



Rewarding Learning

ADVANCED
General Certificate of Education
2015

English Literature

Assessment Unit A2 1

assessing

The Study of Poetry 1300–1800 *and* Drama

[AL211]

FRIDAY 15 MAY, MORNING

MARK
SCHEME

English Literature 2015

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, form, structure, language and tone shape meanings in literary texts (AO2);
- explore connections and comparisons between different literary texts and construct a response to a particular reading of the texts (AO3); and
- demonstrate understanding of the contexts in which texts are written and received by drawing on appropriate information from outside the texts (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 thus 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** (examples will be provided from the current examination paper) and those which are included in the question's stimulus statement (examples will be provided from the current examination paper).

3 Assessment Objectives for A2 1: A

- (a) **AO1** This globalising objective emphasises three essential qualities:
- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions");
 - (ii) the coherent organisation of material in response to the question; and
 - (iii) knowledge and understanding
- (b) **AO2** This objective is at the heart of A2 1 and requires candidates to **identify, explore** and **illustrate** such poetic methods as form, structure, language (including imagery) and tone.
- (c) **AO4** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.
- Candidates who demonstrate significant strengths in AO1 and AO2 but who provide no external contextual information cannot be rewarded beyond a mark of **41**. Candidates who demonstrate significant strengths in AO1 and AO2 but who provide only limited external contextual information cannot be rewarded beyond a mark of **47**. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

4 Derived Material

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

5 **Unsubstantiated Assertions**

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

6 **Use of Quotation**

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

7 **Observance of Rubric**

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

8 **Length of Answers**

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

9 **Answers in Note Form**

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

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

10 **Uneven Performance**

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

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 the relationship between pardoners and the people of Chaucer's day, examine the **poetic methods** which Chaucer uses to present the relationship between his Pardoner and the people whom he meets.

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 1 Section A 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 poetic methods in relation to Chaucer's presentation of the relationship between his Pardoner and the people whom he meets.

- **Form** and **structure** in relation to Chaucer's presentation of the relationship between his Pardoner and the people whom he meets:
 - Chaucer's use of the prologue to present the Pardoner's frank account of his relationship with the people (extract)

- presentation of the Pardoner’s sales patter to the ordinary people in the form of direct speech – “Goode men, I seye” – gives a very immediate sense of the relationship as one of articulate salesman and customer (extract)
 - the highly structured quality of the prologue – “First I...And thanne...And after that thanne...” – emphasises the manipulative nature of the Pardoner’s relationship with the people
- **Language** – including **imagery** – in relation to Chaucer’s presentation of the relationship between his Pardoner and the people whom he meets:
 - use of flattering forms of address – “Goode men”; “Goode men and wommen” – to promote a positive relationship with the ordinary people (extract)
 - repeated use of imperatives – “taak of my wordes keep”; “Taak kep eek what I telle” – to encourage the ordinary people to view him as the authority figure in the relationship (extract)
 - spurious biblical references – “thilke hooly Jew” – to convince the people whom he meets of his learned nature (extract)
 - use of lists – “cow, or calf, or sheep or oxe” – to convince the people whom he meets of the efficacy of his products and therefore present the relationship as that of seller and customer (extract)
 - use of negatives – “no power ne no grace” – to stress, in a cynical manner, that those who do not offer money will be considered in a particularly sinful state, therefore presenting the relationship as that of manipulator and manipulated (extract)
 - repeated use of the verb “shal” – “shal every sheep be hool”; “shal multiplie”; “shal have multiplying” – suggesting to the people whom he meets that miraculous effects are inevitable, therefore presenting the relationship as that of manipulator and manipulated (extract)
 - contrast between serpent imagery – “spitte I out my venym”; “wol I styngge him with my tonge smerte”, and dove simile – “As dooth a dowve sitting on a berne” – to stress how the relationship between the Pardoner and the people whom he meets is one of deception and concealed viciousness
 - use of lists – “popes and of cardinals,/Of patriarkes and bishopes” – to increase the people’s sense of the Pardoner as the authority figure in the relationship
 - repetition of “lewed” emphasises the Pardoner’s contemptuous attitude to the ordinary people
 - simile – “lyk a clerk” – emphasises how the Pardoner’s relationship with the ordinary people is based on deception
 - ironic reversal when the Pardoner overstretches himself in his final interaction with the Host
 - **Tone** in relation to Chaucer’s presentation of the relationship between his Pardoner and the people whom he meets:
 - eager: “And, sires, also it heeleth jalousie” (extract)
 - reassuring: “Shal every sheep be hool that of this welle/Drinketh a draughte” (extract)
 - concerned: “Goode men and women, o thing warne I yow” (extract)
 - manipulative: “If any wight be in this chirche now...” (extract)
 - self-assured: “by the auctoritee/Which that by bulle ygraunted was to me” (extract)
 - patronising: “Swiche thinges kan they wel reporte and holde”
 - authoritative: “And in Latin I speke a wordes fewe”

AO4: Context

Relevant external contextual information on the relationship between the people and pardoners in Chaucer’s day:

- the ordinary people were illiterate and rarely moved beyond their immediate locality; their credulity could easily be exploited by pardoners who offered false documents and authorisations, who travelled around the country, and who organised themselves into associations

- Pope Boniface IX in a letter of 1390 warned against false pardoners and this letter represented the beginning of the end of pardoners
- the ordinary people had a low life expectancy and were fearful of death and damnation; pardoners took advantage of this in offering absolution not just from the penance for the sins (*a poena*) but also from the actual sins (*a culpa*)
- the range of characters appearing in *The Canterbury Tales* reflects the range of classes with whom pardoners would have come in contact in Chaucer's day: the aristocratic knight; representatives of the ecclesiastical orders, e.g. the summoner, the nun's priest; representatives of the vulgar peasantry, e.g. the ploughman; representatives of the mercantile class, e.g. the wife of Bath

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 the nature of parable, examine the **poetic methods** which Chaucer uses to present his parable of the three “riotoures”.

