



General Certificate of Education

English Literature 6746

Specification B

**LTB5 Set texts: Drama before 1770; poetry
before 1900**

Mark Scheme

2007 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Unit 5 requires students to study one poetry text from before 1900 and one drama text from before 1770. They must answer on one of the six texts specified in each section. Teachers and students may see Unit 5 as a “traditional” A level paper as texts on offer are from the accepted literary canon. The unit is the natural development from AS Unit 2 and complements the flexibility of Unit 4, “Comparing Texts”. The skills required for Unit 5 will again be tested in the differing format of the synoptic module, Unit 6. Unit 5 is a closed book examination.

This unit requires candidates to address the following assessment objectives with the weightings and mark allocations indicated:

This module requires candidates to:

- AO1 Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate, coherent written expression.
- AO3 Show detailed understanding of the ways in which writers’ choices of form, structure and language shape meaning.
- AO4 Articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers.
- AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.

In this Unit the Assessment Objectives are tested as follows:

Poetry:	AO3	2 ½ %
	AO4	5%
Drama:	AO1	2 ½ %
	AO5ii	5%

- The Poetry Section question is worth 30 marks.
- The Drama Section question is worth 30 marks.

The Sections will be marked out of 30 to make a total of 60 marks for the paper.

Different assessment objectives, it will be noted, are targeted in each section of the paper. The first section, Poetry, has to combine analysis of poetic language and techniques with multiple readings of texts. This means that questions will require candidates to focus on the presentation of ideas and may offer an opportunity for close analysis of a specific extract. There will generally be a prompt towards one or more possible textual interpretations.

The second section, Drama, has to combine contextual exploration and communication skills. Questions may focus on any type of context, for example, historical, social, political, literary or generic. The testing of all aspects of AO1 will always be inherent in responses to this section but the way in which arguments are structured is likely to be of prime importance.

**Skills Descriptors
Poetry**

BAND 1: MARK RANGE 0 – 5

- AO3 very little understanding of language features and structural devices
/very little discussion of how author's techniques shape meanings
- AO4 little understanding of different interpretative approaches
- AO4 little personal response based on slender evidence or misreading
-

BAND 2: MARK RANGE 6 – 10

- AO3 some limited understanding of language features and structural devices / some
limited discussion of how author's techniques shape meanings
- AO4 reference to different interpretations of text
- AO4 some evidence of personal response
-

BAND 3: MARK RANGE 11 – 15

- AO3 some understanding of language features and structural devices/
some discussion of how author's techniques shape meanings
- AO4 some consideration of different interpretations of text
- AO4 evidence of personal response with some illustrative support
-

BAND 4: MARK RANGE 16 – 20

- AO3 consideration of language features and structural devices/consideration of how
author's techniques shape meanings
- AO4 clear consideration of different interpretations of text
- AO4 clear evidence of personal response with illustrative support
-

BAND 5: MARK RANGE 21 – 25

- AO3 exploration of language features and structural devices/ some evaluation of how
author's techniques shape meanings
- AO4 clear consideration of different interpretations of text and some evaluation of their
strengths and weaknesses
- AO4 clear and detailed evidence of personal response with good
selection of supportive references
-

BAND 6: MARK RANGE 26 - 30

- AO3 exploration and analysis of key language features and structural
devices/perceptive evaluation of how author's techniques shape meanings
- AO4 perceptive consideration of different interpretations of text with evaluation of their
strengths and weaknesses
- AO4 clear and detailed evidence of confident personal response with excellent
selection of supportive reference
-

**Skills Descriptors
Drama**

BAND 1: MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning / unclear line of argument
AO5ii	very limited awareness of context
AO5ii	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 10

AO1	simple attempt at structuring argument / some use of critical vocabulary but some technical weakness
AO5ii	some limited awareness of context
AO5ii	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 11 – 15

AO1	use of critical vocabulary and generally clear expression / some structured argument
AO5ii	awareness of the importance of context
AO5ii	awareness of links across text/context/task

BAND 4: MARK RANGE 16 – 20

AO1	clear expression and use of accurate critical vocabulary / clear line of argument
AO5ii	clear consideration of context
AO5ii	clear consideration of links across text/context/task

BAND 5: MARK RANGE 21 – 25

AO1	accurate expression and effective use of appropriate critical vocabulary / well structured argument
AO5ii	detailed exploration of context
AO5ii	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 26 - 30

AO1	technically fluent style and use of appropriate critical vocabulary / well structured and coherent argument
AO5ii	excellent understanding and explanation of context
AO5ii	excellent understanding and explanation of links across text/context/task

Question Specific Notes

The following question specific notes are intended for use in conjunction with the overall generic band descriptors.

