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ADVANCED
General Certificate of Education
January 2012

# English Literature

Assessment Unit A2 1

*assessing*

The Study of Poetry 1300–1800 *and* Drama

**[AL211]**

**TUESDAY 24 JANUARY, AFTERNOON**

# MARK
# SCHEME

# English Literature 2012

## Mark Schemes

### Assessment Objectives (A2 papers)

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

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

- articulate informed and relevant responses using appropriate terminology and concepts; and coherent accurate, written expression, communicate effectively their knowledge and understanding of the texts (AO1);

- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts (AO2);

- analyse the poet's use of such poetic methods as form, structure, language and tone (AO2); and

- explore connections and comparisons between different literary texts and construct a response to a particular reading of the texts (AO3);

- demonstrate understanding of the context in which texts are written and received by drawing on appropriate information from outside the texts (AO4); and

- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO4).

### Assessing the Responses of Candidates

1   You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.

2   Be positive in your approach. Look for things to reward, rather than faults to penalise.

3   Using the assessment grids and the question specific guidance decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.

4   You must comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression. Annotation should indicate both positive and negative points.

5   Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.

6   Do not bunch marks. You must use the whole scale. Do not use half marks.

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

**Advice to Examiners**

**1 Description v Analysis/Argument**

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

**2 Key Terms/Issues**

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

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

**(a) AO1** This globalising Objective emphasises three essential qualities:
   (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions");
   (ii) the coherent organisation of material in response to the question; and
   (iii) knowledge and understanding

**(b) AO2** This objective is at the heart of A2 1 and requires candidates to identify, explore and illustrate such poetic methods as form, structure, language (including imagery) and tone.

**(c) AO4** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.
   Candidates who demonstrate significant strengths in AO1 and AO2 but who provide **no** external contextual information cannot be rewarded beyond a mark of **41**.
   Candidates who demonstrate significant strengths in AO1 and AO2 but who provide only **limited** external contextual information cannot be rewarded beyond a mark of **47**. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

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

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

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

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

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

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

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

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

# Internal Assessment Matrix for A2 1: Section A

| | AO1 *Communication* | AO2 *Methods* | AO4 *Context* |
|---|---|---|---|
| **Band 1 (a)** **0–13** *VERY LITTLE* | • shows very little understanding of the poem(s) or ability to write about it/them | | |
| **Band 1 (b)** **14–22** *GENERAL* | • communicates broad or generalised understanding of the poem(s) <br> • writes with very little sense of order and relevance and with limited accuracy | | |
| **Band 2** **23–29** *SUGGESTION* | • communicates basic understanding of the poem(s) <br> • conveys simple ideas but with little sense of order and relevance, using a few appropriate examples **[suggestion of relevance]** <br> • writes with basic accuracy using a few common literary terms | • identifies a few basic aspects of language (including imagery) <br> • may refer to tone <br> • may mention basic aspects of form and structure – but with limited understanding **[suggestion of methods]** <br> • occasionally comments on identified methods | • may mention a little external contextual information **[suggestion of context]** |
| **Band 3** **30–35** *EMERGENCE* | • communicates basic understanding of the poem(s) <br> • conveys ideas with a little sense of order and relevance, using a few appropriate examples **[emergence of relevance]** <br> • writes fairly accurately, using a few common literary terms | • identifies a few basic aspects of language (including imagery) <br> • identifies tone(s) <br> • may mention basic aspects of form and structure – but with limited understanding <br> • makes a more deliberate attempt to relate comments on methods to the key terms of the question **[emergence of methods]** | • identifies a little relevant **external** contextual information **[emergence of relevant external context]** |
| **Band 4** **36–41** *SOME* | • communicates understanding of the poem(s) <br> • conveys some ideas with some sense of order and relevance, using some appropriate examples <br> • writes with some accuracy, using some literary terms | • identifies some aspects of language (including imagery) <br> • identifies some aspects of tone <br> • may show some awareness of form and structure <br> • makes some attempt to relate comments on methods to the key terms of the question | • offers some relevant **external** contextual information in answering the question |
| **Band 5** **42–47** *COMPETENT* | • communicates competent understanding of the poem(s) <br> • conveys ideas with a competent sense of order and relevance, using competent evidence <br> • writes with competent accuracy, using literary terms | • identifies a competent selection of methods – i.e. language (including imagery), tone, form and structure <br> • **explains** in a competent and relevant way how these methods create meaning | • makes a competent use of relevant **external** contextual information in answering the question |
| **Band 6 (a)** **48–54** *GOOD* | • communicates a good understanding of the poem(s) <br> • conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner <br> • writes accurately and clearly, using an appropriate literary register | • identifies a good range of aspects of methods – i.e. language (including imagery), tone, form and structure <br> • **explores** in good detail how these methods create meaning | • makes a good use of relevant **external** contextual information in answering the question |
| **Band 6 (b)** **55–60** *EXCELLENT* | • excellent in all respects | | |

**Section A : Poetry**

Answer **one** question in this section

1    **Chaucer:** *The Pardoner's Prologue and Tale*

**Answer either (a) or (b)**

**(a)**   By referring closely to extract **1(a)** printed in the accompanying Resource Booklet, and other
appropriately selected parts of the text, and making use of **relevant external contextual
information** on the medieval view of sinful living, examine the **methods** which Chaucer uses to
present the sinful lives of the three "riotoures".

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

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

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

**AO1: Communication**

Answers should contain:
•    Knowledge and understanding of the text in appropriate reference and quotation
•    Order and relevance in expressing ideas
•    Appropriate and accurate expression
•    Appropriate use of literary terminology
•    Skilful and meaningful insertion of quotation

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including
imagery) and tone in relation to Chaucer's presentation of the sinful lives of the three "riotoures"

•    **Form** and **structure** in relation to Chaucer's presentation of the sinful lives of the three
     "riotoures":
     –    juxtaposition of the sinful, foolish riotoures and the godly, wise old man (extract)
     –    the riotoures' frequent blasphemy comes after the Pardoner's digression on swearing
          (extract)
     –    use of direct speech to make vivid and immediate the riotoures' sinful nature (extract)
     –    quickness of pace as the sinful riotoures rush towards their death

- – the lives of the riotoures exemplify the theme stated in the first lines ~~oner's~~ prologue: *"Radix malorum est Cupiditas"*
- – story of the riotoures is followed by the Pardoner's explicit moralising

- • **Language** (including **imagery**) in relation to Chaucer's presentation of the sinful live~~s~~ the three "riotoures":
  - – the riotoures' blasphemy: "Ye, Goddes armes!'; "Goddes digne bones"; "Goddes dignitee" (extract)
  - – the language of brotherhood used by, and applied to, the treacherous riotoures: "felawes"; "we thre'; "al ones"; "bicomen otheres brother"; "as though he were his owene ybore brother"; "live and dien ech of hem for oother" (extract)
  - – vivid description of swearing and its effects: "grisly ooth"; "Cristes blessed body al torente" (extract)
  - – description of tavern as the "develes temple": idea of blasphemous worship as the riotoures drink before the "prime rong"
  - – "croked wey": symbolic of the path of sin
  - – avarice emphasised in the riotoures' gleeful response to the treasure: "ech of hem so glad was of that sighte"; "the beautee of thise florins"
  - – further oaths: "By God and by the hooly sacrament"
  - – the "riotoures" are referred to as "hasardours"
  - – misapplication of "heigh felicitee": usually related to the blessedness of heaven but used by the riotoure in relation to materialism
  - – references to gambling: "pleye at dees right at oure owene wille"
  - – violent language used to describe murder: "rive him thurgh the sides tweye"
  - – Biblical allusions – ironic or blasphemous parallels between the story of the three "riotoures" and the crucifixion story, e.g. the symbolism of the tree, and the bread and wine

