomas Pardoner was arrested as a “forger of the seal of the Lord of the Pope”)
  - pardoners were not meant to usurp the role of priest; pardoners were prohibited from preaching
  - pardoners could offer absolution from the punishment (absolution *a poena*) but not the sin (absolution *a culpa*), yet many absolved the sins themselves. (In 1340 the Bishop of Durham wrote of pardoners who “absolve the perjured, homicides, usurers and other sinners who confess to them”)
  - Pope Boniface’s letter exposing pardoners’ abuse of power (1390): “they carry further their impudence by mendaciously attributing to themselves false and pretended authorisations”,
  - Pope Pius IV at the Council of Trent abolished the role of pardoner as part of the church reform of discipline

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

## 2 Donne: *Selected Poems*

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

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

### 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** methods in relation to Donne’s presentation of the speaker’s relationship with God.

- **Form and structure** in relation to Donne’s presentation of the speaker’s relationship with God:
  - 42-line poem in rhyming couplets with a slightly irregular rhythm mimicking the jogging movement of his horse, and the intricacies of the speaker’s thoughts and feelings about his relationship with God
  - mixture of personal reflection and first-person address to God: progression from generalised theological reflection to urgent, intimate prayer to God at the end
  - use of dramatic monologue including questions, exclamations, repetition to convey the inner drama of the speaker’s relationship with God
- **Language** – including **imagery** – in relation to Donne’s presentation of the speaker’s relationship with God:
  - elaborate conceits, e.g. comparing the soul to the heavenly sphere and the “intelligence” which moves the planet to the soul’s devotion to God, conveying the speaker’s intense relationship with God

- the west/east contrast: and the paradox of his thoughts being in the east (Jerusalem, Day of Judgement) while he is travelling to the west – metaphor for Christ’s death and resurrection and the promised hope of God’s salvation, conveying the speaker’s guilt when considering his relationship with God
  - pun on “sun”/Son of God: the identification of the Son of God with the light of salvation reflecting God’s promise of eternal life, conveying the speaker’s hope of salvation when considering his relationship with God
  - the personification of Nature as God’s deputy/“Lieutenant” expressing God’s omnipotence, emphasising the speaker’s powerlessness when considering his relationship with God
  - biblical references, e.g. to the notion that it is death to see God’s face; that the earth is God’s footstool; that Christ’s death was marked by an eclipse and an earthquake – all emphasising the speaker’s awe at God’s might when considering his relationship with God
  - graphic visual imagery of the crucifixion, e.g. “rag’d and torn” implying the speaker’s sense of his own guilt and unworthiness when considering his relationship with God
  - use of rhetorical questions (e.g. “Humbled below us?”) when considering his relationship with God; used to express a variety of feelings, e.g. unworthiness; his sense of the greatness of God and what God has done for mankind
  - sickness imagery, e.g. “my deformity”, conveying the speaker’s relationship with God as one in which the speaker feels a sense of personal unworthiness
  - use of imperatives imploring God to “Burn off my rusts... Restore thine image” when considering his relationship with God, conveying the idea that God has the authority to transform the speaker
- **Tone** in relation to Donne’s presentation of the speaker’s relationship with God:
    - questioning
    - awe at the power and greatness of God and the sacrifice of Christ
    - anguish about his own sinfulness and unworthiness
    - strong pleading, prayerful tone at the end of the poem

#### **AO4: Context**

- Relevant external biographical contextual information in relation to Donne’s presentation of the speaker’s relationship with God:
  - poem composed on Good Friday 1613 during Donne’s journey from Warwickshire westward into Wales
  - the influence of Donne’s upbringing in the Roman Catholic Church, e.g. his residual Catholicism reflected in the Marian reference: “durst I/Upon his miserable mother cast mine eye/Who was God’s partner here, and furnished thus/Half of that Sacrifice, which ransom’d us?”
  - Donne’s dissolute life as a young man in London providing the background to the speaker’s feelings of sinfulness and unworthiness
  - Donne’s conversion to Anglicanism (1615), two years after writing this poem, reflected in the idea of a journey away from his original Catholicism (he became Dean of St Paul’s in 1621)
  - his well-documented anxieties about his own religious faith intensified by the example of his brother Henry, who died in Newgate in 1593 rather than convert to Anglicanism

1. **Equal marks are given for the treatment of the given and the selected poem.**
2. **Appropriate second poems might include: “Batter my heart”, “At the round earth’s imagined corners”**

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

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

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

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

### **AO1: Communication**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotations

### **AO2: Methods**

Candidates should **identify** and **explore** methods in relation to Donne’s presentation of the enduring nature of love.

- **Form** and **structure** in relation to Donne’s presentation of the enduring nature of love:
  - dramatic monologue in which the speaker directly addresses his loved one and an imagined audience of the future on his ideas about the enduring nature of love
  - narrative development – contemplation of death and religious attitudes and practices being transformed into a reflection on the enduring nature of love
- **Language** – including **imagery** – in relation to Donne’s presentation of the enduring nature of love:
  - symbolism of the “relic” to represent the enduring nature of love
  - symbolism of the “bracelet” adverting to the idea of the lovers’ unity even in death
  - Donne’s playful use of the conceit of the bones in the grave transformed into a more romantic image of the enduring nature of love and devotion
  - imagery of a final Judgement Day when the two souls can be reunited: “To make their souls, at the last busy day,/Meet at this grave”
  - deliberate ambiguity in the religious term “miracle” – literal meaning of miracle (venerating the relics of saints to have them work miracles), and metaphorical meaning (the miracles the two lovers have performed through their love)

- **Tone** in relation to Donne's presentation of the enduring nature of love:
  - playful and subversive treatment of the conventions of courtly love, reinforcing the speaker's ideas about the enduring nature of love
  - querulous, hypothetical
  - logical, argumentative
  - simple, sincere tone at the end conveying speaker's sense of inadequacy in being able to express his love

#### **AO4: Context**

- Relevant **external** contextual information on the nature of Metaphysical poetry in relation to Donne's presentation of the enduring nature of love:
  - arresting and original images and conceits to comment on the enduring nature of love
  - preoccupation with analogies between macrocosm and microcosm to reinforce the enduring nature of love
  - wit, ingenuity and skilful use of colloquial speech to create an original comment on the enduring nature of love
  - complex themes (both sacred and profane) to convey a love that is pure and enduring
  - use of paradox and dialectical argument to offer a persuasive argument on the enduring nature of love
  - direct manner combined with caustic humour to express a realistic portrayal on the enduring nature of love
  - a keenly felt awareness of mortality to reinforce ideas about the enduring nature of love
  - tersely compact expression combining passion and wit to offer an innovative comment on the enduring nature of love

**N. B. Equal marks are given for the treatment of the given and the selected poem. Appropriate second poems might include: "The Good Morrow", "The Anniversary", "The Sun Rising"**

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

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

- (a) By referring closely to extract **3(a)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the nature of mock-heroic poetry, examine the **poetic methods** which Pope uses to present a mock-heroic view of the various reactions to the loss of Belinda's lock.