These notes are NOT intended to be prescriptive but are designed to indicate some of the rationale behind the setting of the questions and to demonstrate the links between the questions and the designated assessment objectives. Examiners should always be prepared to reward any well-argued, relevant initiatives shown by candidates in their responses.

Section A: Poetry

Geoffrey Chaucer: The Wife of Bath's Prologue and Tale

1A. Focus: Consideration of the view that the presentation of the Wife's character is more interesting than the tale she tells (AO4). AO3 is addressed by asking candidates to consider structure by comparing lengths of the Prologue and Tale and in inviting them to consider the "presentation" of the character.

Possible Content:

- consideration of reasons for the length of the Prologue- the Wife's talkative nature, her digressions etc.
- possible view that the Prologue is an unstructured ramble and therefore too long
- possible view that the length is indicative of the Wife's character
- possible view that her character is more interesting than her story in its human appeal
- possible view that the Prologue is too unstructured and unnecessarily tedious
- consideration of the technique of self-revelation
- possible view that the Tale itself is more interesting because of its narrative appeal
- possible view that the Tale is actually unoriginal and of little relevance other than its overt didacticism.

1B. Focus: Consideration of the way in which women are presented in the text (AO3). AO4 is addressed as candidates are required to assess whether they consider the presentation of women to be unfavourable.

Possible Content:

- close analysis of the printed extract
- possible sympathy for the way in which the Wife is treated in the extract
- possible alternative view that she actually shows herself to be scheming and manipulative
- possible view that women's desire for control presents them in an unfavourable light- possible differences between modern and fourteenth century readers
- possible admiration for the Wife's strength of character, independence, love of life and sex etc.
- possible condemnation of the Wife's desire for dominance, subterfuge, lechery etc.
- consideration of the self-revelatory techniques of the first person narrative
- consideration of how women are presented in the Tale- as the victims of male lust- as ultimately wiser than men- or still as a prize to be won and a reward? Who really wins at the end of the Tale?

Alexander Pope: The Rape of the Lock

2A. Focus: Consideration of the presentation of Clarissa in the text (AO3). AO4 is addressed by the requirement to consider whether Clarissa is the true heroine of the poem, rather than Belinda.

Possible Content:

- consideration of the ways in which Clarissa's character is presented
- discussion of the employment of direct speech to reveal Clarissa's character
- possible view that she enters too late into the story to be its true heroine
- possible consideration of her role almost as a *deus ex machina*, and its effects
- possible view that Clarissa represents good sense and offers good advice
- possible view that she successfully applies an epic sense of honour to contemporary events whilst maintaining a sense of virtue
- possible view that she is too worldly-wise, not idealistic- is she moral or practical?
- possible view that Clarissa is the moral centre of the poem- some candidates may know that her speech was not added until the third version of the poem in 1717 and that Pope claimed he added her to "open more clearly the moral of the poem"
- possible view that Clarissa is simply a moral mouth piece and that Belinda is still the central focus of the poem and its true heroine.

2B. Focus: Consideration of the idea that Pope's presentation of the ordinary world in the poem (AO3) could be seen as dreamlike and surreal (AO4).

Possible Content:

- close analysis of the printed extract
- consideration of the way in which an ordinary game of cards is presented as an epic battle
- discussion of Pope's satirical purposes
- consideration of the personification and inflationary techniques used in the extract
- possible view that the inflated, exaggerated style creates a surreal effect
- possible consideration of other techniques employed which could be considered surreal- the use of the spirit world, the machinery, the Cave of Spleen etc.
- possible view that, in spite of the mock epic techniques, the triviality of the ordinary world is still at the heart of the poem.