- • **Tone** in relation to Chaucer's presentation of the sinful lives of the three "riotoures":
  - – cocky, confident tone: "Is it swich peril….." (extract)
  - – appalled tone of the Pardoner: "And Cristes blessed body al torente" (extract)
  - – aggressive tone of the riotoure: "What carl, with sorry grace…" (extract)
  - – abusive tone: "thou false theef"
  - – delighted tone when considering the florins: "Ey! Goddes precious dignitee!"
  - – callous tone: "And I shall rive him thurgh the sides tweye"
  - – self-satisfied: "Thanne may we bothe our lustes all fulfille"

## AO4: Context

Relevant **external** contextual information in relation to Chaucer's presentation of a medieval view of sinful living:

- • medieval categorisation and inter-relation of sins: the Seven Deadly Sins
- • swearing and gambling were not regarded as being part of the Seven Deadly sins but were still regarded as serious;
- • swearing by the different parts of Christ's body was a common form of blasphemy: the Church presented this as a re-crucifixion of Christ;
- • medieval preaching against gambling often made use of the story of the Roman soldiers gambling for Christ's robes after the crucifixion

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

**(b)** By referring closely to extract **1(b)** printed in the accompanying Resource Booklet, appropriately selected parts of the text, and making use of **relevant external co** **information** on the "lewed peple" or common folk of Chaucer's day, examine the **m** which Chaucer uses to present the way his Pardoner manipulates and deceives these

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

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

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

**AO1: Communication**

Answers should contain:
- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotation

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Chaucer's presentation of the way his Pardoner manipulates and deceives the common folk:

- **Form** and **structure** in relation to Chaucer's presentation of the way his Pardoner manipulates and deceives the common folk:
  – the Prologue is a subversion of the medieval *confessio*; the Pardoner shows no contrition. Rather, he gleefully and proudly reveals his manipulation and deception of the common folk
  – the prologue gives an account of planned, rehearsed deception
  – use of the rhyming couplet form to stress the extent of the Pardoner's deception: rhyme of "myn entente is nat but for to winne / And nothing for correccioun of sinne" (extract)

- **language** (including **imagery**) in relation to Chaucer's presentation of the way his Pardoner manipulates and deceives the common folk
  – language of deception: "gaude"; "an hundred false japes moore" (extract)
  – contemptuous language applied to duped audience: 'the lewed peple' (extract)
  – repetition of "beried" to foreground the extent of the Pardoner's deception (extract)

- contrast between the Pardoner's harsh intent – "spitte I out my veny... ...ynge him with my tonge smerte" – and his illusion of holiness: "semen hooly..." (extract)
- language of recognition: "For though myself be a ful vicious man/A moral ta... yow telle kan"
- frank language: "Which that I use"; "myself be gilty"
- manipulative offering of a warning: "If any wight be in this chirche now…"; anyone w... does not make an offering will be considered in a state of mortal sin
- repetition of "povereste" – "povereste page", "povereste widwe" to emphasise the callousness of the Pardoner's deception

- **Tone** in relation to Chaucer's presentation of how his Pardoner manipulates and deceives the common folk:
  - contemptuous (extract)
  - callous (extract)
  - gleeful (extract)
  - inviting
  - confident

## AO4: Context

Relevant **external** contextual information on the common folk of Chaucer's day:

- they were largely illiterate
- they had rarely, if ever, travelled beyond their immediate locality
- their knowledge of the Christian faith came from the preaching and teaching of parish priests
- few lay people had direct access to the Bible
- precarious nature of agricultural life of the fourteenth century, e.g. the references to sick cattle (lines 66-79)
- the general atmosphere of fear and insecurity (the Black Plague and high infant mortality and wars in the fourteenth century) which makes the common folk all the more receptive to the Pardoner's manipulation and deception

**2**   **Donne:** *Selected Poems*

**Answer either (a) or (b)**

**(a)**   By referring closely to "Goodfriday, 1613. Riding Westward" printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external biographical contextual information**, examine the **methods** which Donne uses to present each speaker's feelings about God.

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

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

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

**AO1: Communication**

Answers should contain:
*   Knowledge and understanding of the text in appropriate reference and quotation
*   Order and relevance in expressing ideas
*   Appropriate and accurate expression
*   Appropriate use of literary terminology
*   Skilful and meaningful insertion of quotation

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Donne's presentation of the speaker's feelings for God:

*   **Form** and **structure** in relation to Donne's presentation of the speaker's feelings for God:
    –   42 line poem in rhyming couplets with a slightly irregular tetrameter imitating jogging movement of his horse and the intricacies of the speaker's thoughts and feelings about his relation to God
    –   mixture of personal reflection and first-person direct address to God: progression from generalised theological reflection to urgent, intimate prayer to God at the end
    –   strong rhetorical structure, with exclamations and frequent rhetorical questions

*   **Language** (including **imagery**) in relation to Donne's presentation of the speaker's feelings for God:
    –   elaborate conceits, e.g. comparing the soul to a heavenly sphere and the "intelligence" which moves the planet to the soul's devotion to God
    –   the west/east contrast: and the paradox of his thoughts being in the east (Jerusalem, Day of Judgement) while he is travelling to the west

- pun on "sun"/"Son of God": the indentification of the Son of God with salvation
- the personification of Nature as God's "Lieutenant" expressing the speaker's sense of God's omnipotence
- biblical references, e.g. to the notion that it is death to see God's face; that the God's footstool; that Christ's death was marked by an eclipse and an earthquake emphasising the speaker's sense of God's greatness
- further imagery of his sense of God's greatness, e.g. His hands "span the poles"
- graphic visual imagery of the crucifixion, e.g. "rag'd and torn" implying his sense of his own guilt and unworthiness
- use of rhetorical questions to express a variety of feelings, e.g. unworthiness; his sense of the greatness of God and what God has done for mankind
- imagery of his sense of personal unworthiness, e.g. "my rusts, and my deformity"
- use of imperatives imploring God to "Burn off my rusts . . . Restore thine image"

- **Tone** in relation to Donne's presentation of the speaker's feelings for God:
  - questioning
  - awe at the power and greatness of God and the sacrifice of Christ
  - anguish about his own sinfulness and unworthiness
  - strong pleading, prayerful tone at the end of the poem where he asks for grace and salvation

## AO4: Context

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

**N.B.**
1. **Equal marks are available for your treatment of each poem.**
2. **Appropriate second poems might include: "Batter my heart"; "Death, be not proud"; "At the Round earth's imagined corners".**

**(b)** By referring closely to "The Flea" printed in the accompanying Resource Book ~~and~~ ~~one~~ other appropriately selected poem, and making use of **relevant external contextual** ~~material~~ on traditional love poetry, examine the **methods** which Donne uses to challenge ~~the~~ ~~traditional~~ forms of love poetry and the attitudes that they express.

