

**Published Mark Scheme for
GCE A2 English Literature**

January 2010

MARK SCHEMES (2010)

Foreword

Introduction

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

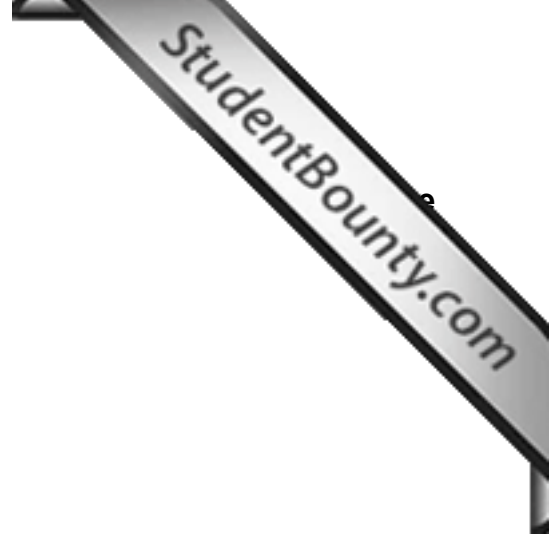
The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.

CONTENTS

A2 1



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English Literature

Assessment Unit A2 1

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The Study of Poetry 1300 – 1800 *and* Drama

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MARK SCHEME

English Literature 2010

Assessment Objectives (A2 papers)

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

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

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

Assessing the Responses of Candidates

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

Section A: The Study of Poetry 1300–1800

Advice to Examiners

1 Description v Analysis/Argument

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

2 Key Terms/Issues

In all questions, candidates should take account of key terms and structure their answers accordingly. In Section A, key terms include the focus of the question as stated in the stem of the question, eg, (examples will be provided from the current examination paper).

3 Assessment Objectives for A2 1: A

- (a) **AO1** This globalising Objective emphasises three essential qualities: (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions"); (ii) the coherent organisation of material in response to the question; and (iii) knowledge and understanding
- (b) **AO2** This objective is at the heart of A21 and requires candidates to **identify, explore** and **illustrate** such poetic methods as form, structure, language - including imagery - and tone
- (c) **AO4** For A21, no specific sources for context information are prescribed or recommended. Nevertheless, candidates will be expected to be aware that AO4 must be addressed and appropriate contextual information **from outside the text** provided and integrated into the candidate's overall response to the question - i.e. context should be used to illumine the text in answering the question set. There is no value in contextual information that is introduced merely for its own sake and not related to the key terms of the question. Candidates who offer no relevant external contextual material cannot be rewarded beyond a mark of 40. Candidates who offer only limited relevant external contextual material cannot be rewarded beyond a mark of 47.

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 Text-based Questions

In A2 1, the candidate may be

- (a) provided with the text of a specific poem and asked to examine it **and** another poem selected by her/himself in relation to the set question;
- (b) provided with an extract from a long poem and asked to examine it **and** “other appropriately selected parts” of that poem.

In (a) equal marks are offered for treatment of each poem and in (b) for treatment of the given extract and the poem as a whole.

8 Observance of Rubric

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

9 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, but some are 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.

10 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.

11 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.

12 Quality of Language

On the cover of the examination paper candidates are reminded that the “quality of written communication will be assessed”. Take account, therefore, of AOI requirements noted in the mark band grid.

13 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 VERY LITTLE	<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 GENERAL	<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 SUGGESTION	<ul style="list-style-type: none"> communicates basic understanding of the poem(s) conveys simple ideas but with little sense of order and relevance, using a few appropriate examples [suggestion of relevance] writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic aspects of language (including imagery) may refer to tone may mention basic aspects of form and structure – but with limited understanding [suggestion of methods] occasionally comments on identified methods 	<ul style="list-style-type: none"> may mention a little external contextual information [suggestion of context]
Band 3 30–35 EMERGENCE	<ul style="list-style-type: none"> communicates basic understanding of the poem(s) conveys ideas with a little sense of order and relevance, using a few appropriate examples [emergence of relevance] writes fairly accurately, using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic aspects of language (including imagery) identifies tone(s) may mention basic aspects of form and structure – but with limited understanding offers a few comments on identified methods [emergence of methods] 	<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 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"> identifies some aspects of language (including imagery) identifies some aspects of tone may show some awareness of form and structure makes some comments on identified methods 	<ul style="list-style-type: none"> offers some relevant external contextual information in answering the question
Band 5 42–47 COMPETENT	<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"> identifies a competent selection of methods – i.e. language (including imagery), tone, form and structure explains in a competent way how these methods create meaning 	<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 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"> identifies a good range of aspects of methods – i.e. language (including imagery), tone, form and structure explores in good detail how these methods create meaning 	<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 A: Poetry

Answer **one** question in this section

1 Chaucer: *The Pardoner's 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 historical contextual material**, examine the **poetic methods** which Chaucer uses to convey a medieval view of sin.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

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 quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Chaucer's presentation of a fourteenth-century view of sin.