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 1 Section A 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 poetic methods in relation to Chaucer’s presentation of the parable of the three “riotoures”.
- **Form** and **structure** in relation to Chaucer’s presentation of the parable of the “riotoures”
 - the swift pace of the tales of the “riotoures” created through rhyming couplets, a succession of quick, relentless actions, repetition of verbs of violent motion, and the conjunction “And” (extract)
 - use of direct speech – “‘O Lord!’ quod he, ‘if so were that I mighte...’” – to make the parable vivid and immediate (extract)
 - the very first line of the parable establishes a significant setting, “Flaunders” being a notorious centre of sinful living
 - use of digression: the parable story is suspended to allow for the Pardoner’s digression on the sins which are displayed by the “riotoures”
 - use of rhyming couplets to reinforce the parable’s teaching, e.g. the foregrounding of the “riotoures” casual attitude to sinful behaviour in the ironic rhyming of “merie” and “berie”: “Now lat us sitte and drinke, and make us merie,/And afterward we wol his body berie”

- in accordance with the structure of parable, the tale of the “riotoures” is followed by an explicit moralising conclusion from the Pardoner regarding their sins
- **Language** – including **imagery** in relation to Chaucer’s presentation of the parable of the “riotoures”
 - use of violent verbs – “rive him”; “sleen the thridde” – to emphasise the brutality of the “riotoures” in the parable (extract)
 - use of irony – “my deere freend” – to stress the duplicity of the “riotoures” behaviour in the parable and to emphasise how they have been corrupted by the avarice that the parable preaches against (extract)
 - repetition of “oure” – “oure lustes all fulfille”; “oure owene wille” – to present the sinful indulgence of desire preached against in the parable (extract)
 - use of animal references – “polcat”; “vermin”; “rattes” – to present the youngest riotoure as a ruthless character in the parable (extract)
 - devil imagery – “doon the devel sacrificise”; “that develes temple”; “develes officeres” – to emphasise the sinfulness of the setting of the parable
 - use of lists – “yonge frutesteres/Singeres with harpes, baudes, wafereres” – to illustrate the variety of sin and temptation found in the setting of the parable
 - juxtaposition of the “riotoures” aggression with the calmness and piety of the old man – “Nay, olde cherl/God be with yow” reinforces the simple plot and bad/good opposition in the parable
 - symbolism, typical of a parable, “this croked way” reinforces that the “riotoures” go down the path of sin
 - use of rhetorical question – “What needeth it to sermone of it moore?” – to move the parable swiftly to its close once the central message has been conveyed
 - use of apostrophe and exclamation: ‘O cursed sinne of alle cursednesse!/O traitours homicide, O wikkednesse!’ – to express the Pardoner’s horror at the “riotoures” in the parable
- **Tone** in relation to Chaucer’s presentation of the parable of the “riotoures”
 - conspiratorial: “And two of us shul strengre be than oon” (extract)
 - brutal: “and with thy daggere looke thou do the same” (extract)
 - captivated: “Ful ofte in herte he rolleth up and doun/The beautee of these florins” (extract)
 - disapproving: “it is grisly for to here hem swere”
 - flat: “For which anon they storven bothe two”
 - matter of fact: “Thus ended been these homicides two”
 - appalled: “O cursed sinne of alle cursednesse!”

AO4: Context

Relevant external contextual information on the nature of parable:

- parable was originally part of oral tradition
- parable as literary form is associated with allegory, fable, medieval morality play
- a short simple story with a profound message, e.g. Jesus’ parables in the Bible
- setting is not particularised in order to give the story universal relevance
- characters are not particularised but are stock characters or allegorical personifications of moral attitudes
- plot is simple, schematic, formulaic so that the central message is easily understood
- function of parable is to instruct: parable assumes that human beings can be improved or redeemed

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 “The Flea” 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 write about sexual desire.

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

The following mark scheme should be applied in conjunction with the A2 1 Section A 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 poetic methods in relation to Donne’s writing about sexual desire.

- **Form** and **structure** in relation to Donne’s writing about sexual desire:
 - the poem is a highly original re-working of the dramatic monologue, adapting it to new ends and exploiting its dramatic purposes to the full
 - three regular stanzas with a close-knit structure, delivering an apparently serious intellectual argument, progressing to a witty, inventive climax on the nature of sexual desire
 - direct address to a woman, elaborating a facetious, witty attempt at seduction
 - the poem develops the persona of a male driven by sexual desire improvising through the use of rhetorical questions, tentative rhythms, caesurae, exclamations and the symbolism of the flea

- **Language** – including **imagery** – in relation to Donne’s writing about sexual desire:
 - use of questions (“Wherein could this flea guilty be?”) and imperatives (“Mark”, “Oh stay”) catching the energetic, forceful and demanding male seductive speaking voice
 - use of religious imagery (“cloistered”, “sacrilege”, “marriage temple”) that is deliberately shocking in the context of a sexual relationship involving sexual desire
 - use of symbolism: the speaker, driven by sexual desire, turns the flea into a symbol of their union as part of a seductive technique
 - explicit use of sexual imagery (“sucked”, “pampered swells”, “yield’st to me”) conveying the speaker lingering on sexual desire
 - use of allusion to the Holy Trinity (“three sins in killing three”) suggesting how sinful it would be to kill the flea which is a symbol of sexual union
 - use of sibilance (“deny’st”, “sucked”, “first”, “sucks”, “sin”, “shame”) suggesting the sensuous nature of sexual desire
- **Tone** in relation to Donne’s writing about sexual desire:
 - ironic, mock-serious, subversive, playful persuasiveness
 - forthright, confident, audacious, excited
 - pretended woundedness, fake shock and outrage
 - irreverent wit, triumphant preposterousness of concluding couplet

AO4: Context

- Use of relevant **external** information on the nature of Metaphysical poetry:
 - fondness for dramatic monologue, with its opportunities for self-dramatisation and role-play
 - fondness for exercises in ingenuity and paradox
 - clearly perceptible logical structure preferred to descriptive/reflective modes
 - adoption of language and attitudes which flout the conventional
 - fondness for colloquial cadences and turns of phrase, often used to convey an emotional energy

Appropriate second poems: “The Ecstasy”; “Elegy to His Mistress”; “The Sun Rising”

- (b) By referring closely to “Holy Sonnet XIV” (“Batter my heart”) 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 explore feelings of religious guilt.