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

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

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

### AO1: Communication

Answers should contain:
* Knowledge and understanding of the text in appropriate reference and quotation
* Order and relevance in expressing ideas
* Appropriate and accurate expression
* Appropriate use of literary terminology
* Skilful and meaningful insertion of quotation

### AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Donne's challenging of the traditional forms and attitudes:

* **Form** and **structure** in relation to Donne's challenging traditional forms and attitudes
  – facetious, witty seduction poem with a highly original, dramatic opening
  – three regular stanzas with a close-knit structure delivering an apparently serious intellectual argument, progressing to a witty, inventive climax
  – direct address to a woman who is in his bed (not on a pedestal!)
  – focus on sex and urgent physical action, challenging the conventional notion of chaste love and female unattainability

* **Language** (including **imagery**) in relation to Donne's challenging of traditional forms and attitudes:
  – questions ("Wherein could this flea guilty be?") and imperatives ("Mark, Oh stay") catching the energetic, forceful and demanding male seductive speaking voice
  – deliberately shocking use of religious imagery in the context of a sexual relationship ("cloistered", "sacrilege", "marriage temple")
  – multiple significance of Donne's variation of the Renaissance flea motif ( representing the lovers, their marriage-bed and a marriage temple)
  – explicit sexual imagery: "sucked", "pampered swells", "yield'st to me"

- paradox to flout convention: "Tis true, then learn how false fears be
- mockery of the courtly tradition of wooing and marrying the woman be
  consummation: the flea enjoys "before it woo"

- **Tone** in relation to Donne's challenging of traditional forms and attitudes:
  - ironic, mock-serious, subversive
  - forthright, confident, audacious, excited
  - pretended woundedness, fake shock and outrage
  - irreverent wit, triumphant preposterousness of concluding couplet
  - reactionary realism

## AO4: Context

- Relevant **external** contextual information on traditional forms of love poetry and the attitudes they express:
  - examples of the main forms of traditional love poetry – courtly love sonnet (as in Petrarch or Shakespeare); the love lyric (as in Ovid, Sir Philip Sidney or Robert Herrick); the folk ballad (as in Robert Henryson); the medieval bawdy tradition (*The Wife of Bath's Tale*)
  - features of the courtly love sonnet – adoration of ladies from afar; idealisation of love; notions of the chaste mistress on a pedestal feigning indifference to preserve her reputation, and of male lovers as 'suffering servants'; celebration of love with cloying sweetness and self-conscious posturing; the role of the male winning the lady's heart by heroic deeds of valour and not by honest, realistic, witty seduction!
  - features of the folk ballad – simple expressions of enduring love; overcoming obstacles to prove the lover's sincerity; narrative poetry
  - features of the medieval bawdy tradition – explicit reference to sexual parts and practices; emphasis on the power of sexual desire while tending to ignore moral implications or any traditional sense of shame

**N.B.**
1. **Equal marks are available for your treatment of each poem.**
2. **Appropriate second poems might include: "The Sun Rising"; "Elegy XIX: To His Mistress Going to Bed".**

**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 ~~o~~ appropriately selected parts of the text, and making use of **relevant external contextual information** on the nature of epic poetry, examine the **methods** which Pope uses to present the superficiality of Belinda's values.

**Canto One, lines 121–148**

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

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

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

**AO1: Communication**

Answers should contain:
- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotation

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Pope's presentation of the superficiality of Belinda's values:

- **Form** and **structure** in relation to Pope's presentation of the superficiality of Belinda's values:
  – Belinda's "Toilet" ritual presented as parody (almost blasphemous) of religious worship (extract)
  – Mock-heroic technique highlighting Belinda's view of her make-up as "ammunition" and exposing her presumption and pride (extract)
  – Diminishing effect of epic parallels which show Belinda to be morally unworthy by implicit contrast with courageous, noble epic heroes; the process of reduction and diminution stressing her shallow values throughout

- Movement of poem (that of an elevation leading to a fall) implies Be... values
- Belinda's journey up the Thames highlights her superficiality and flightines...
- The sylphs as symbols of the triviality of Belinda's world
- Her superficial, childish reaction to the rape of her lock and her self-pitying com... about the Baron's action expose her obsession with image
- Belinda's ignoring of Clarissa's speech indicates her shallow focus on appearance

- **Language** (including **imagery)** in relation to Pope's presentation of the superficiality of Belinda's values:
  - Religious imagery, e.g. "sacred rites of Pride", "heav'nly image" suggesting Belinda's self-worship (extract)
  - Echoes of the phraseology of the epic: "now awful Beauty puts on all its arms" showing the importance Belinda's places on appearance in winning and capturing men (extract)
  - Imagery of war, e.g. "glitt'ring spoil" suggests the world has been ransacked to adorn Belinda (extract)
  - Alliteration and juxtaposition: "Puffs, Powders, Patches, Bibles, Billet-doux" stressing Belinda's inability to distinguish between things of lasting worth and things of the moment (extract)
  - Double entendres and exaggerated language of Belinda's lament exposing how her world value belongs to appearances: "Oh hadst thou, cruel! Been content to seize/ Hairs less in sight, or any hairs but these!"

- **Tone** in relation to Pope's presentation of the superficiality of Belinda's values:
  - Mock-solemnity of Belinda's preparations showing the emphasis she places on outward appearance (extract)
  - Deflating tone of the final line's joke undercuts the preceding grave, awed tone (extract)
  - Light-hearted, tongue in cheek, ironical tone in presenting Belinda's superficiality
  - Tone oscillating between amused indulgence, mockery, ridicule and good-natured forgiveness of Belinda's lack of depth and perspective

### AO4: Context

- Relevant **external** contextual information on the nature of epic poetry:
  - Homeric tradition, e.g. the story of Achilles
  - grand subjects, narrated at length
  - extensive settings and vast time scales
  - invocations
  - journeys on water and to the underworld
  - heroic episodes, e.g. battles
  - the epic ideal of honour: bravery and acceptance of the gods' will
  - gods watching human drama and intervening at critical moments

**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 Book or other appropriately selected parts of the text, and making use of **relevant external context information** on the nature and purpose of satire examine the **methods** which Pope uses to mock the upper-class.

**Canto Three, lines 1–36**

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

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

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

**AO1: Communication**

Answers should contain:
• Knowledge and understanding of the text in appropriate reference and quotation
• Order and relevance in expressing ideas
• Appropriate and accurate expression
• Appropriate use of literary terminology
• Skilful and meaningful insertion of quotation

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Pope's mockery of the upper class:

• **Form** and **structure** in relation to Pope's mockery of the upper-class:
  – Mock-epic in which the upper-class is satirised and mocked through elevated language and other epical features
  – Heroic couplets leading to bathos, paradox, comic incongruity in mocking the upper class
  – The setting depicts a world of luxury in which members of the upper-class are cosseted by rich objects; Pope is, however, critical of their shallow, pampered lives
  – Use of the Sylphs to make upper-class people look ridiculous and to point out the lack of serious moral values in the upper class
  – Satirical presentation of Belinda, the Baron, Sir Plume and other upper-class characters

- **Language** (including **imagery**) in relation to Pope's mockery of the upper-class:
  - Epic syntax and vocabulary of the opening lines suggest the pretentious... upper-class (extract)
  - Mockery of statesmen's attitudes to state business: they give equal importance... plotting the ruin of foreign governments and of young ladies at home (extract)
  - Use of zeugma (line 8) as ironic, mocking comment on Queen Anne's complacent attitude to state business (extract); and on upper class confused values: "or stain her honour or her new brocade"
  - Disapprobation of upper-class propensity to gossip and spread social scandal, and its grave consequences: "At ev'ry word a reputation dies" (extract)
  - Dismissive closing phrase of the couplet in lines 17 and 18 ( "... and all that") evincing moral criticism of how the upper-class spends its time (extract)
  - Use of a chilling aside (lines 21 and 22) to expose a world of cynicism, cruelty and injustice beneath the dazzling surface of upper-class life (extract)
  - The opening of the poem poses explicit questions, mocking the behaviour of a gentle belle and a lord
  - Derision of upper-class power struggles, and the solemnity of its social and courtship rituals: exposure of a world in which outward appearance is all that matters
  - Scoffing at Belinda's self-centred inflation of the situation beyond its true value
  - Satirical presentation of Belinda and the Baron; mockery of their attitudes to the card-game and the acquisition of the lock
  - Pope's questioning upper-class sense of perspective and moral values