Samuel Taylor Coleridge: The Rime of the Ancient Mariner

3A. Focus: Consideration of the supernatural imagery in the poem (AO3) and whether it is central to the reader's interpretation of the poem (AO4).

Possible Content:

- discussion of the range of supernatural imagery employed in the poem- the Polar Spirit, Death and Life-in-Death, the seraph-band, the spectre bark etc.
- consideration of the role played by the personifications of abstract ideas
- discussion of the role played by ghosts, spirits and zombie-like living corpses
- consideration of any of the images which seem to defy the realms of possibility, including discussion of extremes of weather, ship moving without wind etc.
- possible view that the Mariner or the albatross could be, in some ways, supernatural imagery
- consideration of the different ways in which such supernatural images could be interpreted- experience shows there is likely to be no shortage of different readings offered here!

3B. Focus: Consideration of the Mariner's role in the poem (AO3) and whether the character inspires pity and terror in the reader (AO4).

Possible Content:

- close analysis of the printed extract
- consideration of the way in which the Mariner is presented in the text
- discussion of the Mariner's first person narrative techniques
- consideration of different possible interpretations of the Mariner's character- a wise old man, a moral guide, a wandering Jew figure, a scapegoat, a figure with abnormal powers etc.
- possible view that he is a figure who inspires terror- "I fear thee"- is he supernatural? a zombie?
- possible view that he inspires pity- he is a victim, a restless wanderer, doomed to eternal penance
- possible view that he inspires either pity or terror, both or neither- examiners should look for well-argued viewpoints
- some candidates may recognize the echo of Aristotle's definition of the tragic hero in the terms of the question and raise issues prompted by this.

Alfred, Lord Tennyson: Selected Poems

4A. Focus: Consideration of Tennyson's presentation of change in his poetry (AO3) and examination of the view that change is seen to be natural and desirable but frightening (AO4).

Possible Content:

- discussion of the ways in which Tennyson presents change in his poetry- diction and imagery used in its presentation
- consideration of speakers who are in states of stasis- Mariana in her moated grange, the Lady of Shalott in her four grey walls, Tithonus in his immortal age etc.
- discussion of the desires that many speakers have to instigate change in their lives- Ulysses to adventure forth, Godiva desiring political change, the St. Agnes nun wishing to join God etc.
- possible view that many characters desire change in their lives
- possible consideration of death as the ultimate change- some speakers see this as natural and desirable, or at least acceptable
- possible view that many changes could be considered to be frightening, including death
- possible view that not all changes seem to be desirable- some inspire anger- "Locksley Hall."

4B. Focus: Consideration of Tennyson's imagery (AO3) and the view that it is particularly effective because it appeals to all our senses (AO4).

Possible Content:

- close analysis of the printed poem
- consideration of the visual quality of much of Tennyson's imagery- the topographical details, metonymic suggestions, use of pathetic fallacy etc.
- discussion of Tennyson's use of sound in many of his poems- eg. in "Mariana", the "woeing wind" and ticking clock etc, suggestive of her thoughts and emotional state
- consideration of tactile imagery- "touch of a vanish'd hand", "silken-sail'd", "thinnest lawn"
- discussion of taste, as in "The Lotus-Eaters"
- consideration of Tennyson's use of the sense of smell- eg. lilies in "Shalott"
- possible view that not all the sensual imagery is equally effective- perhaps there is more emphasis on the visual?
- possible view that the appeal of the imagery is intellectual rather than sensual- it works by intellectual association rather than sensual appeal.

Emily Dickinson: Selected Poems

5A. Focus: Consideration of the view that Emily Dickinson presents love as a stronger force than death in her poetry (AO4). The trigger for AO3 in this question is in the word “presents”.

Possible Content:

- consideration of the way Emily Dickinson presents love in her poetry
- possible consideration of the presentation of human love in the poems- familial love, sexual love
- consideration of the way in which Emily Dickinson presents love of God
- discussion of the way in which Emily Dickinson presents death
- possible view that death and the after life are more central to her poetry than love
- possible view that love seems to transcend death- poems where the dead speaker looks back on her earthly life and waits for loved ones to join her, for example
- possible view that death overcomes love because it ends earthly life, which the speakers in many of Dickinson’s poems seem to love.