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

The following mark scheme should be applied in conjunction with the A2 1 Section A 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 poetic methods in relation to Donne’s exploration of feelings of religious guilt.

- **Form and structure** in relation to Donne’s exploration of religious guilt:
 - direct address to God in the form of a desperate plea to enter and take over the speaker’s life culminates in feelings of religious guilt
 - use of monosyllabic imperatives, challenging the demands of the iambic pentameter, emphasising the feelings of religious guilt
 - contraction of language, placing the iambic pentameter under stress, reflects the distress of religious guilt
 - contrast between the composure of the sonnet form and the discomposure of the metre communicates the stress of the speaker’s religious guilt
- **Language** – including **imagery** – in relation to Donne’s exploration of feelings of religious guilt:
 - use of the imperative and of violent imagery (“break, blow, burn”) suggesting speaker’s feelings of religious guilt in begging an all-powerful God to act transformatively
 - alliteration and plosive sounds (“Batter”, “break”) showing the strength of the speaker’s feelings of religious guilt

- startling rape metaphor (“You ravish me”) showing intensity of emotion and feelings of religious guilt
 - sequence of increasingly violent images – of an artisan (“and make me new”), of expropriation and wished-for restitution (“usurped town”) and of violent sexual assault (“ravish me”) suggesting the speaker’s desire to be overwhelmed by God, thus freeing him from religious guilt
 - concluding double paradox (“enthral/free”; “chaste/ravish”) reflects the stress experienced by the speaker whose freedom from religious guilt is contingent upon God’s overwhelming assault
 - the repetition of the conditional “except” also emphasises the above point
- **Tone** in relation to Donne’s exploration of feelings of religious guilt:
 - impassioned, anxious, desperate, forceful
 - apologetic, troubled, self-abasing
 - wistful
 - deliberately shocking
 - desperate playfulness

AO4: Context

- Use of relevant **external** biographical information:
 - Donne was born in London in 1572 to a prosperous Roman Catholic family at a precarious time when anti-Catholic sentiment was rife in England
 - Donne came of age during a time when religious belief was passionately debated and politically fraught
 - Donne’s mother’s family was very strongly Roman Catholic – two of her brothers were Jesuits; her father, John Heywood, was a staunch Catholic writer; the martyr, Sir Thomas More, was an ancestor
 - in 1593 Donne’s brother Henry died of a fever in prison after being arrested for giving sanctuary to a proscribed Catholic priest
 - the death of his brother caused Donne to question his own faith
 - early years as a libertine ended by his marriage (Isaac Walton saw him as a sinner who repented of his rakish immoral youth)
 - in 1611, Donne published two anti-Catholic polemical pamphlets, public testimony of his renunciation of the Catholic faith
 - after resisting prolonged pressure from King James, Donne reluctantly entered the Anglican ministry in 1615
 - as Dean of St. Paul’s, a preaching post, he soon established himself as one of the great preachers of the era
 - his printed sermons deal repeatedly with the ideas of religious faith, including repentance, though at times he could doubt its efficacy: “I am still the same desperate sinner; He is still the same terrible God.”

Appropriate second poems: “Good Friday: Riding Westward”

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 female vanity.

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 1 Section A 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 poetic methods in relation to Pope's presentation of a mock-heroic view of female vanity:

Form and **structure** in relation to Pope's presentation of a mock-heroic view of female vanity:

- epic form used ironically to equate Belinda's preparations for a social evening with epic scenes in which heroes arm for combat (extract)
- parody of religious worship, with the toilette as a ritual of devotion and Belinda as high priestess worshipping herself in a "sacred rite of pride", echoes Eve in Milton's *Paradise Lost* (extract)
- incongruous use of heroic couplets for bathos, deflation and comedy to intensify this parody of ritual

Language – including **imagery** – in relation to Pope’s presentation of a mock-heroic view of female vanity:

- use of hyperbole presenting Belinda as a goddess accepting the “offerings of the world” (extract) and staring at her “heavenly” image in the mirror to emphasise her vanity
- use of lists (“puffs, powders, patches, bibles, billet-doux”) emphasising the profusion and casualness of Belinda’s toilette to highlight her vanity (extract)
- imagery of Belinda’s flirtatiousness on the Thames barge (“Favours to none, to all she smiles extends”) underlines her vanity as she charms the “well-drest youths (who) around her shone”)
- hyperbolic reaction to the loss of her lock (“And screams of horror rend the affrighted skies”) exhibits Belinda’s wounded vanity
- ironic incongruity of the high literary diction and the shallowness of Belinda’s wounded vanity (“Oh hadst thou, cruel! been content to seize/Hairs less in sight, or any hairs but these”)

Tone in relation to Pope’s presentation of a mock-heroic view of female vanity:

- playfully solemn tone (extract)
- admonitory tone of Clarissa’s warnings of the dangers of vanity
- light-hearted criticism of female vanity
- indulgent tone used to acknowledge that our criticism of female vanity breaks down in the face of female beauty (“Look at her face and you’ll forget ’em all”)

AO4: Context

Relevant external contextual information on the nature of mock-heroic poetry:

- use of epic high-serious tone and language and imagery in trivial contexts in order to ridicule society’s misplaced values
- subtle balance between close resemblance to the “original” epic and a deliberate distortion of its principal characteristics
- satiric and parodic elements, e.g. hyperbole, the Homeric gods appearing as Sylphs, journey to the underworld appearing as the Gnome’s undertaking to encounter fresh aspects of female vanity, Homeric battle preparations appearing as part of the rituals associated with female vanity

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

- (b) By referring closely to extract **3(b)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the eighteenth-century fop, examine the **poetic methods** which Pope uses to present the Baron and Sir Plume as fops.