- **Tone** in relation to Pope's mockery of the upper-class:
  - More harshly critical in extract (savage in lines 21 and 22) and in some other parts of the poem: the moral satire is generally quite gentle
  - Oscillating between light-hearted, tongue in cheek irony, comicality, mockery and ridicule

## AO4: Context

Relevant **external** contextual information on the nature and purpose of satire:
- mockery, ridicule and derision of human folly, pretentiousness and hypocrisy which aims to act as corrective
- diminishes people or subjects by making them look ridiculous
- assumes a moral framework of right action or values
- uses laughter as a weapon
- evokes amusement, contempt or scorn

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

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

**Answer either (a) or (b)**

**(a)**    By referring closely to extract **4(a)** printed in the accompanying Resource Booklet, and o~~~~
appropriately selected parts of the text, and making use of **relevant external contextual
information** on eighteenth-century English rural life, examine the **methods** which Goldsmith
uses to present his version of that life.

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

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

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

**AO1: Communication**

Answers should contain:
*    Knowledge and understanding of the text in appropriate reference and quotation
*    Order and relevance in expressing ideas
*    Appropriate and accurate expression
*    Appropriate use of literary terminology
*    Skilful and meaningful insertion of quotation

**AO2: Methods**

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

*    **Form** and **structure** in relation to Goldsmith's presentation of eighteenth-century English
     rural life:
     –    use of the speaker to evoke strong feelings for rural life, e.g. nostalgia: "Dear  lovely
          bowers of innocence and ease,/Seats of my youth…" (extract)
     –    structuring of poem into sections for emotional  effect, e.g. the climactic line of the
          opening section , "These were thy charms – But all these charms are fled."(extract)
     –    use throughout of the heroic couplet to emphasise speaker's response to the
          wholesomeness and beauty of rural life, e.g. "Sweet was the sound, when oft at
          evening's close,/Up yonder hill the village murmur rose."

- **Language** (including **imagery**) in relation to Goldsmith's presentation of eighteenth-century English rural life:
  - use of language to evoke an emotional response, e.g. "…Trade's unfeeling Usurp the land, and dispossess the swain"
  - use of repetition to convey sense of personal loss at the destruction of rural life, "How often have I loiter'd o'er thy green…How often have I paused on every cha[…]" (extract)
  - negative images of the destructive power of the rich and their greed, e.g. "One only master grasps the whole domain,/And half a tillage stints thy smiling plain." (extract)
  - language of idealism in evoking rural life, e.g. "While many a pastime circled in the shade, /The young contending as the old surveyed;/ And many a gambol frolick'd o'er the ground…"
  - language of pathos, e.g. to describe the "wretched matron" forced to "strip the brook with mantling cresses spread" for food

- **Tone** in relation to Goldsmith's presentation of eighteenth-century English rural life:
  - intonation used to convey the sadness attached to the vanished world of Auburn, "Sweet Auburn…/ Where smiling spring its earliest visit paid,/And parting summer's lingering blooms delayed" (extract)
  - tone of personal loss, e.g. "Remembrance wakes with all her busy train,/Swells at my breast, and turns the past to pain."
  - tone of rallying public argument, e.g. "But a bold peasantry, their country's pride,/ When once destroy'd, can never be supplied."
  - tone of moral indignation at the destruction of rural life
  - mixture of sentimental, pathetic, mock-heroic and ironic to contrast urban life with idealistic recall of rural life

## AO4: Context Social and Historical:

Relevant external contextual information in relation to Goldsmith's presentation of eighteenth-century English rural life:
- distrust of landlordism, and the effects of wealth and commerce
- migration to the cities and emigration to America
- the destructive effects of enclosure on rural communities
- the disappearance of rural community patterns of life – loss of traditional certainties, custom, etc.

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

**(b)** By referring closely to extract **4(b)** printed in the accompanying Resource Bo~~ok~~ ~~or other~~ appropriately selected parts of the text, and making use of **relevant external bi~~o~~** contextual information, examine the **methods** which Goldsmith uses to present ~~the~~ in the poem.

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

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

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

**AO1: Communication**

Answers should contain:
- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotation

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Goldsmith's presentation of the speaker in the poem:

- **Form** and **structure** in relation to Goldsmith's presentation of the speaker in the poem:
  - long, reflective poem develops a series of past–present contrasts between the speaker's personal recollection of Auburn and the effects of its current dissolution
  - use of versification to signal speaker's position – at turns, personal recollection, returned wanderer, impartial spectator, dramatic and symbolic character in poem
  - use of heroic couplet to highlight speaker's feelings and attitudes, e.g. "Remembrance wakes with all her busy train,/Swells at my breast, and turns the past to pain"; generally to reflect seriousness of the subject matter
  - use of caesura to recreate the speaker's voice, e.g. "In all my wanderings round this world of care,/In all my griefs – and GOD has given me my share –/I still had hopes…" (extract)
  - use of enjambment to create climax to speaker's thoughts

- **Language** (including **imagery**) in relation to Goldsmith's presentation of _____ in the poem:
    - images of nature to recreate speaker's sense of Auburn as pastoral idyll: lingering blooms'; the 'never-failing brook'; 'the 'hawthorn bush with seats be___ shade…"
    - contrasting images of destruction to convey speaker's sense of loss at Auburn's destruction: "glades forlorn", "tangling walks", "ruined grounds"
    - frequent use of personification to dramatise the speaker's attitudes and feelings, e.g. "For him light labour spread her wholesome store,/Just gave what life required, but gave no more,/His best companions, innocence and health…"
    - language of idealism in speaker's recollection of the simple, honest values of village life, now lost, e.g. "sweet oblivion of his daily care"; "the farmer's news, the barber's tale"; "the wood-man's ballad"
    - use of rhetoric by speaker to convince intended audience of the need for action, e.g. "Ye friends to truth, ye statesmen who survey/The rich man's joy's encrease, the poor's decay,/Tis yours to judge…"
    - use of repetition of words and phrases to convey speaker's personal involvement in the fate of rural Auburn, e.g. "In all my wanderings…In all my griefs, I still had hopes…" (extract)
    - use of assonance and alliteration to portray the speaker's concern at the destruction of moral values : "..let the rich deride, the proud disdain/These simple blessings of this lowly train."
    - speaker's frequent use of nostalgic description to evoke a vanished, innocent world, e.g. the swains, the pastimes of the village "from labour free", the preacher, the school master, the ale-house scene

- **Tone** in relation to Goldsmith's presentation of the speaker in the poem:
    - nostalgia for what has been lost to a morally corrupt society (extract)
    - sense of passionate appeal to reader, inviting our condemnation of injustice
    - satiric tone to convey moral indignation, e.g. "…the long pomp, the midnight masquerade,/With all the freaks of wanton wealth arrayed…"
    - sincerity of personal emotion communicating directly with the reader (extract)
    - affectionate, at times comic, portraits of village representatives, e.g. the village preacher
    - sadness attached to vanished things
    - repeated use of rhetorical questioning to emphasise speaker's condemnation of the destruction of Auburn, e.g. "Where then, ah, where shall poverty reside,/To scape the pressure of contiguous pride?"
    - poem as polemic;  invective
    - sentimental
    - biased (arguably)