5B. Focus: Consideration of the way in which Dickinson uses speaking voices in her poems (AO3) and whether this creates dramatic effects (AO4).

Possible Content:

- close analysis of the printed poem
- discussion of the first person speaking voice in many of Dickinson’s poems
- consideration of the ways in which the speakers in the poems present their thoughts and feelings
- discussion of the differences in thoughts, feelings and even ideologies in the different voices in the poems- do the poems show a consistent view of love, death, marriage, nature, for example?
- consideration of whether these inconsistencies indicate different persona or the natural exploratory questionings of the same speaking voice in different moods
- possible view that these first person speakers give the poems a dramatic quality- direct, verbal communication with the reader, conveying ideas through monologue
- possible view that other qualities in the poems are more dramatic- their content, the tensions perhaps
- some candidates may see all the poems as personal expressions of Emily Dickinson herself and therefore as more reflective and lyrical than dramatic.

Gerard Manley Hopkins: Selected Poems

6A. Focus: Consideration of the way in which Hopkins presents his fellow human beings (AO3) and discussion of whether he shows sympathy or disgust (AO4).

Possible Content:

- consideration of the way in which Hopkins refers to other humans in his poetry- the diction and imagery he uses, the tone of the poems
- possible view that Hopkins shows sympathy for other people- his sorrow at Felix Randal's death, for example
- possible view that Hopkins often admires his fellow humans, even the most humble- Harry Ploughman's strength, for example
- possible view that nature and God's handiwork are the true focus of Hopkins' admiration and that the works of man inspire disgust- man simply destroys- "Binsey Poplars"
- possible view that honest work of human hands is presented sympathetically
- possible alternative view that work, particularly commercial transaction, in comparison with nature's beauty, is demeaning- "bleared, smeared with toil", "man's smell"
- comparative discussion of the works of God and man

6B Focus: Consideration of the way in which Hopkins presents his relationship with God (AO3) and the view that his poetry is most powerful when he struggles with God rather than praises him (AO4).

Possible Content:

- close analysis of the printed poem
- consideration of the language which Hopkins uses to present his relationship with God
- possible view that the poems which present Hopkins struggle with his faith are the most powerful- the passionate language and rhetoric of "Carrion Comfort", for example
- possible view that those poems expressing admiration and praise of God are more powerful- "God's Grandeur", "The Starlight Night", for example
- possible view that they are equally powerful and that the tension between the two views is the most moving aspect of the poetry
- discussion of Hopkins' view of his relationship with God- a loving God, an indifferent God, a severe and punishing God?

Section B: Drama

Testing of AO1 is inherent in all the questions. Examiners should particularly look to reward well-structured, coherent and cogent argument.

Christopher Marlowe: Edward II

7A. Focus: Response to the idea that the play is primarily about political ambition. Social and historical contexts are addressed in this question (AO5).

Possible Content:

- consideration of Edward's role as the King- his Divine Right, head of feudal system etc
- discussion of the place of the barons and courtiers under him
- discussion of the characters who seem to be intent upon advancing themselves politically and hence, probably, financially
- probable extensive discussion of the role of Mortimer in the play- is he aiming at personal advancement or the good of the realm?
- consideration of the roles of Gaveston and Spencer- are they hedonists or political powermongers?
- possible consideration of Isabella's role- does she, too, seek political power, if indirectly?
- possible view that the play is about more than political ambition- government, kingship, homosexuality, for example.

7B. Focus: Consideration of the way in which homosexuality is presented in the play. Social context is the focus of this question (AO5).

Possible Content:

- consideration of the presentation of the relationship between Edward and his favourites- Gaveston, Spencer
- discussion of the ways in which Edward's homosexuality is seen to affect his role as king- conflict between private satisfaction and public duty
- possible view that Edward is presented sympathetically- he has the right to enjoy a personal life and seek personal fulfilment
- probable reference to biographical context- Marlowe's own sexuality
- possible view that Edward's determination to seek personal fulfilment actually leads to civil war and is, therefore, irresponsible in a king
- possible view that it is the Baron's xenophobia and their perceived abuse of the feudal system which are the real causes of the civil war
- possible reference to the Medieval and Elizabethan contexts and the attitudes during those periods to homosexuality.