\*Canto Four, lines 141–176

#### **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** methods in relation to methods Pope uses to present a mock-heroic view of the various reactions to the loss of Belinda's lock.

- **Form** and **structure** in relation to the methods Pope uses to present a mock-heroic view of the various reactions to the loss of Belinda's lock:
  - overall form and structure is drawn from parody and mock-heroic
  - heroic couplets leading to bathos, paradox and comical incongruity to present a mock-heroic view of the various reactions to the loss of Belinda's lock
  - contrast between Belinda's overwrought reaction to the loss of her lock (extract) and that of other characters, e.g. Clarissa's moralising, Baron's shifting responses (elation, elegant defence, sober realisation of his loss), Thalestris' vehemence, Sir Plume's foppish and inept response
  - parody of the cosmic outcome of the lock's resting place "Which adds new glory to the shining sphere!"

- **Language** – including **imagery** – in relation to the methods Pope uses to present a mock-heroic view of the various reactions to the loss of Belinda’s lock:
  - mock-heroic inflation in Belinda’s response to her lost lock is modelled on the *Iliad* where Achilles mourns Patroclus (extract)
  - paradoxical “beauteous grief” simultaneously suggests Belinda’s bereavement and vanity and implies a level of knowing theatricality in her response to the curl’s loss (extract)
  - language parodying the epic (“For ever curs’d be this detested day”) suggests mock epic escalation in Belinda’s view that her personal loss is of universal importance (extract)
  - use of melodrama and hyperbole to convey Belinda’s self-deception and self-dramatisation in reacting to the loss of her lock
  - *double entendre* in final lines “Oh hadst thou, cruel! been content to seize/Hairs less in sight, or any hairs but these” suggests Belinda’s moral ambiguity and her willingness to accept outward appearance over true virtue (extract)
  - epic imagery of victory (“So long my honour, name and praise shall live!”) in Baron’s exultant reaction to the cutting of Belinda’s lock emphasises his perceived conquest
  - Clarissa’s eloquent language of moral authority (“How vain are all these glories, all our pains/Unless good sense preserve what beauty gains:”) contrasts the superficial with true worth
  - foppish slang of Sir Plume’s response (“My Lord, why, what the devil? Z\_ds! Damn the lock!”) demonstrates his lack of logical, moral and oratorical power
  - imagery of honour and reputation in Thalestris’ speech emphasises the hypocrisy of courtly life (“all your honour in a whisper lost!”; “Twill then be infamy to seem your friend!”)
- **Tone** in relation to Pope’s presentation of a mock-heroic view of the various reactions to the loss of Belinda’s lock:
  - Belinda’s tone of coquettish complaint: “and shock was most unkind!” (extract)
  - tone of pretended horror in Belinda’s expression of loss: “For ever curs’d be this detested day” (extract)
  - Belinda’s pseudo-regretful tone in wishing to have lived her life unadmired and free from the taints of courtly life is undercut by the *double entendre* in the extract’s final couplet (extract)
  - Baron’s initially exultant tone is contrasted with his tone of loss as he realises Belinda “by some other shall be laid as low”
  - Thalestris’ angry tone warning against Belinda’s precarious social position
  - Sir Plume’s tone of foppish slang
  - Clarissa’s tone of quiet authority and common sense
  - oscillating between comicality and gentle mockery

#### AO4: Context

- Relevant **external** on the nature of mock-heroic poetry:
  - a work in verse which employs a lofty manner and inflated style to ridicule pretension and trivialities
  - juxtaposition of the seriousness of content in epic poetry against the trivial subject matter of the poem
  - incongruous application of form, style and motifs of epic poetry to elevate the insignificant subject matter to absurd proportions
  - satiric and parodic elements
  - Pope’s description of *The Rape of the Lock* as an “Heroid-comical” poem

- (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 position of women in eighteenth-century upper class society, examine the **methods** which Pope uses to present the Baron’s sexual harassment of Belinda.

Canto 3, lines 125–163

**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** methods in relation to methods Pope uses to present the Baron’s sexual harassment of Belinda.

- **Form** and **structure** in relation to methods Pope uses to present the Baron’s sexual harassment of Belinda:
  - use of mock epic to expose the Baron’s dubious sense of perspective and corrupt moral values
  - heroic couplets leading to bathos, paradox, deflation and comic incongruity in presenting the Baron’s sexual harassment of Belinda
  - the card game as a front for socially accepted flirtation contrasts with the Baron’s overstepping of courtly boundaries through his physical act of sexual harassment
  - the structure of “the three attempts” by which the lock is cut parallels the romantic convention of heroic challenges (extract)
  - the ineffectiveness of Ariel and the sylphs in protecting Belinda accentuates her perilous situation at the Baron’s hands (extract)
  - mock-heroic treatment of the cutting of the lock and its aftermath (extract)



- Baron’s shifting responses of the cutting of the lock – initial elation at his successful trophy hunt, elegant and ironic defence against Sir Plume, sober realisation of the cost of his misdeed
  - changing role of Clarissa from *agent provocateuse* to peacemaker
  - Belinda’s victory as the Baron is defeated, she is granted fame and immortality, and the lock assumes a stellar position
- **Language** – including **imagery** – in relation to methods Pope uses to present the Baron’s sexual harassment of Belinda:
    - elaborate periphrasis of “two-edg’d weapon”; “little engine”; “glittering forfex”; “fatal engine” satirises the trivial nature of the Baron’s weaponry while making the sexual harassment seem apocalyptic (extract)
    - romantic imagery of Clarissa as one assisting her “knight” is contrasted with the Baron’s infelicitous intentions for Belinda (extract)
    - ironic imagery related to duelling in defence of one’s honour, seen as the Baron “takes the gift with rev’rence”, satirises his dishonourable act of harassment (extract)
    - zeugmatic “When husbands or when lapdogs breathe their last” undercuts the melodrama of Belinda’s screams and perhaps diminishes the gravity of the Baron’s harassment (extract)
    - mock-heroic imagery of sacrifice at the Baron’s love altar (“prostrate falls, and begs with ardent eyes”) mimics the epic tradition of sacrificing to the gods before an important battle or journey and emphasises his stalking of Belinda
    - double entendres in the final dalliance between Baron and Belinda (“Who sought no more than on his foe to die”) emphasise the sexual nature of the Baron’s harassment
    - imagery of Belinda as a “trophy” to be gained and his contemplation of whether “By force to ravish, or by fraud betray” portrays the Baron as a sexual predator
  - **Tone** in relation to methods Pope uses to present the Baron’s sexual harassment of Belinda:
    - oscillating between irony, mockery and indulgence of the Baron’s exploits (extract)
    - mock epic tone of the Baron’s actions undercut by parody and irony (extract)
    - ominous tone of the opening couplet suggests the Baron’s victory is assured (extract)
    - elevated tone of the Baron’s love altar (“twelve vast *French* Romances, neatly gilt/ . . . three garters, half a pair of gloves;”) and his ardent prayers to the gods suggest his premeditated stalking of Belinda
    - ambiguous tone of Belinda’s rising passion as the card game progresses (“Burns to encounter, swells her breast”) perhaps offers encouragement to the rapacious Baron
    - change of tone in the final encounter as the Baron realises that his act of harassment has cost him his true passion and that Belinda “By some other shall be laid as low”