### AO4: Context

- Relevant **external** biographical contextual information in relation to  Goldsmith's presentation of the speaker in the poem:
    - current debates in which Goldsmith was actively involved: the effects of landlordism and enclosures of common land in the eighteenth century; shortages of labour, increasing problem of poverty; the effects of commerce that led to increased emphasis on powers of acquisition of land/wealth by the few; the effects of luxury
    - Goldsmith's interest in rural issues: his research into rural life "I have taken all possible pains in my country excursions, for these four or five years past, to be certain of what I allege…" (dedication);  his essay "The Revolution in Low Life" (1761); rural residence in Edgeware, outside London
    - Goldsmith's childhood in Lissoy, idealised in poem as "Sweet Auburn"
    - the influence of memories of his father on his portrait of the village preacher

– the challenge by some of Goldsmith's contemporaries to his 'over-s...ing' of rural life
– Goldsmith's struggle for survival in England, his poverty, an 'exile'

**N.B. Equal marks are available for your treatment of the given extract and other re... 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**    No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake. Candidates who demonstrate significant strengths in AO1 and AO3 but who provide no external contextual information cannot be rewarded beyond a mark of **41**. Candidates who demonstrate significant strengths in AO1 and AO3 but who provide only **limited** external contextual information cannot be rewarded beyond a mark of **47**.
"Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

**4    Unsubstantiated Assertions**

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

**5    Use of Quotation**

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

**6    Observance of Rubric**

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

**7    Length of Answers**

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

**8    Answers in Note Form**

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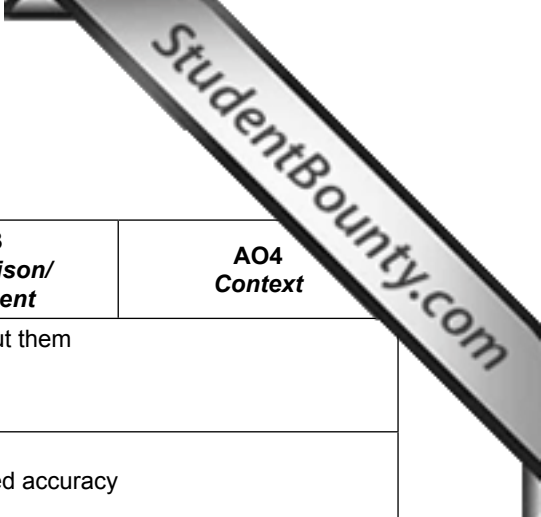
**9    Uneven Performance**

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

**10   Implicit/Explicit**

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

## AO2
## Methods

| | AO1 *Communication* | AO2 *Methods* | AO3 *Comparison/ Argument* | AO4 *Context* |
|---|---|---|---|---|
| **Band 1 (a)** **0–13** *VERY LITTLE* | • shows very little understanding of the texts or ability to write about them | | | |
| **Band 1 (b)** **14–22** *GENERAL* | • communicates broad or generalised understanding of the texts <br> • writes with very little sense of order and relevance and with limited accuracy | | | |
| **Band 2** **23–29** *SUGGESTION* | • communicates basic understanding of the texts <br> • conveys simple ideas but with little sense of order and relevance, using a few appropriate examples **[suggestion of relevance]** <br> • writes with basic accuracy using a few common literary terms | • identifies a few basic aspects of character interactions and language (including imagery) <br> • may refer to tone <br> • may mention basic aspects of structure and staging – but with limited understanding **[suggestion of methods]** <br> • occasionally comments on identified methods | • offers simple comments on basic similarities and differences between texts **[suggestion of comparison/ contrast]** <br> • takes a little account of key terms <br> • shows a very basic attempt at reasoning in support of her/his opinion **[suggestion of relevant argument]** | • may mention little external contextual information **[suggestion of context]** |
| **Band 3** **30–35** *EMERGENCE* | • communicates basic understanding of the texts <br> • conveys ideas with a little sense of order and relevance, using a few appropriate examples **[emergence of relevance]** <br> • writes fairly accurately, using a few common literary terms | • identifies a few basic aspects of character interactions and language (including imagery) **[emergence of relevant argument]** <br> • identifies tone <br> • may mention basic aspects of structure and staging but with limited understanding <br> • offers a few comments on identified methods **[emergence of methods]** | • offers a few comments on similarities and differences between texts **[emergence of comparison/ contrast]** <br> • reaches a simplistic personal conclusion <br> • takes a limited account of key terms <br> • shows a more deliberate attempt at reasoning in support of her/his opinion **[emergence of relevant argument]** | • identifies a little relevant external contextual information **[emergence of relevant external context]** |
| **Band 4** **36–41** *SOME* | • communicates some understanding of the texts <br> • conveys some ideas with some sense of order and relevance, using some appropriate examples <br> • writes with some accuracy, using some literary terms | • identifies some aspects of character interactions and language (including imagery) <br> • identifies some aspects of tone <br> • may show some <br> • awareness of structure and staging <br> • makes some comments on identified methods | • offers some comments on similarities and differences between texts <br> • reaches a personal conclusion to some extent <br> • takes some account <br> • of key terms in a competent manner <br> • makes some attempt at reasoning in support of his/her opinion | • offers some relevant external contextual information in answering the question |

**25**

| | AO1 *Communication* | AO2 *Methods* | AO3 *Comparison/ Argument* | *Co* |
|---|---|---|---|---|
| **Band 5** **42–47** *COMPETENT* | • communicates competent understanding of the texts<br>• conveys ideas with a little sense of order and relevance, using competent evidence<br>• writes with competent accuracy, using literary terms | • identifies a competent selection of methods – i.e. character interactions and language (including imagery), tone structure, staging<br>• explains in a competent way how these methods create meaning | • offers competent comments on similarities and differences between texts<br>• reaches a competent personal conclusion<br>• addresses key terms in a competent manner<br>• offers competent reasoning in support of his/her opinion | • makes a com_ use of relevant external contextua_ information in answering the question |
| **Band 6 (a)** **48–54** *GOOD* | • communicates a good understanding of the texts<br>• conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner<br>• writes accurately and clearly, using an appropriate literary register | • offers a good range of aspects of methods – i.e. character interactions, language (including imagery), tone structure, staging<br>• explores in good detail how these methods create meaning | • comments well on similarities and differences between texts<br>• reaches a good personal conclusion<br>• addresses key terms well<br>• offers a good reasoning in support of his/her opinion | • makes good use of relevant external contextual information in answering the question |
| **Band 6 (b)** **55–60** *EXCELLENT* | • excellent in all respects | | | |

**Section B: Drama**

Answer **one** question in this section

**1    Satire**

**Jonson**: *Volpone*
**Sheridan**: *The School for Scandal*

*Volpone* and *The School for Scandal* both fail as satire because they leave us with the impression that the societies which they present are too corrupt or foolish ever to be reformed.