- **form** and **structure** in relation to Chaucer's presentation of a medieval view of sin:
 - incorporation of exempla
 - explicit, mechanical working through of different sins: "Now wol I you deffenden hasardrye"; "Now wol I speke of othes false and grete"
 - movement from gluttony to drunkenness
- **language** - including **imagery** in relation to Chaucer's presentation of a medieval view of sin:
 - use of apostrophe and exclamation to convey awfulness of sin (extract)
 - repeated use of inclusive "oure" to suggest damnation of human race (extract)
 - vile presentation of sin: physical sensation, not moral abstraction (extract)
 - vivid description of physical corruption and decay (extract)
 - range of verbs to suggest elaborate futility of the cooks' activities (extract)
 - references to St Jerome, St Paul (extract)
 - use of exempla
 - use of sententia
- **tone** in relation to Chaucer's presentation of a medieval view of sin:
 - feigned emotion (extract)
 - authoritative
 - condemnatory; hectoring

AO4: Context

Relevant **external** historical and religious contextual information in relation to Chaucer's presentation of a medieval view of sin:

- classification of sin by kind and degree
- Seven Deadly Sins
- complex inter-relationship and dependence of one sin upon another

NB: 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 appropriately selected parts of the text, and making use of **relevant external literary contextual material**, examine the **poetic methods** which Chaucer uses to present a medieval morality tale.

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

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

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

- 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 quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Chaucer's presentation of a medieval morality tale:

- **form** and **structure** in relation to Chaucer's presentation of a medieval morality tale:
 - overt comment on the obvious moral of the tale: "What nedeth it to sermone of it more?" (extract)
 - rapidity of the denouement
 - economical telling of the moral tale
 - use of direct speech: the men condemn themselves from their own mouths
 - revellers are not individually drawn
 - overt statement of theme (*ars praedicandi*)
- **language** - including **imagery** in relation to Chaucer's presentation of a medieval morality tale:
 - contemptuous description of the revellers: "rates"; "vermin" (extract)
 - irony of the actions of the "sworn brothers" (extract)
 - the last two deaths are presented in a subordinate clause, as if an afterthought (extract)
 - contrast between the language of the revellers and that of the old man
 - symbolism of the crooked path
- **tone** in relation to Chaucer's presentation of a medieval morality tale:
 - final stages of the tale are presented in a flat, laconic way (extract)
 - self-satisfied tone of the two revellers (extract)
 - confident tone of the apothecary (extract)
 - the revellers' variety of tone in the moral tale: curt, boastful, aggressive

AO4: Context

Relevant **external** literary contextual information – in relation to Chaucer's presentation of a medieval morality tale:

- in medieval literature the moral lesson was more explicit than in modern writing
- overt morality of other medieval literature: Mystery Plays, Morality Plays
- the sermon as a moral composition

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 Sun Rising”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external contextual material** on the nature of Metaphysical poetry, examine the **poetic methods** which Donne uses to challenge early seventeenth-century views of love.

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

The following mark-scheme should be applied in conjunction with the A2 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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Donne's challenging of seventeenth-century views of love:

- **form** and **structure** in relation to Donne's challenging of seventeenth-century views of love:
 - monologue – speaker addresses the sun
 - takes the form of a triumphant proclamation of the speaker's happiness as a lover, and an assured argument (ostensibly, with the sun but in reality with the reader) in response to the sun's challenge and concern with time
 - argument supported by reference to contemporary understanding of science and astronomy, territorial discovery and trade, and honour
 - response ultimately denies the significance of the outside world
- **language** – including **imagery** in relation to Donne's challenging of seventeenth-century views of love:
 - mingling of highly emotionally-charged, colloquial language with scornful, insulting phrases
 - personification of the sun as interfering busybody disturbing the lovers
 - use of hyperbolic challenge: "could eclipse and cloud them with a wink", and grand assertions, "Ask for those kings whom thou saw'st yesterday, /And thou shalt hear, all here in one bed lay..."
 - boastful declarations, "nothing else is"
 - use of geographical terms, "all states"
 - metaphysical argument of last four lines: a proof by sophistry in plain, bare language
- **tone** in relation to Donne's challenging of seventeenth-century views of love:
 - indignation and irascibility of the poem's opening, demanding an explanation of the sun's intrusion upon their world
 - proud, boastful assertion of how the lovers form their own world
 - confidence and warm emotional serenity in the assurance of mutual love
 - dismissive of the outside world of time and change in which they must live
 - emphatic, uncompromising tone of the concluding assertion: the couple have
 - challenged a greater force
 - intellectual in linking personal emotion with a wider world