William Shakespeare: Measure for Measure

8A. Focus: Consideration of the view that the plot's improbability makes it difficult for the audience to take the central issues of the play seriously. Dramatic, social and moral contexts are all addressed in this question (AO5).

Possible Content:

- discussion of the many improbable elements in the plot- the Duke's disguise, the head trick, the bed trick, the use of coincidence etc. to name but a few
- possible view that Shakespeare has no interest in probability and verisimilitude
- possible view that such elements befit the play's genre- comedy, tragi-comedy, problem play?
- possible view that such improbabilities do not distract from the play's serious issues- they even may be said to enhance them
- consideration of what the play's "issues" may be- the range of possibilities here is extensive!- justice, moral values, government, sexuality, leadership etc
- discussion of audience reactions to these issues.

8B. Focus: Consideration of Shakespeare's presentation of the law and the legal system. Social context is the focus of this question (AO5).

Possible Content:

- discussion of the implication of the laws of Vienna which are presented in the play, particularly the laws on sexual morality
- possible consideration of the differences between the spirit and the letter of the law, perhaps as represented by Escalus and Angelo
- discussion of the consequences of Vincentio's laxity in enforcing the laws
- response to the play's ending in the light of the above considerations
- discussion of the ways in which imprisonment and capital punishment are presented in the play- the role of Bernadine, Pompey's reaction to becoming executioner and the way in which that role is presented
- consideration of the depiction of Elbow and friends as representatives of the law
- examiners should note that the focus of this question is the law and the legal system- long expositions on justice, while related, may not be quite on the central focus of the question.

William Shakespeare: The Winter's Tale

9A.Focus: Consideration of the presentation of the relationships between parents and children in the play. Social context is the focus of this question (AO5).

Possible Content:

- discussion of the relationship between Leontes and Mamillius- his reaction to his son's death
- discussion of the relationship between Leontes and Perdita- his reactions to her as a baby, his rejection of her- his reactions to her as an adult- her role in his redemption
- consideration of the relationship between Hermione and her children- her closeness to Mamillius- her separation from Perdita
- discussion of the relationship between Polixenes and Florizel
- possible reaction to the authoritarian control that parents expect to exert over the lives and destinies of their children- does Shakespeare question this role?
- possible discussion of the relationship between the old shepherd and his son- it is comic but there is obvious affection between them
- discussion of the relationship between Perdita and her presumed father, the old shepherd- is he, ironically, a better father to her than Leontes?

9B. Focus: Consideration of the view that "The Winter's Tale" is a sad tale. Generic, literary and dramatic contexts are all addressed in this question (AO5).

Possible Content:

- discussion of the aspects of the play which the audience may find sad- mistrust, loss, separation, broken friendships etc.
- reference to the tragic potential of many of the events in the play
- discussion of the comic elements in the play which counteract its sadness- comic characters- Autolycus, the shepherds etc.
- consideration of the ending of the play- themes of restitution, forgiveness, reconciliation etc. hardly make a sad ending
- possible view that in spite of this, the suffering experienced by many of the characters adds a sombre tone- some of the suffering could be seen as that of innocent victims
- possible view that the ending of the play is optimistic for the future- marriages takes place, even Paulina gets Camillo- traditional "comic" ending.

Thomas Middleton and William Rowley: *The Changeling*

10A. Focus: Consideration of the position of women in the play. Social context is the focus of this question (AO5).

Possible Content:

- discussion of Beatrice's role in the play in the light of this assertion- how much control does Beatrice have over her own life and destiny?
- consideration of the extent to which fathers may be seen to dominate their daughters- the relationship between Vermandero and Beatrice
- consideration of the extent to which husbands may be seen to control the lives of their wives- Beatrice and Alsemero, for example
- discussion of the relationship between Alibius and Isabella- his jealous guarding of her
- possible view that, even if women manage to escape the domination of their male relatives, they are still governed by the desires and actions of their lovers
- consideration of the view that the society presented in the play is patriarchal, that the social structure and its laws advantage and empower men
- possible response to the use of the word "imprisoned" in the question- either literal or metaphorical.

