Rewarding Learning

ADVANCED
General Certificate of Education
2012

English Literature

Assessment Unit A2 1

assessing

The Study of Poetry 1300–1800 *and* Drama

[AL211]

MONDAY 14 MAY, MORNING

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

3   Assessment Objectives for A2 1: A
(a) AO1   This globalising Objective emphasises three essential qualities:
  (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions");
  (ii) the coherent organisation of material in response to the question; and
  (iii) knowledge and understanding

(b) AO2   This objective is at the heart of A21 and requires candidates to **identify**, **explore** and **illustrate** such poetic methods as form, structure, language – including imagery – and tone.

(c) AO4   No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.
Candidates who demonstrate significant strengths in AO1 and AO3 but who provide no external contextual information cannot be rewarded beyond a mark of **41**. Candidates who demonstrate significant strengths in AO1 and AO3 but who provide only limited external contextual information cannot be rewarded beyond a mark of **47**.
"Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

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

5 **Unsubstantiated Assertions**
In all answers, candidates are expected to provide convincing textual evidence in the
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*	AO3 *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) • 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) • 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	• 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	• may mention a little external contextual information **[suggestion of context]**
Band 3 **30–35** ***EMERGENCE***	• 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	• identifies a few basic aspects of language (including imagery) • identifies tone • may mention basic aspects of form and structure – but with limited understanding • makes a more deliberate attempt to relate comments on identified 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) • conveys some ideas with some sense of order and relevance, using some appropriate examples • writes with some accuracy, using some literary terms	• identifies some aspects of language (including imagery) • identifies some aspects of tone • may show some awareness of form and structure • 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) • conveys ideas with a competent sense of order and relevance, using competent evidence • writes with competent accuracy, using literary terms	• 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	• 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) • conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner • 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 • **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 medieval religious attitudes, examine the **methods** which Chaucer uses to present his view of those attitudes.

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 his view of religious attitudes:

* **Form** and **structure** in relation to Chaucer's presentation of religious attitudes:
  – relationship between the Prologue and the Tale: the Pardoner reveals his trickery in the Prologue, then tries to get the pilgrims to purchase pardons and relics at the end of the Tale
  – the issue of the warning at the end of the speech about relics: they will not work for sinful people (extract)
  – diversity of uses presented for the religious relics (extracts)
  – presentation of the Host's reaction to the Pardoner's hard-sell; use of dialogue between the Host and the Pardoner

- **Language** – including **imagery** in relation to Chaucer's presentation of religio___
  - "ycrammed" gives sense of the Pardoner's abundance of relics (extract)
  - vague Biblical references used to impress upon the audience the significance___
    "hooly Jewes sheep'; 'thike hooly Jew oure eldres taught" (extract)
  - repetition of "And'…. 'and" to stress the many miraculous properties of the relics (ex___
  - dramatic, self-aware presentation of the speech the Pardoner gives to his audience
    (extract)
  - reference to the Pope as recommendation: "by the popes hand"
  - the Host's emphatic rejection of the Pardoner's attitudes: "Nay, nay"; his crude, mocking
    language when talking about the Pardoner and his relics
  - appealing language applied to the pardons: "Al newe and fresh"
  - the Pardoner's persuasive language when describing pardons sold a culpa: "I yow assoile
    by myn heigh power….as clene and eek as cleer / As ye were born"

- **Tone** in relation to Chaucer's presentation of religious attitudes:
  - authoritative tone of the Pardoner: "Taak kep eek what I telle" (extract)
  - confident, assured tone of the Pardoner (extract)
  - salesmanlike tone of the Pardoner: "Ye, for a grote"
  - seemingly sincere tone of the Pardoner when expressing his attitude to Christ's pardon:
    "For that is best; I wol you nat deceive"
  - the Host's tone: angry, disgusted.

AO4: Context

- Relevant **external** contextual information in relation to Chaucer's presentation of medieval
  religious attitudes:
  - the medieval attitude to religion was based on unquestioning obedience and piety, respect
    for ecclesiastical authority, and fear of death and damnation
  - symptomatic of the corrupt attitudes of the medieval church was the practice of certain
    pardoners to sell pardons *a culpa* (absolution from the sin) rather than *a poena*
    (absolution from penance), and their willingness to cheat the common folk by selling them
    bogus relics, e.g. St Peter's vest bought in 1363 by King Edward III; "Our Lady's Milk"
    shown to pilgrims at Walsingham; hair breeches of Sir Thomas Becket displayed at
    Canterbury
  - common folk were uneducated and illiterate and so their religious attitudes were shaped
    by religious authorities rather than by the individual's own reading and interpretation of
    scripture; hence the centrality of the sermon, exempla, *ars praedicandi,* confession,
    penance, and other religious observances stipulated by the church
  - the centrality of religion in the people's everyday lives, e.g. feast days, pilgrimages, etc.
  - transgressive attitudes, e.g. blasphemy

**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 Book ~~and~~ other appropriately selected parts of the text, and making use of **relevant exter~~nal textual~~ information** on medieval morality tales, examine the **methods** which Chaucer use~~s to~~ present a medieval morality tale.