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 1 Section A 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 poetic methods in relation to Pope’s presentation of the Baron and Sir Plume as fops.

- **Form and structure** in relation to Pope’s presentation of the Baron and Sir Plume as fops.
 - mock-heroic form and heroic couplets as highly artificial, stylised forms of expression are appropriate vehicles to describe the foppish world of stylish dress, social elegance and surface decorum
 - contrast between the world of the epic heroes and the world of the fop
- **Language** – including **imagery** – in relation to Pope’s presentation of the Baron and Sir Plume as fops.
 - undecorated simplicity of the diction and of the syntax (“He saw, he wish’d, and to the prize aspired”) is comically incongruous when describing the triviality of foppish pursuits
 - contrasts between the Baron’s devotion (“am’rous sighs”, “prostrate falls”, “begs”) and his rapacious, self-indulgent behaviour showing the hypocrisy of the fop (extract)
 - bathos of the epic battles being reduced to a game of Ombre (“Now to the Baron fate inclines the field”) shows the inconsequential lifestyle of the fop

- contrast between Sir Plume’s apparent poise and control when he “first the snuff-box opened, then the case” and his panicked ejaculations and oaths: “Plague on’t! ‘tis past a jest – nay prithee, pox!” highlighting his foolishness (extract)
 - double-entendre in the Baron’s desire “no more than on his foe to die” highlights the triviality of the Baron’s life against the heroic struggles of the epic heroes
- **Tone** in relation to Pope’s presentation of the Baron and Sir Plume as fops.
 - tone of ridicule
 - tone of relish of the absurd

AO4: Context

- Relevant external contextual information on the eighteenth-century fop
 - characteristic figure of eighteenth-century upper-class society
 - extravagant affectation of the fop evidenced by overdone hair, concern for fashionable clothing and pretentious wit
 - fops cultivated extravagant, self-conscious mannerisms
 - fops had a reputation for being superficial, pampered, hypocritical, immoral, vain, narcissistic and indifferent to the welfare of others

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

4 Goldsmith: *The Deserted Village*

Answer either (a) or (b)

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

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 1 Section A 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** poetic methods in relation to Goldsmith's presentation of the relationship between tenants and landlords in eighteenth-century rural England.

- **Form** and **structure** in relation to Goldsmith's presentation of the relationship between tenants and landlords in eighteenth-century rural England:
 - long reflective poem ("Amidst thy bowers the tyrant's hand is seen" (extract)) exploring the changing relationship between tenants and landlords in eighteenth-century rural England
 - series of contrasts ("Along the lawn, where scatter'd hamlets rose,/Unwieldy wealth and cumbrous pomp repose") used to present the relationship between tenants and landlords in eighteenth-century rural England

- use of the heroic couplet as a verse form appropriate to a serious handling of the relationship between tenants and landlords and to the expression of the contrasts which are seen at the heart of this relationship
- use of the trope of “the return of the native” (“Seats of my youth when every sport could please/How often have I loitered o’er thy green”) to express an attitude of regret about what the relationship between landlords and tenants has come to
- **Language** – including **imagery** – in relation to Goldsmith’s presentation of the relationship between tenants and landlords in eighteenth-century rural England:
 - use of pejorative diction (“tyrant”, “grasps”, “spoiler”) to characterise the landlord (extract)
 - use of affirmative diction (“bold peasantry”, “country’s pride”) to characterise the tenants (extract)
 - use of direct address to the landscape (“Sweet, smiling village, loveliest of the lawn/ Thy sports are fled and all thy charms withdrawn”) to highlight its deterioration as a result of the crisis in the relationship between landlord and tenant
 - image of the abandoned girl (“her virtue fled/Near her betrayer’s door she lays her head”) used to suggest the exploitative relationship between landlord and tenant
 - use of antithesis (“The rich man’s joys increase, the poor’s decay”) used to convey the unequal relationship between tenants and landlords
 - use of lists (“Space for his lake, his park’s extended bounds,/Space for his horses, equipage, and hounds”) used to emphasise the engrossing of resources by the landlords at the expense of the tenants
- **Tone** in relation to Goldsmith’s presentation of the relationship between tenants and landlords in eighteenth-century rural England:
 - nostalgic, e.g. “No more thy glassy brook reflects the day” (extract)
 - despair, e.g. “A time there was, ere England’s griefs began, When every rood of ground maintain’d its man” (extract)
 - tone of moral indignation, e.g. “Unwieldy wealth and cumbrous pomp repose” (extract)

AO4: Social/Historical Context

Relevant **external** contextual information in relation to Goldsmith’s presentation of the relationship between tenants and landlords in eighteenth-century rural England:

- the effects on rural communities of abusive landlordism; changes in land ownership and the devastating effect of enclosures on the poor, e.g. shortage of work, families forced away from the land which supported them into cities to look for alternative employment
- increased foreign trade concentrated capital and land in the hands of the few
- the rise of a commercial and capitalist class which was ruthless in its exploitation of resources, people, communities, land etc. resulted in the disappearance of traditional structures in rural communities and forced people into the cities
- eighteenth-century class system did little to alleviate the gap between the rich and the poor – rigid class system; lack of social mobility; lower class/poor completely dependent on the wealthy upper class

N.B. Equal marks are given for the 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 rural life in eighteenth-century England, examine the **poetic methods** which Goldsmith uses to present his version of rural life.

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 1 Section A 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** poetic methods in relation to Goldsmith’s presentation of his version of rural life.