AO4: Context

- Relevant **external** contextual information on the nature of Metaphysical poetry in relation to early-seventeenth-century views of love:
 - nature of metaphysical poetry – mingling personal with intellectual and philosophical issues
 - issues of science and astronomy debated at the time, e.g. Copernican theory that the earth and other planets revolved around the sun
 - age of territorial discoveries and Eastern trade

N. B.

1. **Equal marks are given for treatment of the given and the selected poem.**
2. **Appropriate second poems might include: "The Good Morrow", "A Valediction Forbidding Mourning", "The Canonization", "Twickenham Garden"**

- (b) By referring closely to “Holy Sonnet X (‘Death, be not proud’),” printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of relevant **external biographical contextual material**, examine the **poetic methods** which Donne uses to explore his religious ideas and feelings.

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

A02: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Donne's exploration of his religious ideas and feelings:

- **form** and **structure** in relation to Donne's exploration of his religious ideas and feelings:
 - conventional Shakespearean sonnet form: three quatrains and couplet
 - rhyme -scheme of the Petrarchan sonnet
 - disruption of iambic pentameter rhythm for emphasis eg "One short sleep past" (l. 13) or to stress first syllable of several lines, eg 1, 2, 4, 8
 - rhetorical opening: direct, dramatic invocation of Death
 - several arguments addressed to Death
 - paradoxical resolution and controlled rhythm of final couplet
- **language** - including **imagery** in relation to Donne's exploration of his religious ideas and feelings:
 - apostrophising of death
 - sustained personification of Death as boastful, proud enemy throughout
 - central paradox of death dying
 - metaphors for death: "rest of their bones"; "soules deliverie"
 - conceit of death as a slave
 - precision from preponderance of monosyllabic words
 - biblical allusion eg to 1st Corinthians 15, v. 55: "O death, where is thy victory?"
 - alliteration eg in line 3, the final couplet
 - caesurae in lines 4, 12, 13 & 14
- **tone** in relation to Donne's exploration of his religious ideas and feelings:
 - admonition
 - patronising: "poor death"
 - mockery: aggressive, hectoring, almost bullying
 - confident, brash challenging
 - deflation and derision
 - powerful, triumphant in concluding lines

A04: Context

Relevant **external** biographical contextual information in relation to Donne's religious ideas and feelings:

- prevalence of early death due to diseases such as smallpox (from which John Donne was suffering when he wrote this sonnet)
- religious focus on man's mortality and sin and consequent strong fear of death
- conflicting seventeenth century religious beliefs about salvation and eternal life, eg - Lutheran Protestantism's belief in "justification by faith"
- biblical notion of death as the enemy to be destroyed
- Christian belief that on the Day of Judgement, death will be abolished
- Calvinist / Puritan beliefs that everyone was predestined for either heaven or hell, leading to deep anxiety about death and damnation

N. B.

1. **Equal marks are given for treatment of the given and the selected poem.**
2. **Appropriate second poems might include: "Holy Sonnet XIV (Batter my heart)", "Good Friday, 1613 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 historical contextual material**, examine the **poetic methods** which Pope uses to present the superficiality of upper-class society in the eighteenth century.

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Pope's presentation of the superficiality of upper-class society in the eighteenth century:

- **form** and **structure** in relation to Pope's presentation of the superficiality and hypocrisy of upper-class society in the eighteenth century:
 - mock-epic in which superficiality is satirised and mocked through elevated language and other epical features
 - heroic couplets – leading to bathos, paradox, comic incongruity and counterbalancing of opposites in exposing superficial values
 - Thalestris' advice to Belinda highlighting the superficiality of the view that only outward appearance matters (extract)
 - juxtaposition of contemporary and heroic to suggest shallowness, e.g. "sooner shall grass in Hyde-Park Circus grow than that 'honour' will not be satisfied" (extract)
 - Belinda's disproportionate reaction to the loss of her lock, exposing her shallow obsession with image
 - the use of the sylphs to point out the shallowness and lack of serious moral values in Belinda's world

- **language** – including **imagery** in relation to Pope's presentation of the superficiality of upper-class society in the eighteenth century:
 - imagery of honour and reputation exposing society's shallowness and confused moral values, e.g. "all your honour in a whisper lost!" (extract)
 - imagery of imprisonment and torture to mock the lengths Belinda is prepared to go to in order to make herself beautiful and to underline her superficiality (extract)
 - sexual undertones/double entendres, e.g. "the ravisher!" implying sexual threat and reinforcing the attitude that outward appearance is all that matters (extract)
 - the exaggerated language of Belinda's lament, exposing how in her world value belongs to appearances, e.g. "oh hadst thou, cruel! been content to seize / hairs less in sight, or any hairs but these!"
 - use of zeugma as an ironic comment on society's superficiality, e.g. "or stain her honour or her new brocade"
 - selective details of the glittering, wealthy world of the court to expose society as shallow and gossip-filled, e.g. "Snuff or the fan, supply each pause of chat / With sing"