#### **AO4: Context**

- Relevant **external** contextual information in relation to the position of women in eighteenth-century upper-class society:
  - marriage in the upper classes was often strategic – for money, power or status rather than love
  - intricate courtship rituals were designed to regulate sexual desire – card games, coffee parties etc.
  - women’s dependence on appearance and social niceties to attract a potential husband; social stigma attached to remaining unmarried and becoming a “maid”
  - women seen as passive, dependent and frail of body and mind; men were expected to make the amorous gestures
  - women often seen as being prone to hysteria and emotional perturbations
  - sexual double standards were the norm – women were expected to be chaste while men could have premarital sexual experiences and extramarital lovers
  - superiority of the male undisputed, women often viewed as trophies
  - potential for female empowerment obtained through coquetry and feminine wiles

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

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

- (a) By referring closely to extract 4(a) printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the gap between the rich and the poor in eighteenth-century English society, examine the **poetic methods** which Goldsmith uses to present this theme.

**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** methods in relation to Goldsmith's presentation of the effects of the redistribution of wealth on eighteenth-century English society.

- **Form** and **structure** in relation to Goldsmith's presentation of the gap between the rich and the poor:
  - long reflective poem used to present the gap between the rich and the poor: "...The man of wealth and pride/Takes up a space that many poor supplied" (extract); "One only master grasps the whole domain" (elsewhere)
  - series of contrasts used to present the gap between the rich and the poor: "The rich man's joys increase, the poor's decay" (extract)
  - use of the speaker revisiting the site of his lost community to reinforce his anger at the gap between the rich and the poor: "Along the lawn, where scattered hamlets rose,/Unwieldy wealth and cumbrous pomp repose" (elsewhere)

- speaker apostrophising “ye statesmen” who encouraged the pursuit of luxury which resulted in an ever-increasing gap between the rich and the poor
  - use throughout of heroic couplet to emphasise the gap between the rich and the poor, e.g. “ye statesmen, who survey/The rich man’s joys increase, the poor’s decay” (extract)
- **Language** – including **imagery** – in relation to Goldsmith’s presentation of the gap between the rich and the poor:
    - use of antithesis to reveal the gap between the rich and the poor, e.g. “The rich man’s joys increase, the poor man’s decay” (extract)
    - use of personification to describe the import of luxuries, e.g. “Proud swells the tide with loads of freighted ore” (extract) to emphasise the wealth of the rich, contrasted with the use of negative adjectives to describe the poor: “mournful peasant” (extract)
    - use of paradox: “barren splendour” (extract) to convey the speaker’s disdain at the moral emptiness of the rich who took the land off the poor, contrasted with the personification of the land elsewhere in the extract, e.g. “A time there was, ere England’s griefs began,/ When every rood of ground maintain’d its man”
    - use of personification, e.g. “...scourged by famine from the smiling land” (extract) and “The robe.../Has robb’d the neighbouring fields” (extract) to reinforce the gap between the destitute poor and the mercenary rich
    - use of sibilance, e.g. “...silken sloth” (extract) to convey the speaker’s disdain of the rich and their idleness, compared to elsewhere in the extract where the peasants are portrayed as hardworking, e.g. “...the cultivated farm... the busy mill” – the speaker’s attitude reinforces the gap between the rich and the poor
    - use of repetition to emphasise the exploitation of the land by the rich, e.g. “Space for his lake.../Space for his horses...” (extract) – emphasises the gap between the rich and the poor who have been usurped from their land by the ruthless landlords
    - analogy of the debasement of the countryside with the ageing female forsaking nature for artifice: “As some fair female, unadorn’d and plain” (extract) – reflects how the rich have corrupted the land for their own materialistic needs, further emphasising the gap between the rich and the poor who had worked the land for their own minimal needs: “...light labour spread her wholesome store” (elsewhere)
  - **Tone** in relation to Goldsmith’s presentation of the gap between the rich and the poor:
    - tone of resentment against the rich and their greed, e.g. “While thus the land, adorn’d for pleasure all,/In barren splendour feebly waits its fall” (extract) – reinforces the notion of the gap between the rich and the poor
    - nostalgic tone to recall what has been the victim of so-called progress, e.g. “The country blooms – a garden and a grave” (extract) – emphasises the gap between the rich and the poor
    - tone of regret for a more wholesome and innocent way of life which was led by the poor: “How often have I loiter’d o’er thy green,/Where humble happiness endear’d each scene!” (elsewhere), compared to the indulgent lives of the rich: “Indignant spurns the cottage from the green” (extract) – further emphasises the gap between the rich and the poor
    - tone of moral indignation: “Thus fares the land, by luxury betray’d” (extract); “Where wealth accumulates, and men decay” (elsewhere) – conveys the speaker’s disdain at the gap between the rich and the poor

#### **AO4: Social/Historical Context**

Relevant **external** contextual information in relation to Goldsmith’s presentation of the gap between the rich and the poor:

- eighteenth-century class system – rigid class system (upper, working and lower classes); lack of social mobility; lower class/poor completely dependent on the upper class – impossibility of breaching the gap between the rich and poor
- changes in land ownership/the devastating effect of enclosures on the poor, e.g. shortage of labour, families forced away from the land which supported them – widened the gap between the rich and the poor

- increased foreign trade concentrated capital and land in the hands of the few, further increasing the gap between the rich and the poor
- increased wealth of the few brought new zest for luxuries and possessions – the gap between rich and poor increased

**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 Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the loss of a traditional way of life, examine the **poetic methods** which Goldsmith uses to present this theme.

**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** methods in relation to Goldsmith’s presentation of the loss of a traditional way of life.