- **Form** and **structure** in relation to Goldsmith’s presentation of his version of rural life:
 - long reflective pastoral poem focusing at times on individual representations of rural people conveying the speaker’s version of rural life
 - use of the heroic couplet as a verse form appropriate to a serious consideration of rural life
 - sustained contrast between the idealised pastoral idyll of the village in the past and its current destruction (“The parlour splendours of that festive place... Vain transitory splendours...”)
 - first-person narration by an individuated speaker who provides a dual perspective on rural life in the eighteenth century – both intimate and detached
 - use of stock characters (the preacher (extract), the schoolmaster, the blacksmith, the host, the coy maid) to represent familiar aspects of rural life in the eighteenth century

- **Language** – including **imagery** – in relation to Goldsmith’s presentation of his version of rural life:
 - use of personification (“...where once the garden smiled” (extract)) emphasising the harmony of people and place and presenting an idealised version of rural life as it was
 - use of oxymoron (“modest mansion” (extract)) to emphasise virtues associated with eighteenth-century rural life, e.g. solidity and a proper humility
 - use of simile (“as a bird each fond endearment tries/To tempt its new-fledged offspring to the skies” (extract)) conveying the centrality of the preacher in the co-operative rural life of eighteenth-century England
 - images of desolation and neglect (“sunk are thy bowers, in shapeless ruin all,/And the long grass o’ertops the mouldering wall,”) used to convey the destruction of rural life in the eighteenth century
 - habitual use of the diction of eighteenth-century nature poetry (“Sweet smiling village, loveliest of the lawn”) contrasted with a harsher diction when addressing the impact of social change (“The rattling chariots clash, the torches glare”)
- **Tone** in relation to Goldsmith’s presentation of his version of rural life:
 - nostalgic: “Near yonder copse, where once the garden smiled” (extract)
 - eulogising tone moving towards elegiac

AO4: Social/Historical Context

Relevant **external** contextual information in relation to Goldsmith’s presentation of his version of rural life:

- the traditional structure of rural communities before the commercial revolution, e.g. the preacher, the schoolmaster etc. and the subsequent disappearance of rural community patterns of life – loss of traditional certainties, customs etc.
- eighteenth-century industrialisation and its effects on rural communities, e.g. growth of commerce, and of a market in luxury goods, movement into the cities, emigration
- 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. irregularities in the labour market which forced families away from the land which had supported them into cities to look for alternative employment

N.B. Equal marks are given for the 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. 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 are of two distinct kinds: those which are **directives** (examples will be provided from the current examination paper) and those which are included in the question's stimulus statement – examples will be provided from the current examination paper.

3 Assessment Objectives for A2 1: Section 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 dramatists' 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 **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. 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.

6 **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.

7 **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.

8 **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.

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 the 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 B

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

	AO1 Communication	AO2 Methods	AO3 Comparison/ Argument	AO4 Context
Band 5 42–47 COMPETENT	<ul style="list-style-type: none"> communicates competent understanding of the texts conveys ideas with a competent sense of order and relevance, using competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> explains a competent selection of methods – i.e. character interactions and language (including imagery), tone, structure, staging explains in a competent way how these methods create meaning 	<ul style="list-style-type: none"> offers competent comments on similarities and differences between texts addresses key terms in a competent manner reaches a competent personal conclusion offers competent reasoning in support of her/his opinion 	<ul style="list-style-type: none"> makes a competent use of relevant external contextual information in answering the question
Band 6(a) 48–54 GOOD	<ul style="list-style-type: none"> communicates a good understanding of the texts conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> explores a good range of aspects of methods – i.e. character interactions, language (including imagery), tone, structure, staging explores in good detail how these methods create meaning 	<ul style="list-style-type: none"> comments well on similarities and differences between texts addresses key terms well reaches a good personal conclusion offers good reasoning in support of her/his opinion 	<ul style="list-style-type: none"> makes good use of relevant external contextual information in answering the question
Band 6(b) 55–60 EXCELLENT	<ul style="list-style-type: none"> excellent in all respects 			

Section B: Drama

1 Satire

Jonson: *Volpone*

Sheridan: *The School for Scandal*

Satire is relevant only for the time in which it was written.

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

The following mark scheme should be applied in conjunction with the 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** the dramatic methods used to compare and contrast the two plays:

- **Character interactions:**

Volpone

- use of caricature, an essential feature of satire, i.e. exaggerated, simplified characters: Mosca, Volpone, the “birds of prey” who embody greed, a timeless satirical target
- interactions between Volpone and Mosca which present the common literary trope of the master-servant relationship, exposing and ridiculing the vices and follies in this relationship, offer a satirical interrogation of the unchanging ways in which power is exercised

- interactions involving the three dupes which present the common literary trope of the activities of the legacy-hunter, exposing and ridiculing the avaricious nature of such activities, offer a satirical interrogation of the timeless nature of greed

The School for Scandal

- use of recognisable stock characters, common in satire, to demonstrate behaviour which is being ridiculed or condemned, e.g. the old bachelor turned husband, the flighty wife, the young libertine may transcend its historical moment
- development of the character of Joseph Surface through, e.g. interactions with Charles Surface, Lady Teazle, Sir Oliver presents a satirical target, hypocrisy, which may be argued to be a perennial feature of human behaviour
- character interactions involving Charles Surface and the Teazles develop a more indulgent, tolerant and amused form of satire, where the satirical target is gently mocked in the assumption that human beings are ultimately improvable

• **Structure:**

Volpone

- use of plot and subplot allows the satirist to demonstrate the ubiquity of avarice in society, highlighting the timelessness of the satirical target
- denouement: the play's ending offers a more definite sense of closure (exposure of wrongdoing) a re-assertion of the moral law which is not time-bound
- use of soliloquies is particularly effective for satire in enabling the exposure of vice or folly, e.g. avarice providing the audience with insights into human nature which are timeless

The School for Scandal

- use of contrast particularly effective for satire: the juxtaposition of geniality with irresponsible malice magnifies the unpleasantness of scandal, making it easier for audiences of all periods to understand the relevance of the satire to themselves
- denouement: the play's ending offers a less definite sense of closure featuring the moral pragmatism associated with Horatian satire, which offers a timeless recognition of the gradations of human folly