- **tone** in relation to Pope's presentation of the superficiality of upper-class society in the eighteenth century:
 - melodramatic, inciting tone (extract)
 - admonition, caution (extract)
 - oscillating between irony, mockery and ridicule – sometimes more harshly critical
 - gentle moral satire – never offensive

AO4: Context

Relevant **external** historical contextual information in relation to the superficiality of upper-class society in the eighteenth century:

- leisure time of the “beau monde” spent idly gossiping, socialising and partying
- affectation and preoccupation with image: appearance, social status, fashion, dress, possessions
- darker realities underlying society’s polish, refinement, urbanity and superficial poise
- the pretensions and pomposity of the minor quarrel which inspired the poem
- changing ideas about honour

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, appropriately selected parts of the text, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Pope uses to present the ritualised behaviour of eighteenth-century English high society.

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to the presentation of the ritualised behaviour of eighteenth-century English high society:

- **form** and **structure** in relation to Pope's presentation of the ritualised behaviour of eighteenth-century English high society:
 - Belinda's toilette ritual presented as parody of religious worship (extract)
 - mock-heroic technique to highlight Belinda's make-up routine as "ammunition" (extract)
 - Belinda's movement from pride to despair
 - satirical treatment of the Baron's altar to love and sacrifice to the gods
 - the rape of the lock showing the base sexual desire underlying the "civilised" courtship rituals
 - Thalestris' advice highlighting the hypocrisy behind courtship rituals; the Cave of Spleen and Clarissa's speech reminding us of females' fear of growing old and losing the power to attract men
- **language** – including **imagery** in relation to Pope's presentation of the ritualised behaviour of eighteenth-century English high society:
 - religious imagery to show how Belinda worships her reflection and intends men to do the same, e.g. military allusion to "files of pins" in "shining rows" (extract)
 - armour imagery as Belinda becomes a redoubtable protagonist for the contest with the Baron
 - language of coquetry
- **tone** in relation to the presentation of the ritualised behaviour of eighteenth-century English high society:
 - mock solemnity of Belinda's preparations – like an epic hero arming for battle, she is preparing to use her artificial beauty to seduce and capture (extract)
 - ridicule in the description of the Baron's ardent prayers at his altar to love
 - light-hearted, tongue in cheek, ironical tone in presenting the over-display of rituals of courtship
 - tone oscillating between comicality and mockery or ridicule

AO4: Context

Relevant **external** historical contextual information in relation to Pope's presentation of the ritualised behaviour of eighteenth-century English high society:

- marriage in the upper class for money, power, social status and class
- 18th century courtship rituals designed to control/regulate the basic human impulse of sexual desire
- public nature of courtship which had little to do with love - during dancing, games of cards or dice, group conversations at coffee parties and other social occasions
- private exchanges of conventional love letters, billet-doux and tokens of affection
- double sexual standards in upper class – "civilised" men could have pre-marital sexual experience and mistresses after marriage, yet still be well-liked, whereas women were required to be virgins before, and faithful after marriage – or they were ruined
- upper class men and women were bound by courtship rituals: spontaneity was out of the question
- male superiority unquestioned in this patriarchal society; women were often viewed as objects for men's use, trophies or commodities – but women were able to manipulate and persuade men by coquetry and using feminine wiles

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

4 Goldsmith: *Selected Poems*

Answer either (a) or (b)

- (a) By referring closely to extract **4(a)** from “The Deserted Village”, printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Goldsmith uses to present the damaging effects of wealth in the eighteenth century.

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Goldsmith's presentation of the damaging effects of wealth in the eighteenth century:

- **form** and **structure** in relation to Goldsmith's presentation of the damaging effects of wealth in the eighteenth century:
 - long reflective poem
 - sustained contrast between the idealized past and the mercenary present
 - use throughout of heroic couplet, common metre of the period, to give emphasis to pertinent comments, e.g. "Tis yours to judge, how wide the limits stand/Between a splendid and an happy land" (extract)
 - dramatisation of the speaker's return to the village of his youth and his lament at its destruction
- **language** – including **imagery** in relation to Goldsmith's presentation of the damaging effects of wealth in the eighteenth century:
 - negative images of wealth and luxury, e.g. "The robe that wraps his limbs in silken sloth" (extract)
 - use of lists to underline excesses of wealth, e.g. "Space for this lake, his park's extended bounds,/ ...his horses, equipage...hounds" (extract)
 - language of idealism in recollecting the village
 - contrasting language conveying present decay and the effects of wealth in the hands of the few pen portraits of representatives of a bygone community
- **tone** in relation to Goldsmith's presentation of the damaging effects of wealth in the eighteenth century:
 - resentment against the rich and their greed (extract)
 - nostalgic, perhaps idealistic, recall of what has been lost to advancing commerce/gain
 - sense of personal loss
 - anger at the fate imposed on the villagers