- **Form and structure** in relation to Goldsmith’s presentation of the loss of a traditional way of life:
  - long reflective poem exploring the loss of a traditional way of life focusing largely on individual representations of rural people; conveys the speaker’s belief in the continuity between rural life in the eighteenth-century and that in past centuries
  - use throughout of heroic couplet, e.g. “Vain transitory splendours! Could not all/Reprieve the tottering mansion from its fall?” (extract); “A time there was, ere England’s griefs began,/When every rood of ground maintain’d its man” (elsewhere) – conveys the speaker’s sadness at the loss of a traditional way of life
  - sustained contrast between the pastoral idyll of the village in the past and its current destruction, e.g. “The parlour splendours of that festive place... Vain transitory splendours...” (extract); “Sweet Auburn! Parent of the blissful hour,/Thy glades forlorn confess the tyrant’s power” (elsewhere) – used to convey the speaker’s mourning for the loss of a traditional way of life
  - dramatisation of the speaker’s recollection of the village of his youth and his lament for its decay, e.g. “Imagination fondly stoops to trace/The parlour splendours of that festive place” (extract); “How often have I blest the coming day,/When toil remitting lent its turn to play” (elsewhere) to reinforce the speaker’s despair at the loss of a traditional way of life

- **Language** – including **imagery** – in relation to Goldsmith’s presentation of the loss of a traditional way of life:
  - frequent use of personification, e.g. “...smiling toil retir’d” (extract); . “...where once the garden smiled” (elsewhere) – emphasises the harmony of people and place and reinforces the loss of a traditional way of life
  - use of onomatopoeia to convey the sounds of the village alehouse, e.g. “...clock that click’d behind the door” (extract); use of onomatopoeia elsewhere in the extract to convey the gentle sounds of eighteenth-century English village life, e.g. “murmur”, “gabbled”, “whisp’ring” – reinforces the loss of a traditional way of life, a bygone community
  - positive adjectives, e.g. “festive”, “varnish’d” (extract); “Sweet”, “playful” (elsewhere), contrasted with negative verbs, e.g. “tottering” (extract) to convey a sense of loss for an idealised and traditional way of life
  - use of repetition, e.g. “No more the farmer’s news.../No more the woodman’s ballad... No more the smith...” (extract); “Those gentle hours.../Those calm desires...” (elsewhere) – emphasises the extent of the loss of a traditional way of life
  - traditional “stock characters” associated with pastoral poetry, e.g. the blacksmith, the host, the “coy maid” (extract); elsewhere in the text, e.g. the schoolmaster, the preacher etc. – representatives of a bygone community, reinforcing the loss of a traditional way of life
  - speaker’s frequent use of nostalgic, sentimentalised descriptions elsewhere in the text, e.g. the swains, the pastimes of the village “from labour free”, the school master, the preacher – evokes an innocent, traditional way of life that has vanished
- **Tone** in relation to Goldsmith’s presentation of the loss of a traditional way of life:
  - nostalgic tone, e.g. “Where once the signpost caught the passing eye” (extract); “Sweet smiling village, loveliest of the lawn,/Thy sports are fled, and all thy charms withdrawn” (elsewhere) – conveys an idealised memorial to a bygone innocent age and regret for the loss of a traditional way of life
  - affectionate tone when describing eighteenth-century English village life representatives, e.g. the host: “Careful to see the mantling bliss go round” (extract); the village preacher: “A man he was to all the country dear” (elsewhere); the village schoolmaster: “... one small head could carry all he knew” (elsewhere) – reinforces the loss of a traditional way of life
  - tone of moral indignation, e.g. “Vain transitory splendours! Could not all/Reprieve the tottering mansion from its fall?” (extract); “Yes! Let the rich deride, the proud disdain” (elsewhere) – emphasises the speaker’s anger at the loss of a traditional way of life
  - tone of regret for the loss of a traditional way of life which was wholesome and innocent, e.g. “Thither no more the peasant shall repair” (extract); “Dear lovely bowers of innocence and ease” (elsewhere)

#### **AO4: Social/Historical Context**

- Relevant **external** contextual information in relation to Goldsmith’s presentation of the loss of a traditional way of life:
  - eighteenth-century industrialisation and its effects on rural communities, e.g. growth of commerce, movement into the cities, emigration, disappearance of rural community patterns of life, loss of traditional certainties customs etc.
  - the rise of a commercial and capitalist class which was ruthless in its exploitation of resources, people, communities, land, customs etc – resulted in the disappearance of traditional rural communities
  - the destructive effects of enclosure policy on rural communities, e.g. shortage of labour, families forced away from the land which had supported them into cities to look for alternative employment
  - the effects on rural communities of abusive landlordism, e.g. the use of force and the subsequent resistance of rural communities which led to bloodshed
  - the forces of change and their effects on rural communities, e.g. increase in commerce; the luxuries of the wealthy; the effect of depopulation/emigration on rural communities

**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 combining of the quotation with their own words.

## 6 Observance of Rubric

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

## 7 Length of Answers

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

## 8 Answers in Note Form

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

## 9 Uneven Performance

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

## 10 Implicit/Explicit

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



## Internal Assessment Matrix for A2 1: Section B

	<b>AO1</b> <i>Communication</i>	<b>AO2</b> <i>Methods</i>	<b>AO3</b> <i>Comparison/ Argument</i>	<b>AO4</b> <i>Context</i>
<b>Band 1 (a)</b> 0–13 <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the texts or ability to write about them</li> </ul>			
<b>Band 1 (b)</b> 14–22 <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the texts</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>			
<b>Band 2</b> 23–29 <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys basic ideas with a 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) and tone</li> <li>identifies form and structure – with basic understanding <b>[suggestion of methods]</b></li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers a little comment 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 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 a little basic <b>external</b> 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 limited understanding of the texts</li> <li>conveys ideas with a limited 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 limited range of aspects of character interactions and language (including imagery) and tone</li> <li>identifies form and structure – 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 limited comment on similarities and differences between texts <b>[emergence of comparison/contrast]</b></li> <li>takes a limited account of key terms</li> <li>reaches a limited personal conclusion</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 limited range of 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 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) and tone</li> <li>identifies form and structure – with some understanding</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>takes some account of key terms</li> <li>reaches a personal conclusion to some extent</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 <b>external</b> contextual information in answering the question</li> </ul>

	<b>AO1 Communication</b>	<b>AO2 Methods</b>	<b>AO3 Comparison/ Argument</b>	<b>AO4 Context</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><b>explains</b> 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>addresses key terms in a competent manner</li> <li>reaches a competent personal conclusion</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 <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 6(a) 48–54  GOOD</b>	<ul style="list-style-type: none"> <li>communicates a good understanding of the 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><b>explores</b> 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>offers a balanced treatment of the two plays</li> <li>addresses key terms well</li> <li>reaches a good personal conclusion</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 <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 6(b) 55–60 EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>			

## Section B: Drama

Answer **one** question in this section

### 1 Satire

**Jonson:** *Volpone*

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

**Good satire is always cruel.**

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

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

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

Responses should demonstrate the following:

#### **AO1: Communication**

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

#### **AO2: Methods**

Candidates should **identify** and **explore** methods in comparing and contrasting the two plays:

- **Character interactions:**

*Volpone*

- use of character contrast: the cruelty of Volpone and Mosca is entertaining while the one-dimensional, virtuous characters of Bonario and Celia may be considered less so
- interactions between Volpone's sterile "family", Nano, Castrone, Androgyno, e.g. in Act 1, Scene ii – the grotesque nature of Volpone's household symbolises malformations of humanity; Jonson also satirising his Renaissance audience who would have paid to watch such "malformations of humanity" at fairgrounds

- interactions between Corvino and Celia reveal Corvino’s cruel, abusive threats towards his wife
- interactions between Volpone and Celia, e.g. his attempted rape of the latter in Act 3, Scene vii; “Yield, or I’ll force thee” – very dark, cruel satirical portrayal of the Renaissance gallant, glorying in his potency
- Mosca’s cruel but entertaining taunting of the dupes, e.g. Act V, Scene iii
- Volpone’s cruel but entertaining taunting of the dupes in the street following his “death” (Act V)
- interactions between Peregrine and Sir Politic Would-Be, e.g. Act V, Scene iv – satire is more good-natured
- comical and farcical interactions between Volpone and Lady Would-Be in Act III, Scene iv contrast with Volpone’s more cruel actions elsewhere

#### *The School for Scandal*

- interactions between Lady Sneerwell, Snake, Crabtree, Backbite – energetic, gleeful malice of their gossiping could be deemed as cruel and only amusing to themselves
- use of character contrast to reveal Sheridan’s satirical portrait of the upper-class in eighteenth-century London, e.g. Maria who abhors the gossiping coterie (“Their malice is intolerable . . . I’m not very well”) and Lady Teazle who avidly joins in the gossip (“They have been so censorious – and Lady Teazle as bad as anyone”) – the satirical portrait is good-natured and entertaining
- use of good-natured entertaining stock characters (e.g. the old bachelor turned husband, the flighty wife, the young libertine) which are used to satirise foibles rather than evils
- interactions between Sir Peter and Lady Teazle, e.g. clichéd jokes about marriage and extravagant wives, Lady Teazle’s smart ripostes – Sheridan’s satirical and traditionally comic portrait of an old husband married to a young wife is more good-natured than cruel

#### • **Structure:**

##### *Volpone*

- compression of events into a single day adds to the intensity and cruelty of the satire making it more effective and hard-hitting
- Volpone’s blasphemous adoration of his treasures in the opening scene, e.g. “Open the shrine, that I may see my saint” – perversion of traditional religious worship forms the basis of his cruelty
- use of soliloquies to open Act, e.g. Mosca’s blackly comic vision of human society as parasites – cruel attack on a corrupt Renaissance society
- the interweaving of plot and sub-plot – the latter provides comic relief from the darker, more cruel plot
- dramatic climax where audience is reminded of how vice needs to be condemned and punished; virtue is not rewarded: “Mischiefs feed/Like beasts, till they be fat, and then they bleed” – the wrong-doers are justifiably punished in a harsh, cruel manner, albeit by an imperfect justice

##### *The School for Scandal*

- opening scene: focus on the gossip-mongers and eighteenth-century gossip columns; the scheming of the vengeful lady Sneerwell, damaged by gossip herself, takes pleasure in damaging others (“Wounded myself . . . by the envenomed tongue of slander . . .”) – some cruelty evident in lady Sneerwell’s motives
- use of contrast, e.g. juxtaposition of the entertaining display of malicious wit at the Scandal School in Act II, Scene ii and the following short intimate Scene iii in which Sir Oliver presents a simpler, more generous standard of morality – reinforces the more light-hearted attack on gossip-mongers
- the pivotal screen scene is more comic and farcical than cruel
- use of Epilogue: Lady Teazle’s dramatic denunciation of London society, e.g. “Farewell the tranquil mind, farewell content! Farewell the pluméd head, the cushioned tête” – comic parody of Othello’s farewell to his military profession

- the play ends happily and on a light-hearted tone, emphasised by the rhyming couplet: “You can, indeed, each anxious fear remove,/For even scandal dies, if you approve!” – real virtue is triumphant; the final, sentimental message that “love conquers all” is indicative of the light-hearted nature of the satire
- the careful pacing of individual scenes, the placing of their climaxes, and the timing of the introduction of new characters all contribute to the comic effect

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

*Volpone*

- connotations of animal names/use of predatory imagery to reflect corruption, moral degeneration etc. – emphasises Jonson’s cruel attack on Renaissance society
- use of religious language in the opening scene where Volpone is seen worshipping his gold: “Hail the world’s soul, and mine” (Act I, Scene i) – cruel perversion of Christian values
- abusive language of Corvino to Celia, e.g. “. . . rip up/Thy mouth, unto thine ears; and slit thy nose,/Like a raw rotchet” (Act III, Scene vii) – Corvino’s verbal cruelty reinforces the harshness of Jonson’s satirical attack on greed
- recurrent disease imagery, and images of corruption and rotteness reinforce the cruel aspect of the satire
- use of predominantly blank verse indicates the serious nature of the satire

*The School for Scandal*

- use of satirical naming to suggest character types, e.g. Lady Sneerwell, Sir Benjamin Backbite – helps to clearly and simply convey Sheridan’s satirical target, the malicious nature of gossip, in an entertaining way
- shift from gossip, false “sentiment” and bickering language of forgiveness, reconciliation and resolution in the later scenes – the satire has the propensity to be quite cruel to begin with but ends in a light-hearted note
- waspish and venomous language of the gossip-mongers borders on cruelty, e.g. “. . . a certain widow in the next street had got rid of her dropsy and recovered her shape in a most surprising manner” (Act i, Scene i), but the dangerous effects of gossip are never brought to fruition; the audience is only ever given a glimpse of human nastiness
- use of comic irony, e.g. in Act II, Scene ii, Lady Sneerwell says to Sir Peter: “But you are a cruel creature” – reinforces the good-natured attack
- language used to describe the gossip-mongers is linked to daggers and murder, e.g. “. . . murder characters to kill time” (Act II, Scene iii), suggesting the cruel nature of gossip and the propensity to “kill” reputations
- illness imagery, e.g. “. . . a tale of scandal is as fatal to the credit of a prudent lady of her stamp as a fever is generally to those of the strongest constitutions” (Act I, Scene i) – suggests, in an entertaining way, that gossip is a disease in this society
- use of predominantly prose indicates the light-hearted nature of the satire; the blank verse style of the Epilogue creates a more ponderous mood which is apt for the final urging of the moral message

- **Staging**:

*Volpone*

- use of Prologue: Jonson attacks his critics and sets himself up as a serious dramatic artist: “Here is rhyme, not empty of reason” – explains the dramatist’s aims behind the biting, cruel nature of his satire
- opening mock-aubade scene where Volpone reveres his gold, e.g. “. . . let me kiss,/With adoration, thee, and every relic/Of sacred treasure in this blessed room” (Act I, Scene i) – perverted act of worship reinforces the cruel nature of the satire
- use of dramatic irony, e.g. the audience is aware of Volpone’s feigned sickness – cruel nature of Volpone’s deception
- use of asides, e.g. Volpone’s asides during the sick-bed scenes provide an entertaining commentary on the gulls and creates rogue-sentiment