10B. Focus: Consideration of the role of the sub-plot in the play. Dramatic and literary contexts are addressed in this question (AO5).

Possible Content:

- discussion of the events of the sub-plot
- consideration of the relationship between the sub-plot and the main plot
- response to Swinburne's view of the sub-plot as "very stupid, rather coarse and almost vulgar"
- possible view that the sub-plot is indeed silly and possibly distasteful- modern audiences may find the depiction of madness particularly distasteful- madness as entertainment
- possible view that Alibius's attitude to his wife is silly and crude
- possible condemnation of Antonio's pretence
- possible view that the sub-plot is a tedious digression- is it comic?
- possible view that the sub-plot reflects some of the central issues of the play- gender relationships, moral and sexual corruption, abnormal and obsessive behaviour.

Aphra Behn: The Rover

11A. Focus: Consideration of the position of women in the society represented in the play. Social context is the focus of this question (AO5).

Possible Content:

- discussion of the presentation of masculine power in the play- the influence of the male relatives over the lives of Hellena and Florinda, for example
- consideration of masculine attitudes to women- as victims of male sexual desire, as fair game if they are not respectable, as commodities if they are
- consideration of male freedom as opposed to feminine restrictions
- response to the idea that women do indeed have power
- consideration of the types of power women may be able to exert- the power of their attraction, their manipulative skills etc.
- discussion of the desire of many of the women in the play to have independence and freedom- Hellena's desire to behave like the men at the Carnival, for example, the irony of Angellica's position of gaining independence and power over men through prostitution
- possible view that love disempowers both sexes (or does it empower them?)

11B. Focus: Consideration of the presentation of prostitution in the play. Social context is the focus of this question (AO5).

Possible Content:

- consideration of masculine attitudes to women- the differentiation between respectable women and those who are fair game
- discussion of Angellica's role in the play- she is seen as independent until her "virgin heart" is lost
- consideration of sex as a commercial commodity- the sale of sex seems to be an accepted part of social behaviour- "roses for every month"
- consideration of Lucetta's role in the play- Blunt's attitude to her- his inability to distinguish between respectable women and whores- he judges by outward displays of wealth
- discussion of the connections between prostitution and wealth- the corrupt moral values at the heart of these connections
- possible discussion of marriage as a form of legalized prostitution.

Oliver Goldsmith: She Stoops to Conquer

12A. Focus: Consideration of the presentation of the world in the play as comic but not corrupt. Dramatic, generic and social or moral contexts are all addressed in this question (AO5).

Possible Content:

- consideration of the comic aspect of the play- comic characters, absurd situations, mistaken identity etc.
- response to the idea that some of the characters may be considered corrupt- Tony Lumpkin may be seen as selfish and deceitful
- possible view that corruption is present in the play- some characters may be seen to be dominated by financial values- eg. Mrs. Hardcastle
- possible discussion of whether Goldsmith intends to be satirical or corrective
- possible view that Goldsmith presents human weaknesses as foolish and comic but that the comedy is indulgent and entertaining rather than corrosive and critical.

12B. Focus: Consideration of the relationships between children and their parents as presented in the play and response to the view that there may be an educational role reversal. Social and moral contexts are addressed in this question (AO5).

Possible Content:

- consideration of the role of parents with respect to their children in the play
- discussion of Mrs Hardcastle's attitude to Tony- her spoiling of him could hardly be considered to provide a good education
- possible discussion of Mrs Hardcastle's "parental" role to Miss Neville- does Constance suffer from lack of a parent?
- discussion of the relationship between Kate and her father- is he indulgent or authoritarian?
- consideration of the relationship between Sir Charles and his son
- response to the view that children educate their parents
- possible view that Tony teaches Mrs Hardcastle a lesson
- possible view that Sir Charles and Hardcastle also learn something from their children- eg. tolerance, trust, love
- possible view that the children are often smarter than their parents!