AO4: Context

Relevant **external** historical contextual information in relation to Goldsmith's presentation of the damaging effects of wealth in the eighteenth century:

- Goldsmith's native village of Lissoy – Sweet Auburn
- the structure of rural communities before the commercial revolution
- landlordism and agricultural enclosures in the eighteenth century
- the trade in luxury goods from the East in the eighteenth century
- the nature of emigration in the eighteenth century

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

- (b) By referring closely to extract **4(b)** from “The Deserted Village”, printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Goldsmith uses to present rural life in the eighteenth century.

NB: 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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Goldsmith's presentation of rural life in the eighteenth century.

- **form** and **structure** in relation to Goldsmith's presentation of rural life in the eighteenth century:
 - long reflective poem
 - sustained contrast between the pastoral idyll of the village in the past and its current destruction
 - dramatisation of the speaker's recollection to the village of his youth and his lament at its decay (extract)
 - use of heroic couplets to emphasise vulnerability of rural life, e.g. "But now the sounds of population fail/No cheerful murmurs fluctuate in the gale"

- **language** – including **imagery** in relation to Goldsmith's presentation of rural life in the eighteenth century:
 - positive, idealised images of rural life and nature, e.g. "The swain responsive as the milk-maid sung,/The sober herd that lowed to meet their young" (extract)
 - use of onomatopoeia to convey the sounds of rural life, e.g. "murmur" "lowed", "gabbled", contrasted with the silence of the rural population now (extract)
 - use of language of loss, e.g. "fail", "fled", "solitary", "sad", "pensive"(extract)
 - language of idealism in recollecting the village
 - contrasting language conveying present decay and the agents of destruction
 - pen portraits of representatives of a bygone community

- **tone** in expressing rural life in the eighteenth century
 - nostalgic, perhaps idealistic, recall of what has been lost to advancing commerce/gain
 - sense of personal loss
 - anger at the villagers' fate
 - regret

AO4: Context

Relevant **external** historical contextual information in relation to rural life in the eighteenth century:

- Goldsmith's native village of Lissoy – Sweet Auburn
- the structure of rural communities before the commercial revolution
- the forces of change: increase in commerce; the luxuries of the wealthy the effect of depopulation/emigration on rural life

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

Section B: The Study of Drama

Advice to Examiners

1 Description v Analysis/Argument

Examiners should be aware of the difference between answers which are basically descriptive/narrative and those which offer the higher skills of analysis and argument. Guidance on placing answers in the appropriate band is provided in the grid on pages 3 and 4. For example, answers with a suggestion of AO3 (comparison/argument) and AO4 (context) will be placed in Band 2. Top Band answers will address key terms in an explicit and sustained way and engage cogently with the question's stimulus statement.

2 Key Terms/Issues

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

3 Assessment Objectives for A2 1: B

- AO1** This globalising Objective emphasises three essential qualities: (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions"); (ii) the coherent organisation of material in response to the question; and (iii) knowledge and understanding
- AO2** This objective is concerned with the writers' methods used to achieve certain effects, requiring candidates to consider language, tone, character interaction, staging in responding to the given stimulus statement.
- AO3** The emphasis of this objective should be on the candidate's ability to respond to a given reading or readings of the plays and develop an argument conveying his/her opinion. Where candidates refer to other critic's opinions, they should integrate these into their own arguments and acknowledge their source. Candidates can still reach the top of Band 6 without reference to named critical opinion(s) other than that/those of the stimulus statement. Examiners should not, therefore, comment adversely on the absence of such references. This AO also involves drawing comparisons and contrasts between the two plays. The answer should be constructed in a comparative way.
- AO4** For A2 1, no specific sources for context information are prescribed or recommended. Nevertheless, candidates will be expected to be aware that AO4 must be addressed and appropriate contextual information **from outside the text** provided and integrated into the candidate's overall response to the question - i.e. context should be used to **illuminate** the text in answering the question set. There is no value in contextual information that is introduced merely for its own sake and not related to the key terms of the question. Candidates who offer no relevant external contextual material cannot be rewarded beyond a mark of 40. Candidates who offer only limited relevant external contextual material cannot be rewarded beyond a mark of 47.

4 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of references and/or apt quotation for their comments. Appropriate evidence is also expected when contextual information is required and reference to other critical opinions if it is made should include sufficient information to indicate that the candidate understands the point he/she is citing. Unsupported generalisation should not be rewarded.

5 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidate's smooth and syntactically appropriate combining of the quotation with their own words.