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

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

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

Responses should demonstrate the following:

**AO1: Communication**

Answers should contain:
•    Knowledge and understanding of the texts in appropriate reference and quotation
•    Order and relevance in conveying ideas
•    Appropriate and accurate expression
•    Appropriate use of literary terminology

**AO2: Methods**

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

•    Character interactions:

    *Volpone*
    –    the obvious evil of the "three birds of prey" suggests they are so corrupt *and* foolish as to be incapable of reform, e.g. Corvino's hypocrisy, Voltore's gullibility, Corbaccio's inability to see his own faults

– the unchanging goodness of Bonario and Celia suggests their function a[s] virtue, e.g. Bonario's honesty contrasts with Mosca's deviousness, Celia's innocen[ce] [contrast]s with the viciousness of Corvino
– the foolishness, rather than viciousness, of Sir Politic and Lady Would-be, sugge[st] of targets for Jonson's satire; their humiliation at the end of the play may, or may no[t] the way to reform
– the viciousness of Volpone and Mosca is complicated by the audience response to their cleverness and exuberance; both characters show the capacity, but not the desire, for reform
– the significance of the punishment for each of characters at the end of the play: evil is punished, but virtue is not clearly rewarded

*The School for Scandal*
– use of stock characters to represent corruption, e.g. Sir Benjamin Backbite's unwavering dedication to gossip suggests his incapacity to reform
– use of characters to contrast vice and virtue – e.g. Lady Sneerwell's malice contrasted with Maria's moral stance
– more complex characterisation to allow moral development, e.g. the portrayal of Sir Peter Teazle as both lampooned stock character – the older husband struggling to control his younger wife – and as a character who sees ultimately the error of his ways
– the reward at the end of the play for moral development – Charles, Sir Peter and Lady Teazle – and a degree of punishment for those guilty of vice – Joseph, Lady Sneerwell

• Structure:

*Volpone*
– use of parallel scenes to emphasise the corruption and foolishness of society, e.g. the presentation of Voltore, Corbaccio and Corvino in Act 1 emphasises their greed and gullibility
– use of a sequence of 'performances' to emphasise society's capacity for self-deception, e.g. Volpone's 'sickness' which easily dupes the greedy; his performance in disguise as the mountebank Scoto of Mantua; Mosca's manipulation of all the dupes
– use of contrast to convey range of folly and/or vice, e.g. the ignorance and foolishness of Sir Politic and Lady Would-be in the sub-plot contrasts with the cunning and exploitative Volpone and Mosca
– use of climactic scenes to convey the struggle between good and evil, e.g. the mid-point of the play, Act III scene vii – Celia's ordeal at the hands of Volpone

*The School for Scandal*
– use of prologue and epilogue to remind the audience of the play's satirical purpose, to identify and lampoon foolishness and/or corruption, e.g. Sir Peter mimicking 'Lady Wormwood' enjoying the latest scandal before realising she herself is the target of the gossip
– variation of length and tone within Acts to present range of foolishness and/ or corruption, e.g. the publicly malicious delight the Scandal School take in gossiping, in Act II Scene 2, is followed by Sir Oliver's more gentle mockery of folly in the privacy of Sir Peter's house in the short Act II Scene 3
– use of turning points and dramatic climaxes to show characters' capacity to reform from foolishness, e.g. the moral turning point in Act IV Scene 1 when Charles's generosity redeems him in the eyes of Sir Oliver
– the use of several plots to explore a range of folly and vice, e.g. Sir Peter and Lady Teazle's foolish wrangling; Sir Oliver's testing of the two brothers; Lady Sneerwell's selfish, mean-spirited plot to compromise Charles and Lady Teazle

- Language (including imagery) and tone:

  *Volpone*
  – recurrent images of wealth and luxury used to expose corruption, e.g. Volpone's misinterpretation of 'the Golden Age' as one of materialism
  – images of disease and abnormality to suggest moral corruption, e.g. Volpone's description of his 'love' for Celia as 'sickness' which can only be cured by her sexual submission to him
  – contrasting use of language to expose foolishness and/or vice, e.g. the scheming, practical realism of Volpone and Mosca contrasting with the ignorance and superstition of Sir Politic Would-be
  – use of animal imagery to convey the range of fools, e.g. the dangerously parasitic 'fly' Mosca, compared with the parrot-like, foolish Sir Pol
  – use of tone to expose, and differentiate between vice and error, e.g. satirical exposition of Volpone's perverted values; more humorous mocking of the foolishness of the Would-bes

  *The School for Scandal*
  – language of deception, e.g. references in the opening scenes to " a feigned hand", "suspicion", "intrigue"
  – use of epigrammatic wit to ridicule foolishness and/or vice
  – use of speech to convey varying levels of foolishness and/or corruption in characters, e.g. Joseph Surface's duplicity is mirrored in his frequent use of double meanings and asides
  – the naming of characters to suggest foolishness and corruption, e.g. Lady Sneerwell; Sir Benjamin Backbite; Snake
  – use of exaggeration for satirical effect, e.g. the quarrel between Sir Peter and Lady Teazle in Act II Scene 1 exposes the extent of their foolishness

- Staging:

  *Volpone*
  – visual imagery used to emphasise on stage the foolishness and corruption of the characters, e.g. the impressive entrance of the judges as symbols of wisdom and justice is undermined by their subsequent fallibility
  – use of disguise to suggest deceit and cunning, e.g. Volpone's role as mountebank allows him to play an active, virile role to impress Celia
  – use of props to symbolise range of society's vices, e.g. the bed as image of both Volpone's 'sickness' and his lust for Celia; Corbaccio's bag of coins with which he tries to dupe a 'dying man'
  – use of dramatic irony to expose foolishness and/or corruption, e.g. the audience's awareness of Volpone's feigned sickness at the expense of Voltore, Corbaccio and Corvino
  – use of setting to convey temptation and decadence, e.g Venice as symbol of all that is immoral

  *The School for Scandal*
  – use of disguise to expose foolishness and/or corruption, e.g. Sir Oliver's guise as a moneylender in order to test the two brothers
  – use of asides to offer commentary on foolishness and/or corruption, e.g. Sir Oliver's reaction to Charles Surface's carefree account of his disposal of his fortune; later his forgiveness of Charles
  – use of soliloquy to explore the foolishness and/or corruption of characters, e.g. Joseph's smug 'confession' to the audience in Act V scene 1 that he is offering Stanley "sentimental French plate" as opposed to real monetary help confirms his inability to be unselfish
  – frequent use of dramatic irony to reveal foolishness and/or corruption, e.g. the screen scene, Act IV Scene 3

**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. *"both fail as satire", "leave us with the impression", "society", "too corrupt or foolish ever to be reformed"*
- 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 neither of the plays leaves us with the impression that society is either too corrupt or too foolish to reform**

**AO4: Context**

Candidates should use relevant **external** contextual material in relation to the nature and purpose of satire:
– satire always corrective
– kinds of satire, e.g. Jonson's more biting satire compared with Sheridan's more gentle playfulness
– a reductive view of characterisation, e.g. the use of stock characters in both plays, characters based on animal fable (*Volpone*)
– use of comedy for serious purpose in both plays, i.e. to expose human foolishness and/or corruption
– use of different kinds of comedy, e.g. 'black comedy', burlesque, Comedy of Manners

**2    Historical Drama**

**Eliot:** *Murder in the Cathedral*
**Bolt:** *A Man for All Seasons*

Bolt's presentation of the issues in *A Man for All Seasons* makes it a more relevant historical dra
to a modern audience than Eliot's presentation of the issues in *Murder in the Cathedral*.