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

Volpone

- use of naming (as in Animal Fable) to suggest timeless character types associated with particular vices who become satirical targets, e.g. Mosca, the parasitic fly
- predatory imagery used to provoke disgust at human vice, e.g. avarice, a response which arguably is timeless
- incongruous use of language of spirituality, “Hail the world's soul and mine” both to expose the depth of moral degradation and to entertain, evoking in any audience simultaneous feelings of disgust and relish
- medicinal imagery, e.g. “This is the true physic, this is your sacred medicine,/No talk of opiates to this great elixir” linking the greed for gold to the philosopher's stone has lost much of its currency, and the satirical targeting of avarice may thereby be weakened

The School for Scandal

- use of naming to suggest timeless character types, e.g. Lady Sneerwell, Sir Benjamin Backbite helps clearly and simply to convey Sheridan's satirical target, the malicious nature of gossip
- use of rapid exchanges of dialogue which are often ostentatious, unreflective, even vacuous to convey Sheridan's view of the nature of a society in which gossip (a satirical target) is likely to proliferate
- the language of “sentiments” employed by Joseph Surface contributes to the presentation of a well-rounded perennial satirical target – the sanctimonious hypocrite (“The heart that is conscious of its own integrity is ever slow to credit another's treachery”)

- **Staging:**

Volpone

- dramatic irony providing privileged access to the audience (e.g. its knowledge of Volpone's feigned sickness in his duping of the gulls) which allows the satirist to manipulate the responses of any audience by playing on its feelings of moral ambivalence by making them complicit in the very vice being satirised
- use of spectacle, e.g. at the play's opening where Mosca reveals the gold, which offers a concrete representation of the vice to be satirised in a form which is universally relevant and appealing
- use of symbolic setting (Renaissance Venice) facilitates exaggeration of the vice under satirical investigation by defamiliarising the world in which that vice appears, thus allowing Jonson to free the satire from the constraints of his contemporary world

The School for Scandal

- use of asides and soliloquies offer the audience privileged access to perennial features of human nature which are under satirical attack (e.g. hypocrisy; predilection for malicious gossip)
- use of prop: the screen scene physically enacts the exposure of the universal vice of hypocrisy which is under satirical attack
- use of Epilogue: the play ends on a sententious note with advice to women to avoid gossip ("No more in vice or error to engage/Or play the fool at large on life's great stage"), which emphasises the didactic purpose of satire to convey the possibility of future moral improvement

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. "**Satire**", "**relevant only**", "**the time in which it was written**"
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement e.g. **that the timeless satirical targets of greed and gossip transcend their own historical moment.**

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
- 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 targets of malicious gossip-mongering and hypocrisy
- 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 polarized 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
- criticizes 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*

Good Historical Drama must be true to the facts of history.

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

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

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

Responses should demonstrate the following:

AO1: Communication

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** the dramatic methods used to compare and contrast the two plays:

- **Character interactions:**

Murder in the Cathedral

- Becket's interactions with the Tempters: Tempters presented as personifications of both actual historical and political forces and timeless internal psychological forces: i.e. they are a way of representing the "facts" of both history and human nature
- Becket's interactions with the Knights: the Knights, though based on actual historical personages, are given minimal individualising characterisation so that they can act as universal symbols of the coercive power of the state

- limited characterisation of Becket who is presented more symbolically than More: Becket is made into a universal figure of religious martyrdom whose story makes “good historical drama” because it transcends its particular historical moment and “the facts of history”

A Man for all Seasons

- More interacts with a wider range of characters from all levels of society, including family, friends and enemies (Cromwell, Wolsey, King, Norfolk, Rich, Alice, Meg), which makes him a more rounded and believable human character, seen in a carefully detailed social context: i.e. incorporation of fictional elements can enhance understanding of “facts of history”
- More’s interactions dramatise the conflict between the individual and the external political world – a conflict of timeless, universal relevance transcending the “facts of history”
- More and other characters engage an audience because they are presented in broadly human, rather than strictly historical terms: i.e. strict historical accuracy sacrificed to a larger kind of “truth” in the interests of “good historical drama”

• **Structure:**

Murder in the Cathedral

- two parts, divided by an Interlude consisting of a short sermon, which a modern audience may find dull or inaccessible, even though it uses Becket’s actual words
- structure used to create suspense (the Chorus’s 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: historical fact is turned into “good drama”
- denouement and closing “Te Deum” end the play on a liturgical and religious note which the audience may find makes “good drama” in keeping with “historical facts” about the period, or an unwarranted theatricalising of “the facts of history”

A Man for all Seasons

- two-act structure, with Act Two presenting More’s fall (imprisonment, trial and execution) in a compressed and suspenseful manner, designed to turn “the facts of history” into “good drama”
- obviously fictional elements such as Brechtian structure and use of Common Man may be considered either as clever bridging devices to relate sixteenth-century religious and political history to modern times (“good drama” used to relay “facts of history”), or an introduction of irritating anachronistic elements
- schematic alternation of scenes between public (political and religious) and domestic situations designed to maintain audience interest and create “good drama” out of a mix of historical fact and pure invention

• **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 create “good drama” in keeping with the religious attitudes of the time
- 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 may be considered difficult and inaccessible (not “good drama”), or a dramatically interesting way of reflecting the times in which he lived (“good drama” that remains “true to the facts of history”)
- Chorus’s natural, homely imagery of everyday life (ploughing, harvest, seasonal change, light and darkness, growth and decay, doubt, corruption and pollution progressing to final image patterns of new spiritual and intellectual awareness) may be found to contribute to “good drama” while helping to bring to life “the facts of history”, or unable to maintain the attention of an audience (not “good drama”)

A Man for all Seasons

- colloquial prose combining sixteenth-century and modern-day diction – more successful than Eliot’s verse drama in dramatising “the facts of history” ?
- characters’ language is individualised, interesting and accessible, 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 and affability, thus enhancing the drama without betraying the facts of history
- 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 enrich the dramatic experience and sense of period beyond simply re-telling “the facts of history”