6 Observance of Rubric

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

7 Length of Answers

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

8 Answers in Note Form

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

9 Uneven Performance

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

10 Quality of Language

While AO1 is not officially addressed in the assessment of this paper, the cover sheet rubrics remind candidates that the “quality of written communication will be assessed”.

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) may refer to 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"> may mention little external contextual information [suggestion of context]
Band 3 30–35 EMERGENCE	<ul style="list-style-type: none"> communicates basic understanding of the texts conveys ideas with a little sense of order and relevance, using a few appropriate examples [emergence of relevance] writes fairly accurately, using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic aspects of character interactions and language (including imagery) [emergence of relevant argument] identifies tone may mention basic aspects of structure and staging but with limited understanding offers a few comments on identified methods [emergence of methods] 	<ul style="list-style-type: none"> offers a few comments on similarities and differences between texts [emergence of comparison/contrast] reaches a simplistic personal conclusion takes a limited account of key terms shows a basic attempt at reasoning in support of her/his opinion [emergence of relevant argument] 	<ul style="list-style-type: none"> identifies a little relevant external contextual information [emergence of relevant external context]

Internal Assessment Matrix for A2 1: Section B

	AO1 Communication	AO2 Methods	AO3 Comparison/Argument	Contextual Information
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"> identifies some aspects of character interactions and language (including imagery) identifies some aspects of tone may show some awareness of structure and staging makes some comments on identified methods 	<ul style="list-style-type: none"> offers some comments on similarities and differences between texts reaches a personal conclusion to some extent takes some account of key terms in a competent manner makes some attempt at reasoning in support of his/her opinion 	<ul style="list-style-type: none"> offers some relevant external contextual information in answering the question
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"> identifies a competent selection of methods – ie character interactions and language (including imagery), tone, structure, staging explains in a competent way how these methods create meaning 	<ul style="list-style-type: none"> offers competent comments on similarities and differences between texts reaches a competent personal conclusion addresses key terms in a competent manner offers competent reasoning in support of his/her opinion 	<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"> offers a good range of aspects of methods – ie character interactions, language (including imagery), tone, structure, staging explores in good detail how these methods create meaning 	<ul style="list-style-type: none"> comments well on similarities and differences between texts reaches a good personal conclusion addresses key terms well offers a good reasoning in support of his/her opinion 	<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

Answer **one** question in this section

1 Satire

Jonson: *Volpone*

Sheridan: *The School for Scandal*

Volpone, having more satirical bite than *The School for Scandal*, is the more instructive and entertaining play.

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 material** on the nature 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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

Responses should demonstrate the following:

AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- character interactions:

Volpone

- perversion of family relationships – Corbaccio and his son; Corvino and his wife
- Celia as an example of what is more moral (Jonson uses her to comment on inverted morality)
- interactions between characters – focus on greed, deceit and abuse

The School for Scandal

- Charles' good-humoured, good-natured relationships with other characters: a flawed hero but ultimately open and generous – perhaps limited in his capacity to interest and entertain
- Joseph as sanctimonious hypocrite yet may be regarded as more interesting
- Sir Oliver's judgement of character and his role in opening the eyes of Sir Peter to the virtuous Charles and the villainous Joseph – may be a source of interest
- interactions between the gossips may be deemed entertaining if not interesting
- presentation of the bickering between Sir Peter and Lady Teazle does not attain level of "biting" satire

- structure:

Volpone

- opening scene (Volpone's world in a state of moral disorder)
- intricate plot may render the play more interesting
- Jonson's use of a moral ending

The School for Scandal

- focus of second half of play on the morality of hypocrisy which may engender interest
- use of Epilogue to sustain interest

- language – including imagery – and tone:

Volpone

- connotations of animal names/use of predatory imagery to connote moral disease
- lyrical language ironically addressed to gold and materialism
- language used to deceive, e.g. Volpone's Mountebank speech

The School for Scandal

- shift from gossip, false "sentiment" and bickering to language of forgiveness, reconciliation and resolution in the latter scenes

- staging:

Volpone

- use of concealment and disguise to exploit satirical treatment of characters
- Jonson shows how disgusting Corvino is for betraying values for money
- trial scenes

The School for Scandal

- the “screen” scene as a source of considerable entertainment
- exploitation of the humour of mistaken identity to create interest and entertainment

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. “**more satirical bite**”, “**more interesting and entertaining**”
- 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 *Volpone* does not have more satirical bite than *The School for Scandal*; that *Volpone* is not necessarily the more interesting and entertaining play**

AO4: Context

Candidates should use appropriate **external** contextual information in relation to the nature of satire and the respective moral messages conveyed (or otherwise) in each play:

Volpone

- influence of Juvenal
- elements of comic satire and the morality play integrated
- Dedication and Prologue

The School for Scandal

- Jonson’s views of satire: Dedication and Prologue
- dissatisfaction with sentimental comedy
- society’s attitudes to morality and scandal (18th century newspapers, lampooning, etc.)