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 a medieval morality tale:

- **Form** and **structure** in relation to Chaucer's presentation of a medieval morality tale:
  – personification of Death typical of a morality tale; symbolic role of the old man who represents wisdom/godliness
  – speed and economy of the denouement of the tale as the riotoures rush towards their fate
  – the riotoures embody the sins that are considered in the digressive section of the tale
  – the undifferentiated riotoures give the moral tale a universal application

- **Language** – including **imagery** in relation to Chaucer's presentation of a medieval morality tale:
  – "croked wey" – symbolic of the path of sin (extract)
  – the contrast between the godliness and wisdom of the old man and the aggression of the riotoures: "Now, sires….if that yow be so leef"; "Nay, olde cherl, by God, thou shalt nat so" (extract)
  – speed at which the riotoures rush towards their fate: "everich of thise riotoures ran" (extract)
  – presentation of the riotoures as immoral: riotour's misapplication of "heigh felicitee" so that it relates to materialism rather than the blessedness of heaven (extract)
  – riotour is identified as a "cursed man"
  – continuing sense of pace: "ran"; "anon"; "anon"

- callousness of the riotoures emphasised by the rhyming couplet: "…mak̄̄̄̄̄̄̄̄̄̄ his body berie"
- apostrophe and exclamation used to rail against the sins committed by the riō̄̄̄̄̄̄̄̄̄ mankind)
- explicit comment on the obvious moral of the tale: "what nedeth it to sermone of it m̄̄̄̄̄̄̄̄̄̄

• **Tone** in relation to Chaucer's presentation of a medieval morality tale:
  - aggressive tone of the riotoures: "Telle where he is, or thou shalt it abye" (extract)
  - measured tone of the old man: "Right there ye shal him finde" (extract)
  - self-satisfied tone of the riotoures: "This tresor hath Fortune unto us yiven" (extract)
  - flat, laconic tone of the Pardoner
  - shocked, disgusted tone of the Pardoner

AO4: Context

• Relevant **external** contextual information on medieval morality tales:
  - an important and widely deployed literary form during the medieval period
  - allegory in poetic, dramatic or narrative form
  - allegorical origins in sermon literature, parables, homilies, exempla, etc.
  - central theme – temptation and Man's need for salvation
  - Seven Deadly Sins deployed against man is a feature of some of these tales
  - accessible language
  - strong, simple narrative line
  - simple moral message
  - simplification of character (stock characters – the main characters in these tales were: a Messenger; Death; Everyman, etc.)
  - complexity of life reduced to simple binary oppositions – dramatisation of the battle between the forces of good and evil
  - the morality tale made complex issues engaging and easy to understand for a mainly illiterate audience

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 "Holy Sonnet XIV ('Batter my Heart')" printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external biographical contextual information**, examine the **methods** which Donne uses to present his feelings of religious anxiety.

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 his feelings of religious anxiety:

- **Form** and **structure** in relation to Donne's presentation of his feelings of religious anxiety:
  - Elizabethan sonnet with usual octave and sestet division but unfamiliar rhyme scheme to suggest passionate outpouring of emotion
  - direct address to God in the form of a desperate plea to enter and take over the speaker's life
  - irregular, fragmented iambic pentameter with strongly alliterated monosyllabic language to emphasise feelings of religious anxiety
  - logical, purposeful argument, developing through three main images
  - suggesting persistence of order despite anxiety and despair

- **Language** – including **imagery** – in relation to Donne's presentation of his feelings of religious anxiety:
  - use of the imperative and violent imagery ("break, blow, burn") suggesting speaker's urgency in begging an all powerful God to act forcefully
  - alliteration and harsh, guttural and plosive sounds showing the strength of his anxiety and fear that he is in the grip of sin