- the attempted rape of Celia by Volpone in Act III, Scene vii can be deemed cruel, though there are elements of farce in this scene
- eavesdropping as a means of displaying how disgusting the characters are for betraying their values for money, e.g. the scene in which Bonario eavesdrops on Corvino's prostituting his wife
- the Mountebank scene (Act II, Scene ii) – entertaining and historically accurate demonstration of a mountebank: “. . . they are most lewd impostors”; use of prose indicates a more light-hearted scene; can also be viewed as a cruel slander on real-life Renaissance figures, e.g. Cardinal Bembo, Hugh Broughton
- the court-room scenes “where multitude and clamour overcomes” – cynical and cruel legalism passing itself off as pure justice

#### *The School for Scandal*

- opening stage direction establishes the scandalous coterie and sets up an atmosphere of conspiracy, intimacy and intrigue: “Discovered . . . at the dressing table” – whilst Lady Sneerwell's motives may be deemed cruel, the scene is entertaining and light-hearted
- use of asides as a means of commenting on the nature of gossip, e.g. Sir Peter's satirical commentary on the gossips' malice: “Mercy on me, here is the whole set. A character dead at every word” (Act II, Scene ii) – though the gossiping coterie can be deemed as cruelly “killing” characters, the satire is light-hearted
- use of disguise, e.g. Sir Oliver impersonating Mr Premium and Stanley – creates entertaining, comic situations
- use of song in party scene of Act III, Scene iii to reveal a light-hearted didactic message: “love all women”; can be contrasted with the Scandal School's cruel jibes against women
- use of concealment and slapstick humour in Act IV, Scene iii, e.g. “Pulls in Sir Peter” – reinforces the entertaining nature of the satire
- the screen-scene of Act IV, Scene iii physically enacts the exposing of truth behind illusion – Joseph's cruel intentions are exposed in an entertaining, farcical way and the villains are stopped from damaging reputations any further
- use of Epilogue: the play ends on a sententious note, e.g. “No more in vice or error to engage/Or play the fool at large on life's great stage” – the closing lines urges the moral message of the play using a light-hearted tone

### **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**”, “**always cruel**”
- 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 such as *The School for Scandal* is more light-hearted than cruel**

### **AO4: Context**

Candidates should use **relevant external contextual material** in relation to the nature and purpose of satire.

Nature and purpose of satire:

- purpose of satire to offer social criticism by mocking vice and folly
- in any kind of satirical writing what is valued is “wit”, sharpness of observation and cleverness with language – this gives the work a cutting edge, which can amuse and entertain while it criticises
- satire as a form of drama, i.e. drama which combines comedy with serious social purpose
- kinds of satire: gentle and light-hearted versus dark and cruel

- all satire assumes a redeemable situation or character
- the most consistent satirical target for any period is hypocrisy; the most consistently comic method which satirists employ is irony
- satirical characterisation involves extremism, departure from social norm
- satirical targets, Jonson's targets of greed and lust; Sheridan's target of malicious gossip-mongering
- satire's capacity to transcend its own historical moment through, for example, its use of stock characters, timeless themes of greed and gossip

#### Juvenalian satire:

- after the Roman satirist Juvenal
- formal satire in which the speaker attacks vice and error with contempt, indignation and abrasiveness
- it addresses social evil through scorn, outrage, and savage ridicule
- is often pessimistic, characterised by irony, sarcasm, moral indignation and personal invective, with less emphasis on humour
- characterised as being savage and critical in tone
- Juvenalian satire in its realism and its harshness is in strong contrast to Horatian satire
- *Volpone* clearly influenced by Juvenal
- strongly polarised political satire is often Juvenalian

#### Horatian satire:

- after the Roman satirist Horace
- satire in which the voice is indulgent, tolerant, amused, and witty
- the speaker holds up to gentle ridicule the absurdities and follies of human beings, aiming at producing in the reader not the anger of a Juvenal, but a wry smile
- criticises some social vice through gentle, mild, and light-hearted humour
- it directs wit, exaggeration, and self-deprecating humour toward what it identifies as folly, rather than evil
- Horatian satire is usually characterised as being more urbane and witty in tone
- didactic value of satire, as in Horace's formula of *utile dulci* ("the useful with the beautiful")
- *The School for Scandal* clearly influenced by Horace

## 2 Historical Drama

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

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

**We don't go to Historical Drama for history but for drama.**

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

- **Character interactions:**

*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, e.g. Second Tempter represents the temptation of compromise, but is also based on the following historical facts: Constitutions of Clarendon and Northampton (1164) and the attempt to induce Thomas to change his mind and accept the king's view at Montmirail (1169)
- Becket's interactions with the Knights: Knights, though based on actual historical personages (Reginald Fitz Urse, William de Traci, Hugh de Morville, Richard Brito), 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 More as a universal figure of religious martyrdom
- Eliot's departures from purely naturalistic, historically-based characterisation may be viewed as ways in which the playwright has attempted to enhance the play's dramatic value

#### *A Man for all Seasons*

- More's interactions with other characters reveal the actual historical situations and events in which he was embroiled, e.g. his friendship with Henry VIII; his resistance to Henry's wish to divorce Catherine of Aragon; his appointment by the King as Chancellor in 1529, and his resignation from this office in 1532; his imprisonment in the Tower (April 1534); his execution on 6 July 1535 for High Treason, having refused to swear the Oath of Supremacy; conversations in the play between More and Chapuys regarding the papacy echo actual recorded exchanges. In these ways, the play may be viewed as of historical value
- 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 than Becket, seen in a carefully detailed social context, and in both personal and public situations. This approach to More's characterisation may be viewed as augmenting both the play's historical and dramatic value
- More's interactions dramatise the conflict between the individual and the external political world – a conflict of timeless, universal relevance
- More and other characters may be viewed as having a more broadly human, social and dramatic interest than Becket and the other characters in *Murder in the Cathedral*

- **Structure:**

#### *Murder in the Cathedral*

- two parts, divided by an Interlude consisting of a short sermon, which reproduces Becket's actual words, thus enhancing the drama's sense of historical accuracy
- creation 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, has strong dramatic interest
- denouement and closing "Te Deum" end the play on a liturgical and religious note which may be viewed as dramatically evocative

#### *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 dramatic interest

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

#### *Murder in the Cathedral*

- complex verse with wide stylistic and rhythmic variety, and with ritualistic, liturgical and biblical elements, used to amplify and intensify the drama, and to enhance its interest and entertainment value
- Becket's language rooted in the idiom and imagery of the twelfth century, e.g. the recurring image of the wheel of time, or the image of the struggle with shadows: enhances the drama's sense of historical accuracy