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

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

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

Responses should demonstrate the following:

**AO1: Communication**

Answers should contain:
• Knowledge and understanding of the texts in appropriate reference and quotation
• Order and relevance in conveying ideas
• Appropriate and accurate expression
• Appropriate use of literary terminology

**AO2: Methods**

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

• Character interactions:

   *Murder in the Cathedral*
   – Becket and the Four Tempters
   – Becket and the Four Priests
   – the more philosophical nature of the interactions between Becket and the Four Tempters/
     Becket and the Four Priests may be regarded as timeless and universal by a twenty-first-
     century audience, or as somewhat archaic and even irrelevant

*A Man for All Seasons*
– exchanges between a wide range of characters drawn from and representa~~tive~~ ~~le~~vels
  of society
– use of the Common Man and his bland pragmatism
– Becket's exchanges with family, friends and peers render him truly "a man for all se~~asons~~"

- Structure

  *Murder in the Cathedral*
  – use of the Chorus, Sermon and the Knights to shape the journey of Becket to his
    destiny/martyrdom

  *A Man for All Seasons*
  – Use of Common Man as a link with audience

- Language (including imagery) and tone:

  *Murder in the Cathedral*
  – liturgical language: may alienate more secular modern audiences or appeal to modern
    audiences in its timelessness and transcendence
  – language used to delineate flesh versus spirit; spiritual power versus temporal power;
    ecclesiastical versus secular power
  – anachronistic imagery: "The Catherine wheel, the pantomime cat…"
  – Knight's address to audience in "platform politics" of modern prose

  *A Man for All Seasons*
  – realistic twentieth-century dialogue and idiom
  – metaphorical language used to describe the law as timeless; use of forest and tide
    imagery. etc. to transcend specific historical time

- Staging:

  *Murder in the Cathedral*
  – use of Chorus and their role – they wait, watch and witness
  – play written for Canterbury Festival, 1935: when the knights make their apologia in the
    denouement, they address a modern audience

  A Man for All Seasons
  – non-naturalistic set and music to evoke sense of timelessness, coupled with lighting effects

## AO3: Comparison

Candidates should:
- Sustain a comparison/contrast of the plays in relation to the terms of the question
- **"presentation", "issues", "more relevant", "historical drama", "modern audience"**
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement – **that Eliot's
  presentation of the issues in *Murder in the Cathedral* is as relevant to a modern audience
  than Bolt's in *A Man For All Seasons*.**

**AO4: Context**

Candidates should use appropriate **external** contextual information on issues in the mo

- – issues of sacrificial death/martyrdom from stories of suicide bombers in Iraq and
  Afghanistan (are these issues of sacrificial death/martyrdom more relevantly treate
  *Man for All Seasons* than in *Murder in the Cathedral*?)
- – issues concerning the struggle of individual will/conscience against State power from suc
  examples as Nelson Mandela, Chinese and Burmese political dissidents (is this issue of
  individual will/conscience more relevantly treated in *A Man for All Seasons* than in *Murder
  in  the Cathedral*?)
- – issues of secular and ecclesiastical abuses of power, e.g. child abuse scandal and Vatican/
  State response (are these issues of abuse of power more relevantly treated in *A Man for
  All Seasons* than in *Murder in the Cathedral*?)
- – issues raised by theocratic power, e.g. in Islamic countries (is this issue of theocratic
  power more relevantly treated in *A Man for All Seasons* than in *Murder in the Cathedral*?)
- – issues of corruption in high places, e.g. Parliamentary expenses scandal (is this issue of
  corruption in high places more relevantly treated in *A Man for All Seasons* than in *Murder
  in the Cathedral*?)

**3   Drama of Social Realism**

**Ibsen**: *A Doll's House*
**Osborne**: *Look Back in Anger*

Ibsen, in *A Doll's House*, accurately reflects the pressures placed on marriage by the society of his time, whereas Osbourne, in *Look Back in Anger*, concentrates on the tensions within marriage created by the individual characters themselves.

By **comparing** and **contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **methods** and **relevant external contextual information** on the social pressures on marriage in the 1870s and the 1950s.

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

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

Responses should demonstrate the following:

**AO1: Communication**

Answers should contain:
•   Knowledge and understanding of the texts in appropriate reference and quotation
•   Order and relevance in conveying ideas
•   Appropriate and accurate expression
•   Appropriate use of literary terminology

**AO2: Methods**

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

•   Character interactions:

   *A Doll's House*
   –   Nora's and Helmer's traditional expectations of their marital roles as dictated by external forces in society: Helmer as protective, sole provider and patriarch; Nora as helpless, dependent and decorative
   –   Nora's initial compliancy with social constraints; her reliance on charm and deference to persuade and manipulate her traditionally authoritarian husband

– the forces within individual characters which lead to marital breakdown: [...]
  complacency, his possessive, unthinking authoritarian attitude to Nora, his [...]
  with reputation; his response to Nora's leaving ultimately revealing (arguably) [...]
  sense of Nora as an individual
– Nora's initial unquestioning acceptance of the status quo; then her growing self-awa[...]
  of the restrictions society places on her; her ultimate defiance of those restrictions at t[...]
  end of the play reflecting forces within her individual character which ends in the rejectio[...]
  of her marriage
– Mrs Linde's pragmatism, her worldliness in contrast to Nora's initial naiveté; her
  relationship with Krogstad arguably based on greater honesty and love than that of Nora
  and Helmer, which is based on roles and duties; the effect the relationship between Mrs
  Linde and Nora has on the latter

*Look Back in Anger*
– the social factors in 1950s English society which threaten the marriage of Jimmy and
  Alison: the social complexity of their marriage, e.g. their class and intellectual differences;
  Alison's sense of loss of the assured values of her upbringing; Jimmy's sense of alienation
  from Alison's world, and his own working-class background; Jimmy's awareness of Alison's
  family's inability/refusal to accept him
– interactions to reveal the effects of social factors on personal relationships, e.g. social
  change: Jimmy's loyalty to his working class roots, yet sense of alienation from it – directly
  affects his attitudes towards what he sees as Alison's middle-class complacency
– the internal forces which threaten marriage, e.g. the personal complexity of the relationship
  between Jimmy and Alison; Jimmy's frustration with Alison's passivity; the presence of Cliff
  as mediator; moments of tenderness and need between Alison and Jimmy
– use of play-acting to convey the fantasy world into which Jimmy and Alison retreat

• Structure:

*A Doll's House*
– the exposition of Act 1 reveals the tensions in the marriage of Nora and Helmer caused by
  social factors, e.g. society's expectations of the different marital roles for men and women
– the exposition also reveals internal tensions, e.g. Helmer's patronising treatment of Nora,
  Nora's initially compliant acceptance of the role expected of her
– the denouement defeats the audience's expectations and underlines instead Nora's
  determination to defy social factors
– use of subplot to expose the forces within the marriage between Nora and Helmer which
  leads to its breakdown, e.g. the relationship between Mrs Linde and Krogstad is arguably
  based on greater honesty and acceptance than that of Nora and Helmer

*Look Back in Anger*
– the replay of Act 1 in Act 3 reveals both the external social factors and internal forces that
  lead to the tensions within the marriage of Jimmy and Alison: Helena assuming the role
  of Alison suggests that Jimmy is caught in a personal cycle of compromised relationships
  where nothing ever changes; symbolically suggests a society that no longer allows people
  a secure sense of identity
– the introduction of Helena in Act 2 to deepen audience understanding of both the external
  social factors and internal forces that lead to the breakdown between Jimmy and Alison,
  e.g. the class antagonisms aroused by their relationship; Alison's confiding to Helena that
  she and Jimmy can only express their love by escaping into the fantasy world of 'bears
  and squirrels'
– the interplay between Jimmy's dramatic monologues and the reactions of the other
  characters helps reveal the external social forces which threaten marriage, e.g. deepens
  audience sympathy for Jimmy's genuine sense of alienation from society
– interplay between the past and the present in the play to suggest the destructive effect of
  external social forces on marriage, e.g. Jimmy's sense of being in limbo, disenfranchised;
  direct effect of this on his relationships