• **Staging:**

Murder in the Cathedral

- strongly indebted to Greek tragedy, especially use of Chorus, minimal scenery: audience may find this approach remote and unhelpful in bringing twelfth-century issues alive, or may find it a dramatically interesting and engaging way of recreating “the facts of history”
- elements of pageant and ritual, and the ritualistic rather than realistic treatment of the murder, may/ may not be appreciated as “good drama” in dealing with “facts of history”
- lack of action in Part 1 may be perceived as less interesting and more intellectually demanding than Bolt’s play in dealing with “the facts of history”
- impact of the Knights’ apologia/direct address to the audience – an instance of “good drama” which enlightens the audience regarding “facts of history”?
- use of music – introits, the “Dies Irae” and “Te Deum” creating a cathedral atmosphere which some may find remote rather than dramatically interesting and emotionally engaging in recreating “the facts of history”

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 (not “good drama”); others may find these techniques “good drama” and a clever way of making a modern audience aware of “the facts of history”
- use of Common Man as chorus to directly address and implicate audience in More’s struggle – an element of “good historical drama”
- staging of final scenes (set, lighting) showing reversal of More’s fortunes and his execution – “good historical drama”

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 Historical Drama”, “must”, “true to the facts of history”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement e.g. **that the plays (or one or other of them), while acknowledging the facts of history are prepared to take liberties with them in order to enliven and give fuller meaning to “the facts of history”.**

AO4: Context

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

Literary context: characteristics of 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, characters may be 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 always offer the audience a sympathetic presentation of the underdog.

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

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

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

Responses should demonstrate the following:

AO1: Communication

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** the dramatic methods used to compare and contrast the two plays:

- **Character interactions** (the following points may form the basis of an argument).

A Doll's House

- character interactions (which may draw sympathy to varying degrees) between Nora and Helmer show her progress from total integration in her role as submissive and dutiful wife and mother, to alienation and realisation of her status as underdog, to rejection of social expectations

- character interactions (which may draw sympathy to varying degrees) between Nora and Mrs Linde offer a mixture of parallels and contrasts in presenting views of women as underdogs: two women at the mercy of patriarchy who choose to react with impulsiveness or pragmatism, rejection or accommodation

Look Back in Anger

- interactions between Jimmy and Alison where class and gender struggles accentuate the contrasts in character but leave unanswered questions of who is the underdog and where sympathy is to be bestowed
- interaction between Alison and Helena provides through reportage a more developed presentation of the duality of Jimmy's character (obnoxious bully or vulnerable underdog?) in relation to issues of class and gender – but leaves unanswered questions of who is the underdog and where sympathy is to be bestowed

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

A Doll's House

- temporal and spatial compression intensifies the presentation of the underdog – and this intensification may either draw or alienate sympathy
- the structure of the “well-made play” used for unconventional purposes to present the character of Nora as an underdog whose irreconcilability means that no conventional resolution is possible: this may have implications for the extending or withholding of sympathy

Look Back in Anger

- use of three-act structure but in an unconventional way: exposition, complication, climax but no resolution of the questions of who is the underdog or where sympathy should lie
- use of monologue (Jimmy), silence and absence (Alison) to develop ideas of social class and gender, but which leaves uncertainty as to the identity of the underdog and to the issue of where sympathy should lie

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

A Doll's House

- patterns of imagery, e.g. anthropomorphised animals (“We larks and squirrels ...”), the doll (“the doll passed out of daddy's hands into yours”), change in significance of these with Nora's developing understanding of her status as an underdog, which at different stages may encourage or discourage audience sympathy
- dramatic tonal expansion in Nora's speeches at the end of the play (“I'll take nothing from a stranger”, “The woman I am can do nothing for them” [Nora's children]): new tones of determination, even ruthlessness, signify Nora's awareness of the role of underdog, which may provoke an ambivalent response in an audience

Look Back in Anger

- misogynistic imagery, e.g. Alison as a “python” and women in general as “butchers”: used to present Jimmy's perception of himself as an insecure underdog in a society where gender relationships are changing – sympathy?
- irony that in presenting himself as an underdog in terms of social class, Jimmy is asserting his own moral superiority, which has implications for where sympathy should lie (“That old bastard nearly ran me down in his car! Now if he'd killed me, that would have been ironical”)

- **Staging:**

A Doll's House

- use of set: e.g. doors change in significance to represent both Nora's status as excluded underdog and her utter rejection of this at the end of the play ("A door slams, off") – Ibsen's rewriting of the ending of the play reveals the divisions of sympathy in 1880s which may persist today
- use of Tarantella (stage movement and costume): the rehearsal, danced in the desperation of the underdog, ends in compliance ("Where is my little bird? – Here she is."); whereas the aftermath of the performance shows Nora's rejection of the underdog role [Helmer] "All evening I've been longing for you and nothing else... [Nora:] I won't have it") constituting a phase in the drama likely to provoke an ebb and flow in the sympathy of the audience

Look Back in Anger

- use of set: the cramped and unprosperous living conditions suggest economic underdogs – the extending of sympathy will be determined by the behaviour displayed by the characters
- use of prop: the ironing board suggests that in gender terms Alison is a subservient underdog, but this suggestion and the issue of sympathy are called into question by her own apparent quiescence and its effect on Jimmy

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", "always offer", "sympathetic presentation", "underdog"**
- 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 Ibsen's presentation of Nora as an underdog might be seen as sympathetic, Osborne's presentation of Jimmy may be seen as less so; or that the very issue of who is an underdog in these plays is open to question**

AO4: Context

- Candidates should use relevant **external** contextual information on the nature of the Drama of Social Realism:

Aspects of the Drama of Social Realism:

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

4 Tragedy

Shakespeare: *King Lear*

Heaney: *The Burial at Thebes*

Classical and Shakespearean tragedies present extreme, unlikely situations which have little relevance to a modern audience.