2 Historical Drama

Eliot: *Murder in the Cathedral*

Bolt: *A Man for All Seasons*

Bolt is more successful than Eliot in taking long-dead historical figures and making them dramatically alive and relevant 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 material** on the nature of historical drama.

The following mark scheme should be applied in conjunction with the A2 2 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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- character interactions:

Murder in the Cathedral

- Becket's interactions with the Tempters to convey his state of mind
- his sympathy with the women of Canterbury
- his courtesy towards the priests
- his anger and opposition towards them

A Man for All Seasons

- More's presentation as "a man for all seasons"; his interactions in the context of his family, with his friend Norfolk, with the King, with his peers

- structure:

- movement to a known catastrophe in both plays – inevitable in historical drama
- consequent opportunities for dramatic irony in both plays

Murder in the Cathedral

- significance of the "Interlude" – Becket's sermon
- retrospective narrative at some points, e.g. during the temptation

A Man for All Seasons

- dialogue focused on one main issue
- progress of More's argument
- use of the Common Man as link

- language – including imagery – and tone:

Murder in the Cathedral

- Becket's status emphasised by use of liturgical devices, quotations from the Bible and the Mass
- complexity of Becket's character and situation conveyed through symbolism and paradox
- language of the Tempters
- persuasive language of the Tempters

A Man for All Seasons

- contrasting realistic twentieth century dialogue in *A Man for All Seasons*
- legalistic nature of More's arguments reaching to the extent that he sees the law as the ultimate protection even against the Devil
- the intimacy of the scenes involving More and members of his family

- staging:

Murder in the Cathedral

- devices of the classical theatre, e.g. Chorus as commentator and answerer
- recreation of Cathedral atmosphere, e.g. through singing Dies Irae, Te Deum
- Knights' interaction with the audience in defending their motives

A Man for All Seasons

- the Choric role of the Common Man
- the horrors of More's cell

AO3: Comparison

Candidates should:

- Sustain a comparison/contrast of the plays in relation to the terms of the question
- Offer opinion or judgment in response to the given reading of the text
- Take account of and examine the relationship between the key terms, e.g. **"Bolt and Eliot employ different methods", "to present central characters" "audience finds it easier to respond to Bolt's presentation of historical figures than to Eliot's"**
- 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 it is possible for the audience to identify with Becket/that the writers had differing intentions, e.g. that Eliot employs Becket as a religious symbol**

AO4: Context

Candidates should use appropriate **external** information in relation to:

- the nature of historical drama, e.g. subordination of history to drama
- context of events referred to in the text, e.g. "the issue of Young Henry's coronation" (*Murder in the Cathedral*); the rise of the meritocracy (Wolsey, More, Cromwell) in Tudor England (*A Man for All Seasons*)
- the historical Becket and More
- sixteenth century religious developments in England and Europe (*A Man for All Seasons*)

3 Drama of Social Realism

Ibsen: *A Doll's House*

Osborne: *Look Back in Anger*

Of the three characters, it is easier to see Nora Helmer in *A Doll's House* as heroic than either Alison or Helena in *Look Back in Anger*.

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 material** from outside the text on the nature of the heroine in 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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

Responses should demonstrate the following:

AO1: Communication

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- character interactions:

A Doll's House

- Nora's interactions with Torvald – suggestion that she is a willing participant in their dysfunctional relationship by which her husband seeks to infantilise her with pet names etc, e.g. "If little squirrel were to ask..."
- disclosure of financial problems to Mrs Linde
- Nora's secrecy, duplicity and sacrifices for her family which lead to eventual realisation that her marriage has been an illusion

Look Back in Anger

- Jimmy's conversations with Alison, e.g. about child
- tender scene where Alison confides in Cliff regarding pregnancy
- Jimmy's conversations with Cliff in which the former belittles Alison
- Helena's realisation

- structure:

A Doll's House

- Nora's growth towards assertion, independence and freedom

Look Back in Anger

- cyclical effects reinforce sense of Alison's entrapment, e.g. the opening of the final act is deliberately echoes Act 1, but this time Helena is at the ironing-board wearing Jimmy's shirt
- ending in which Jimmy resumes the silly game of beans and squirrels with Alison, suggesting the possibility of hope and reconciliation

- language – including imagery – and tone:

A Doll's House

- Nora's initial child-like language when interacting with Torvald
- development from stereotypical bourgeois wife into a woman who can assert her identity and define the reality of her own existence, e.g. the monologue in which Nora calmly confronts Torvald