- Language (including imagery) and tone:

*A Doll's House*
- Helmer's frequent use of the language of ownership reflects both the external s[...] in society which threaten marriage, but also his personal failing to see her as an in[...] e.g. the repetition of the diminutive "my little lark", "my little Nora",
- Helmer's use of judgemental language, couched in an affectionate tone reflects both his conformity to society's expectations of the role of husband and wife, as well as his own lack of self-analysis, e.g. Nora: "…everything I think of seems so silly and insignificant". Helmer:
  " Does my little Nora acknowledge that at last?"; his similar approach to Mrs Linde
- Nora's language of acquiescence reflects her initial adherence to her role as subservient wife, e.g. her frequent use of his name to appeal to him, "Oh do! dear Torvald; please, please do!";  her flightiness suggested by short sentences, flitting from topic to topic; contrasted later with the detached, assured declarations of the final scene
- tone used to explore the extent to which external social and/or internal forces threaten marriage: Nora's variety of tone and address: with Helmer, appealing, cajoling, flattering; with Mrs Linde, thoughtless, naïve, then confiding, self-satisfied; tone reflects the degree to which she feels secure within her role as traditional wife and mother; contrasted with Torvald's overall imperative, unquestioning tone until the final scene

*Look Back in Anger*
- tone used to suggest the external social forces that threaten marriage: Jimmy's sense of being trapped, disenfranchised conveyed through speech:  blunt, shocking language of everyday speech;  tirades and rages;  furious denunciations of absence of passion; failed jokes and misplaced comments; misogynistic comments to Alison based (arguably) on his lack of security with the new 'role' of women
- variety of tone to suggest Jimmy's loss of certainty, his desperate attempts to maintain his sense of identity: anger; anguish; bewilderment language of regret and anguish
- Alison's contrasting measured speech: represents her class;  reflects lack  of engagement, in Jimmy's opinion, with the realities of life; a sense always of trying to gauge Jimmy's reaction
- language of escapism underlining the sense of a relationship doomed by external social forces: birds and squirrels; Alison's dream image of Jimmy as a knight in shining armour

- Staging:

*A Doll's House*
- use of dramatic irony to reveal both internal and external social tensions in marriage, e.g. Helmer's pompous reaction to Krogstad's lies conforms to society's expectations, but he fails to see Nora's plight "..such an atmosphere of lies infects and poisons the whole life of a home" (Act 1)
- use of symbolism to show Nora's increasing sense of entrapment, e.g. the Christmas tree "stripped of its ornaments... and with burned down candle ends on its dishevelled branches" (Act 2);
- the significance of doors opening and closing – slamming shut at the end of the play – opening and closing of opportunities
- setting – suggests confinement for Nora and for Helmer; Helmer's study as symbolic of male domain, Nora's confinement largely to the domestic spaces

*Look Back in Anger*
- use of setting to suggest limited opportunities – the claustrophobic one-bedroomed flat in the Midlands; the sweet stall Cliff runs
- the reinvention of the household with Helena in Alison's place in Act 3 to undermine a sense of the limits society imposes
- the church bells as symbols of the social forces of conventions within society; the jazz trumpet as opposing symbol of freedom from convention and social pressure

**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. **"accurately reflects", "pressures placed on marriage","society of his time", "concentrates", "tensions with marriage", "individual characters themselves"**
- 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 both plays reflect the pressures placed on marriage by the society of their time, and both explore tensions within marriage created by the individual characters themselves.**

**AO4: Context**

Candidates should use relevant **external** contextual material on marriage and society in the 1870s and the 1950s:

*A Doll's House:*
- late nineteenth century world of patriarchy
- men's roles as breadwinner, head of the house
- women's financial dependency
- women's place in the home
- the beginnings of women's liberation movement

*Look Back in Anger:*
- continued patriarchy
- men still largely regarded as breadwinner/head of the house
- women still largely financially dependent
- women's place still largely in the home
- loosening of class divisions
- incipient male identity crisis as a result of the appearance of new roles for women and loss of old causes to fight
- more permissive sexual mores
- despite the introduction of the Welfare state there was a sense of a lack of social change in some quarters

**4    Tragedy**

**Shakespeare:** *King Lear*
**Heaney**: *The Burial at Thebes*

As tragedies, *The Burial at Thebes* speaks more relevantly and powerfully to a modern audience
than *King Lear*.

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

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

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

Responses should demonstrate the following:

**AO1: Communication**

Answers should contain:
• Knowledge and understanding of the texts in appropriate reference and quotation
• Order and relevance in conveying ideas
• Appropriate and accurate expression
• Appropriate use of literary terminology

**AO2: Methods**

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

• Character interactions:

    *King Lear*
    – interactions between a king and his subjects (Kent, Fool, Gloucester, etc.)
    – interactions between fathers and children (Lear and his daughters; Gloucester and his
      sons)
    – interactions between children (Goneril, Regan, Cordelia; Edmund and Edgar)

*The Burial at Thebes*
– interactions between a king and his subjects (Creon and Antigone, Ismene, Teiresias)
– interactions between sisters
– interactions between father and son

- Structure:

*King Lear*
– gradual movement towards tragic enlightenment, catharsis, redemption
– amplification of tragic feeling through use of sub-plot
– variety of character, action, mood
– elements of fairy-tale

*The Burial at Thebes*
– "Three Unities" which give focus and intensity to the story of Antigone
– inevitable movement to climax – no possibility of retraction
– use of Chorus to comment on and amplify tragic feeling
– off-stage deaths throwing emphasis on words rather than actions

- Language (including imagery) and tone:

*King Lear*
– Use of dramatic poetry – rich, formal language
– Lear's uncontrolled language – abusive imagery, imprecations, hallucinatory
– language used to show his suffering and madness
– contradictory and inconclusive references to the gods

*The Burial at Thebes*
– Heaney's use of Irish vernacular ("He'll have put himself beyond the pale") deliberately relates the action of the ancient play to Ireland
– Creon's impassioned call for "solidarity" – "The whole crew must close ranks./The safety of our state depends upon it" – echoes George Bush's "whoever is not for us is against us" in the wake of "9/11"
– final moralising stasimon containing a forceful warning against disregarding the gods

- Staging:

*King Lear*
– graphic displays of cruelty and suffering, e.g. Kent's stocking, Gloucester's blinding,
– Lear's suffering on the heath
– exciting on-stage action, e.g. storm, poisoning, duel
– highly emotionally charged moments, e.g. Lear with Cordelia dead in his arms; Lear's kneeling before Cordelia begging for forgiveness; use of music with its connotations of harmony in final scene between Lear and Cordelia
– multiple deaths at the end

*The Burial at Thebes*
– minimal set and highly stylised physical presentation of character
– minimal number of main characters – intense exchanges of dialogue on stage
– use of Chorus to amplify feeling, explain or summarise action, point moral symbolism of burial
– Antigone's off-stage death

**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. **"tragedies", "speaks more relevantly and powerfully", "modern audience"**
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement, e.g. **that *King Lear* speaks as relevantly and powerfully to a modern audience as *The Burial at Thebes*, or that *King Lear* speaks more powerfully but not as relevantly**

**AO4: Context**

Candidates should use relevant **external** contextual information on:

**(i)** the nature of tragedy

Classical notions of tragedy:
- the royal persona who nevertheless is supposed to stand for all humanity
- the flawed character
- the tragic fall
- tragic suffering
- tragic knowledge
- catharsis
- themes: resistance to the state; abuse of power, etc.

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