- 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) represents a dramatic alternative to Becket’s language, with both historical and dramatic interest
- Tempters’ language: persuasive, engaging, interesting, dramatic

#### *A Man for all Seasons*

- colloquial prose combining sixteenth-century and modern-day diction for dramatic effect
- characters’ language is individualised, interesting and entertaining, e.g. More’s urbane and witty speech: its irony and sarcasm contrasted with Norfolk’s bluntness, Wolsey’s coarseness, Cromwell’s cunning and the Common Man’s earthy self-preservation and 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 bring the sixteenth-century political and religious history dramatically alive
- Common Man’s base humour and affability used for dramatic effect

#### • **Staging:**

##### *Murder in the Cathedral*

- strongly indebted to Greek tragedy, especially use of Chorus, minimal scenery: may seem remote and unhelpful in bringing twelfth-century history alive, or may be regarded as a means of focusing audience attention and intensifying the moral and psychological drama
- elements of pageant and ritual, and the ritualistic rather than realistic treatment of the murder, may seem lacking in drama, or may be regarded as intensifying the drama
- lack of action in Part 1 may be perceived as less interesting/entertaining and more intellectually demanding than Bolt’s play
- impact of the Knights’ apologia/direct address to the audience – an interesting/entertaining defence of their political action?
- use of music – introits, the *Dies Irae* and *Te Deum* creating a cathedral atmosphere which some may find remote, while others may find dramatically evocative and helpful in bringing twelfth-century history alive

##### *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 bringing sixteenth-century history to life
- 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 history
- human interest/entertainment value in 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. “we”, “**Historical Drama**”, “**history**”, “**drama**”
- 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) are of both historical and dramatic interest**

## AO4: Context

Candidates should use **relevant external contextual material** on the nature of historical drama.

### **Literary context: characteristics of historical drama:**

- historical drama reflects historical facts, but not necessarily in a completely accurate or reliable manner (“We don’t go to *Macbeth* for history”, Brian Friel), e.g. Becket’s actual words are used in the Interlude sermon, More’s in the trial scene: in both plays, actual words and historical facts and personages are integrated into the playwrights’ wider psychological, moral, symbolic and ritualistic concerns
- 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, e.g. Eliot severely limits his characterisation of Becket, making no reference to his scholarship, love of life, dancing, jousting, while Bolt tends to idealise More and suppresses the real-life More who tortured heretics, employed spies; Bolt telescopes time, Act 1 beginning in May 1530, Act 2 in May 1532 and concluding in July 1535
- good historical drama transcends its historical moment and aims to deal in timeless truths, universal themes and issues

### 3 Drama of Social Realism

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

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

**Good dramas of Social Realism are more interested in social criticism than in the lives of individual characters.**

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

- **Character interactions:**

*A Doll's House*

- Helmer's interactions with Nora which reflect the prevailing patriarchal attitudes of his society: his view that heredity determines individual personality with no allowance made for self-transformation
- Nora's interactions with Helmer which reflect the subservient role of women in 19th century society
- Helmer's interactions with those beneath him emphasise the social hierarchy and the importance of reputation, e.g. Krogstad is fired for using Helmer's Christian name
- climactic interactions between husband and wife indicates Helmer's inability to understand change (patriarchy under attack) and Nora's courage in leaving the family (the emergence of feminism)

*Look Back in Anger*

- Jimmy's interactions with Cliff provide insight into the complexities and confusions of his social criticisms and into the inconsistent nature of his individual character
- Jimmy's interactions with both Alison and Helena show traits of individual character and also his ideas about class and empire

- **Structure:**

*A Doll's House*

- by following the prescription for "well-made play" but confounding audience's expectations in the denouement when Nora breaks with the traditional expectations of a wife and mother, Ibsen shows both his interest in the lives of the individual characters and criticises the patriarchy of the day which has made Nora's action necessary
- inclusion of subplots involving Mrs. Linde, Dr Rank and Krogstad to heighten individual qualities of Helmer and Nora, and also to amplify aspects of Ibsen's social criticism (e.g. current ideas about heredity)

*Look Back in Anger*

- cyclical structure emphasises the stagnation of characters and of society
- variations in pace are exaggerated – colossal rants followed by periods of exhaustion – used to suggest Jimmy's instability
- more intimate scenes such as those between Alison and the Colonel, or Alison and Jimmy at the end of the play show a stronger interest in individual human character than in social criticism

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

*A Doll's House*

- Helmer's language such as his use of diminutives, possessives and images of caged animals and birds indicates both his patronising and possessive individual character, but also is used to criticise patriarchal dominance in nineteenth-century Norway
- Nora's infantile language indicates the damage done to her by patriarchy at both an individual level and at the level of social criticism
- Nora's more self-assertive language at the end of the play, stripped of ornament and resolute in tone, indicates a newfound realisation at both an individual and more general social level (emergence of femininism)

### *Look Back in Anger*

- Jimmy’s rants characterised by profanity, abuse and rhetorical excess indicate qualities of individual character and Jimmy’s role as both social critic and target of Osborne’s social criticism
- imagery of stasis and domestic drudgery of the Sunday papers and the ironing in the opening scene implies the characters’ social and emotional stagnation (“ . . . how I hate Sundays! It’s always so depressing”); imagery is reinforced in scene iii where the initial catalytic effect of Helena’s arrival has evolved into mere substitution for Alison
- Jimmy’s verbal bombardments of Alison express the contradictory emotions that he feels for her, his hatred for her social class (“Militant, arrogant and full of malice”) cannot be reconciled with the attraction he also feels (“You’re very beautiful”)
- Jimmy’s tone of grudging respect for Colonel Redfern (“The old Edwardian brigade do make their brief little world look pretty tempting”) suggests that both are lost in the amorality of the modern world and both idealise Edwardian society which had standards, a sense of duty and causes to die for

### • **Staging:**

#### *A Doll’s House*

- relatively few main characters, a single location and action compressed into three days creates a realistic framework and emphasises psychology over action
- Helmer’s study as the lofty domain of male business, a place where the door was shut on the trivialities of wife and children, emphasises the traditionally demarcated roles of Torvald and Nora
- stage directions indicating Nora’s constant movement give a sense of her restlessness in the drawing room, implying that she is caged by convention and domesticity, i.e. a victim of both Torvald and the society which he represents
- symbolism of the tarantella, used to suggest both Nora’s growing self-assertion and the emergence of feminism in society at large
- Christmas tree used to symbolise bourgeois domesticity at beginning of play, exposed as “stripped and dishevelled” at the end
- symbolism of the door being slammed at the end of the play represents both Nora’s rejection of her role as a “doll” and the emergence of a new feminist order