Look Back in Anger

- toy bear and squirrel define the emotional life of Alison and Jimmy
- Alison's (and Helena's) upper-middle-class English register conveys a character who is victim to the stultifying effects of upbringing and class
- Alison's dream image she once had of Jimmy as a knight in shining armour

- staging:

A Doll's House

- the visual symbolism of the bourgeois home as little more than a “doll’s house” in which Nora’s emotional growth is stifled until she embarks upon her journey of self-discovery

Look Back in Anger

- Alison’s passivity suggested through her position at the ironing-board/her burn
- Helena handing Cliff a clean shirt
- Alison and Helena making lunch
- cyclical effects imply one woman at an ironing-board is very much like another

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. “**easier to see**”; “**heroic character**” (**characters’ names?**)
- 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 it is not easier to see Nora Helmer as a heroic character than either Alison or Helena**

AO4: Context

Candidates should use appropriate **external** contextual information regarding the literary construct of the heroic character in relation to the presentation of the female characters in both plays:

A Doll's House

- attitudes to women in bourgeois society during the late nineteenth century

Look Back in Anger

- post-war perceptions of the female role/misogyny
- Alison and Helena as representative of quintessentially English upper-middle-class

4 Tragedy

Shakespeare: *King Lear*

Heaney: *The Burial at Thebes*

Because Lear is capable of change, he becomes a tragic hero: because Antigone is incapable of change, she never becomes a tragic heroine.

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 **contextual material** from outside the text on the nature of the hero/heroine.

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

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

Responses should demonstrate the following:

AO1: Communication

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- characterisation

King Lear

- interactions between Lear and his daughters, Kent, Fool, etc to show his flaws of rashness, anger, vanity, etc.
- Lear's treatment by others, especially his daughters – "a man more sinned against than sinning"

The Burial at Thebes

- interactions of Antigone with Creon, Ismene, Chorus to show her flaws of pride, desire for "glory", hubris, stubbornness, wilfulness, inability to detach herself from role of Antigone as spokeswoman of human rights, of the sacredness of family, tradition, religious rites
- her heroic steadfastness, determination, courage, refusal to compromise her principles

- structure:

King Lear

- outcomes of Lear's initial rashness worked out over time and in different locations
- movement towards the regeneration of Lear – a tragic hero in the end

The Burial at Thebes

- taut, condensed outcome of Creon's initial decree
- inevitable movement towards catastrophe – no possibility of retraction – death of Antigone
- no development of Antigone beyond role of innocent victim, the unjustly wronged, the martyr
- catharsis/anagnorisis
- contrast between unchanging Antigone and awakened Creon: Creon – "My recklessness and pride / I paid for in the end"
- dramatic conflict: classical balance maintained between opposing claims of Creon and Antigone; "different worlds, both equally offended"

- language – including imagery:

King Lear

- Lear's peremptory, uncompromising language to Cordelia, Kent, Goneril's household
- Lear's uncontrolled language – abusive imagery; imprecations
- Lear's change of language and imagery at the end with Cordelia

The Burial at Thebes

- Antigone's noble and courageous exchanges with the Chorus after her sentencing
- Antigone's hubristic language of divinity, e.g. "I am like Niobe"
- image of Antigone walking through the stone door parallels Christ's resurrection
- distinctive Irish idioms and allusions to contemporary concerns (terrorism, media, Iraq, security) suggesting Heaney's concern with contemporary relevance of the Antigone story

- staging

King Lear

- Lear's angry outbursts showing loss of dignity
- Lear's regenerative madness
- final scene between Lear and Cordelia

The Burial at Thebes

- Antigone herself is buried - consigned to "the rock vault" by Creon, but she still lives on
– "all that is talked about in the city now"

AO3: Argument and Comparison

Candidates should:

- sustain a comparison/contrast of the plays in relation to the key terms of the question, e.g.:
 - both have flaws of character which contribute to their doom
 - both are victimised by others, Antigone by Creon, Lear by Goneril and Regan
 - under force of circumstances Lear changes, but Antigone remains fixed in her attitudes
 - Lear sees the error of his former attitudes and behaviour and comes to new understanding, but Antigone doesn't change
- 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. "**equally flawed characters**", "**in the end**", "**tragic hero**", **never achieves the status of tragic heroine**"
- Make an attempt at reasoning in support of his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement, e.g. **that Lear rises above his tragic flaws to become a true hero**

AO4: Context

Candidates should use appropriate **external** contextual information in relation to the nature of the tragic hero/heroine.

literary context

- differences between classical and Shakespearian tragedy, e.g. Shakespeare dispenses with "Unities", Chorus, and shows greater interest in individual psychology
- tragic flaws or hamartia
- movement towards the hero's destruction
- anagnorisis – tragic enlightenment which comes to Lear; but not to Antigone
- catharsis – purging of emotions of fear and pity