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

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
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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 the dramatic methods used to compare and contrast the two plays:

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

King Lear

- as in *Thebes*, character interactions in *Lear* largely involve royalty, or characters drawn from elite society: are the characters therefore too removed from modern audience to be relevant, or are they given a universal quality?
- Lear's interactions with a wide range of characters – e.g. with Gonerill, Regan, Cordelia, Kent, etc. to illustrate his fatal flaw of rashness, pride, anger, his protracted tragic suffering and at least partial enlightenment – which may be regarded as showing universal human qualities which would be relevant to any audience

- character interactions based on characters who combine qualities of universal archetypes (e.g. Lear as figure of irascible old age, Gonerill and Regan the ungrateful children, Cordelia as figure of Christ-like goodness) and individual psychological complexity (which modern audience may also find relevant)

The Burial at Thebes

- Antigone's and Creon's interactions with each other and with others convey their fatal flaws, their tragic suffering, and in Creon's case tragic enlightenment: figures of universal relevance?
- Antigone's refusal to compromise – absence of anagnorisis in her characterisation: character of universal relevance?
- Creon's achievement of tragic enlightenment – but too late to avoid catastrophe: a figure of universal relevance?
- Creon's interactions with Guard, Antigone, Haemon, Tiresias, Chorus used to arouse our pity and fear and thus involve us in a universal predicament
- character interactions based on characters whose formulaic presentation and lack of individual psychological complexity are designed to give them universal relevance

- **Structure:**

King Lear

- action has varied settings, covers an extended period of time, and consists of both plot and subplot: a more diffuse and varied theatrical experience than that in *Burial*, and therefore perhaps more congenial to modern theatrical taste
- use of Gloucester subplot to amplify the theatrical experience of parental error, suffering, enlightenment, and thus universalise situation and action
- Lear's dramatic plunge into madness followed by counter-movement towards empathy, insight, anagnorisis; extreme situations of universal relevance?

The Burial at Thebes

- formal, rigid structure consisting of Prologues, Parados, Epode, Choral Ode or Stasimon and Exodus to create sense of universal situation
- Classical Unities of single plot, single setting, twenty-four hour time span: action is compressed, focused, swift, direct – to increase sense of universal relevance
- sense of inexorable movement towards Antigone's death and Creon's belated anagnorisis used to intensify sense of universal fate
- use of Chorus to amplify, explain, and comment on aspects of the action, especially to point the moral at the end and ensure relevance

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

King Lear

- Lear's powerful, uncontrolled language – abusive imagery, imprecations, hallucinatory speech which contribute to sense of universal tragic human situation
- images of sickness, disease, madness which contribute to sense of universal tragic human situation
- greater variety of language than in *Burial*, from Lear's ravings on the heath to the Fool's enigmatic riddling to Albany and Edgar's sombre gravity at the end: all contributing to a range of responses to the universal human situation

The Burial at Thebes

- combination of formal poetic language and distinctive Irish idioms and contemporary concerns (international terrorism, Iraq, security, media hype) e.g. 'If people had the chance to keen themselves'; 'Whoever isn't for us/is against us'; 'Broadcast it/Your cover-ups sicken me' which may be found to give the play added relevance to modern (Irish) audience
- significance of imagery of burial and desecration may resonate with a modern audience
- language of absolute moral statement by the Chorus, e.g. the play's final speech, may not be as relevant to a modern audience's world view

• **Staging:**

King Lear

- scenes of storm, suffering, madness with their associated stage directions, which contribute to sense of elemental, universal human situation
- on-stage acts of violence, e.g. gouging of Gloucester's eyes, Kent in the stocks, Gloucester's attempted suicide, Edgar's killing of Oswald, duel between Edgar and Edmund, all of which contribute to a dark view of human nature and the universal human situation
- extreme pathos of the unlikely visual spectacle of Lear dressed in wild-flowers, and of Lear's entrance with Cordelia dead in his arms contribute to sense of universal human tragedy

The Burial at Thebes

- minimal scenery to remove limiting or distracting particularities and to suggest universal situation
- off-stage action which leaves the audience to imagine for themselves the horrors which are reported, e.g. news of Eurydice's and Antigone's suicides: enhances sense of relevance for a modern audience?
- use of Chorus to develop moral prescriptions may or may not be relevant to a modern audience

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. **“Classical and Shakespearean tragedies”, “extreme, unlikely situations”, “little relevance”, “modern audience”**
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings from that expressed in the stimulus statement, e.g. **that one or both plays transcend the improbabilities of the situations which they present, and are thus able to achieve universality and speak to a modern audience.**

AO4: Context

Candidates should use **relevant external contextual material** on Classical and Shakespearean Tragedy and the modern audience.

Literary context:

Characteristics of Classical Tragedy:

- limited individual characterisation
- the royal persona who has freedom to make moral decisions and stands for all humankind

- 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
- rooted in religion not entertainment: ritual and teaching function – to reconcile human beings to the will of the gods
- ritualistic: performed in open-air arenas seating 15 000–20 000 at festivals in celebration of the god Dionysus
- followed a set structure (Three Unities)

Characteristics of Shakespearean Tragedy:

- greater individual characterisation
- Divine Right of Kings as a doctrine used to legitimise the holding of power
- primary aim to entertain rather than teach
- where Classical Tragedy could assume an agreed moral and divine order, Shakespearean Tragedy reflects a more questioning attitude regarding such matters: Classical Tragedy reflected an age of monolithic belief, Shakespearean Tragedy belonged to an era of new discovery, individualism, intellectual curiosity, fragmentation of old certainties

Modern audience:

- used to graphic depiction of scenes of violence and suffering
- used to excitement of action, especially violent action, in films and TV programmes
- used to the more questioning and equivocal nature of Shakespearean Tragedy (as opposed to the more piously didactic conclusion of *The Burial at Thebes*)
- used to more varied style of presentation of Shakespearean Tragedy
- used to greater psychological complexity in the presentation of character in Shakespearean Tragedy
- used to less formal, more expansive structure of Shakespearean Tragedy
- used to realistic presentation of situation, character, dialogue, etc. (as opposed to the minimal setting and intensely focused drama with only a few characters in *The Burial at Thebes*)