#### *Look Back in Anger*

- action is concentrated into a single location, a one-room flat in an industrial town, which realistically defines both the characters’ and the larger society’s cramped and confined conditions
- Jimmy and Cliff introduced through the contemporary reference to the Sunday papers, the contents of which, religion, nuclear war and repressed sexuality, represent society’s traditional concerns and become an object of Jimmy’s satirical social criticism
- Jimmy’s jazz trumpet suggests individuality, freedom and escapism
- bears and squirrels motif linked to Jimmy’s and Alison’s individual psyches and not social criticism

### **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 dramas of social realism**” “**more interested**” “**social criticism**”; “**lives of individual characters**”
- 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 Dramas of Social Realism develop social criticism through the lives of individual characters**

## AO4: Context

Candidates should use **relevant external contextual material** on the nature of Dramas of Social Realism

### Dramas of Social Realism

- naturalistic approach to characters and dialogue
- realistic plot situations and settings
- accurate representation of social conditions and shifting cultural mores
- drama based in a specific historical period

### *A Doll's House*

- patriarchal and paternalistic culture of the late nineteenth century
- expected observance of traditionally defined social and gender roles
- social issues addressed such as education for women, the rights of women to define their role in family and society

### *Look Back in Anger*

- “kitchen-sink” drama and the realistic, working-class voices it created
- the era of the “angry young man”, categorised by anti-establishment views and disillusionment with cultural and political hegemony
- a general feeling of disenchantment in post-war England’s national consciousness, evidenced by, among other things, Britain’s declining position in the world, its economic depression and the loss of its imperial presence overseas, the fears of the post-atomic age

## 4 Tragedy

**Shakespeare:** *King Lear*

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

**It is in the nature of Tragedy always to provide a clear moral message for the 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 **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** methods in comparing and contrasting the two plays:

- **Character interactions:**

#### *King Lear*

- character interactions which bring about the deaths of Edmund, Cornwall, Gonerill and Regan, Oswald, Gloucester, Cordelia, Lear (“rough justice” – no clear moral message)
- Albany and Edgar as agents of justice and restorers of order at the end – attempt to affirm a moral order, but no clear message
- suffering of Lear and Gloucester makes them more compassionate, more aware of themselves and their society (sense of moral universe), but their suffering may seem excessive and disproportionate to their sins (no clear moral message)
- interactions which undermine the idea of any clear moral message, e.g. Lear’s mock trial of Gonerill and Regan (a parody of the “love test”) which undermines any idea of human authority or justice in the play; Cornwall and Regan’s interaction to pervert the law;



- Edgar’s challenging Edmund, which undermines notions of official justice; Lear with the dead Cordelia which undermines notions of a moral order in the play
- interactions which could support a moral message: Cornwall despatched by his own servant; interactions between Gonerill and Regan destroyed by their jealous lust for Edmund

#### *The Burial at Thebes*

- the conflict between Creon (political authority, law, state control) and Antigone (personal and family obligation, duty to the gods, respect for tradition) is dramatically tense and balanced, thus complicating simple moral message
- Antigone dies, but has dismissed the need to compromise; Creon changes, but too late to avoid catastrophe – moral issue remains in balance throughout – are the terms of the play’s unequivocal closing moral message (“Always rule by the gods and reverence them”, i.e., vindication of Antigone, condemnation of Creon) earned in dramatic terms? Is it really as ‘clear’ as the closing words of the play suggest?

### • **Structure:**

#### *King Lear*

- movement of Lear’s descent into madness, then a counter-movement towards insight and empathy from which a moral message may be gleaned
- the similar sub-plot trajectory of Gloucester’s career from blindness to insight, from which a moral message may be taken
- after upheaval on all levels – personal, social, political and natural – “rough justice” and order restored after the “show-down” at end: the moral message

#### *The Burial at Thebes*

- “Three Unities” which give focus and intensity to the conflict between Antigone and Creon, thus complicating the moral message
- sustained balance between the moral claims of Antigone and Creon, thus complicating the moral message
- crescendo of Creon’s dealings with Guard, then Antigone and Ismene, then son, Haemon, and then seer Teiresias, before capitulating to Fate and finally reaching tragic knowledge and learning the play’s moral message that the gods are all-powerful and should be honoured

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

#### *King Lear*

- images of sight and blindness, suggesting a moral universe, intelligent design, a moral message
- frequent references to gods – but no coherent view of the divine, or sense of a reliable moral order, therefore no clear moral message
- Lear’s final image of life in prison where he and Cordelia will “sing like birds in a cage” connotes vulnerability and delusion rather than being a credible vision of divinely sanctioned restoration and future happiness: no clear moral message
- tone of exhaustion and muted hope for the future at end rather than a clear moral message

#### *The Burial at Thebes*

- Creon’s tone at the end speaks of grief, regret and anguish at having defied the gods: helps to develop a clear moral message
- play closes on admonitory words and tone of Chorus – a clear moral message

- **Staging:**

*King Lear*

- staging of closing scenes between Lear and Cordelia denies audience clear moral bearings: Lear's kneeling before Cordelia begging for forgiveness, use of music with its connotations of harmony in final scene between them, when Lear recognises his daughter's true worth – movement towards harmony and reunion quickly obliterated by the closing ironic turn of events
- Lear with Cordelia dead in his arms: *pietà* tableau – contradicts Edgar's belief that the gods are just: no clear moral message
- Edgar's taking charge at the end – but no final moral message
- Kent's final assessment: "All's cheerless, dark and deadly": no clear moral message

*The Burial at Thebes*

- ironic staging of the belatedness of Creon's learning the play's moral message – his sudden *volte face*, followed by Chorus's ironical outburst of joy at his repentance, followed by the news of Antigone's, Haemon's and Eurydice's deaths
- use of Chorus to point the final moral message: "Wise conduct is the key to happiness./ Always rule by the gods and reverence them/ Those who overbear will be brought to grief"

### **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. "**nature of Tragedy**", "**always**", "**clear moral message**",
- 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 *Burial at Thebes* ends with a clear moral message, *King Lear* offers no such unequivocal moral message**

### **AO4: Context**

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

#### **Literary context on the nature of tragedy**

Aspects of Classical Tragedy:

- the royal persona who has freedom to make moral decisions
- the flawed character who is guilty of hubris
- the tragic fall (*peripeteia*)
- attainment of tragic knowledge (*anagnorisis*)
- purgation of pity and fear (*catharsis*) thus allowing the audience a sense of relief and exaltation, whereby they are reconciled to the nature of their human condition
- Classical Tragedy rooted in religion not entertainment
- ritualistic: performed at festivals of tragedy in celebration of the god Dionysus
- performed in open-air arena seating 15 000–20 000
- followed a set structure ("Three Unities")

But where Classical Tragedy could assume an agreed moral and divine order, Shakespearean Tragedy reflects a more questioning attitude: clear moral messages were possible in a period of monolithic belief, less easily available in a period of new discovery, individualism, intellectual curiosity.