– exclamations showing disquietude and frustration: "but Oh, to no end"
– use of the verb "labour" suggesting the speaker's anxiety about getting clos~~e~~
– startling rape metaphor showing intensity of emotion and implying sudden fero~~city of God's~~ possession of speaker
– imagery of a potter, of military siege and violent sexual assault suggesting the spea~~ker's~~ need for God to help him in resisting sin
– biblical allusions to the Sermon on the Mount ("knock" and "seek") and to Pentecost ("shine, blow, burn") emphasising religious anxiety
– concluding double paradox showing speaker's need for God's intervention in order to change his character and life, and thereby relieve his religious anxiety

- **Tone** in relation to Donne's presentation of his feelings of religious anxiety:
  – impassioned, anxious, vehement, desperate, forceful, insistent, pleading with God to take stern measures with him
  – apologetic, troubled, honest moral self-appraisal about his weakness in letting God down
  – wistful: "yet…would be loved fain"
  – intellectual wit, e.g. of concluding double paradox

AO4: Context

- Relevant **external** biographical contextual information in relation to Donne's presentation of his feelings of religious anxiety:

  – Donne was born and brought up a Catholic with militant Jesuit relations
  – he experienced a struggle with his faith and, aware of his need for redemption, converted to Anglicanism: it has been suggested, however, that his renunciation of the Catholic faith may have been primarily for career advancement
  – in his youth, he temporarily led a dissolute life; later he came to regret his philandering and feared divine retribution for his past sins
  – he found it difficult to shake off Catholic doctrine that told him he was in a state of mortal sin and felt a need for assurance about eternal life
  – despite his Lutheran belief that salvation could be reached through a direct relationship with God, Donne experienced a strong sense of guilt, and depression troubled him throughout his life
  – conflicting seventeenth-century religious beliefs about salvation, damnation and eternal life as well as his apostasy led to Donne's somewhat ambiguous doctrinal position, religious confusion and anxiety

N.B. 1. Equal marks are available for your treatment of each poem.
    2. Appropriate second poems might include: "Good Friday, 1613. Riding Westward"

(b) By referring closely to "The Good Morrow" printed in the accompanying Resource ~~~~ ~~~~, and one other appropriately selected poem, and making use of **relevant exter~~~~ ~~~~al information** on the nature of Metaphysical poetry**,** examine the **methods** which D~~~~ ~~~~ present spiritual love for a woman.

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 spiritual love for a woman:

- **Form** and **structure** in relation to Donne's presentation of feelings of spiritual love:
  - use of aubade form – when the lover awakens and directly addresses his beloved
  - rhyming couplets and regular stanzas reflective of mutual harmony and contentment
  - regular rhythm suggesting stability and confidence
  - purposeful argument, developing through recognition and negation of the past, to the lovers' present and future

- **Language** – including **imagery** in relation to Donne's presentation of spiritual love for a woman:
  - central image of lovers waking up into a new dawn of spiritual love
  - colloquial language and direct address: ("I wonder, by my troth…") used by the speaker to describe to his lover the vastness and awesomeness of their love
  - imagery of breast-feeding, childishness and adolescent enthusiasm juxtaposed with the world of mature love they are currently experiencing
  - sexual connotations of "country pleasures" suggestive of incomplete love
  - personal pronouns and emphasis on joint experience highlighting mutual love
  - erudite reference to the "seven sleepers den" implying a feeling of having been reborn
  - imagery in stanza two of exploration, astronomy and discovery suggesting the liberating and fulfilling nature of their spiritual love: "And makes one little room an everywhere"
  - anaphora: "let sea-discoverers… let maps to other…" conveying cheeky denial of the outside world

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- global imagery in final stanza of the lovers as two halves of one sphere, as the lovers embody a perfect world
- imagery of mutual gaze: "my face in thine eye, thine in mine appears"
- final line's imagery of physical love which their spiritual love transcends (however, may see the closing line as ambiguous, with the sexual nuances of the language complicating the message)

- **Tone** in relation to Donne's presentation of feelings of spiritual love for a woman:
  - contemplative candour: "I wonder…"
  - confident, assured affirmation of, and delight in, the magnificence of their love
  - mutual serenity and harmony

AO4: Context

- Relevant **external** contextual information on the nature of Metaphysical Poetry:

  - mingling personal with intellectual and philosophical issues
  - preoccupation with analogies between macrocosm and microcosm
  - arresting and original images and conceits, often from worlds of science, astronomy and cartography
  - use of paradox and dialectical argument
  - wit, ingenuity and skilful use of colloquial speech
  - tersely compact expression combining passion and wit

N.B. 1. Equal marks are available for your treatment of each poem
2. Appropriate second poems might be: "A Valediction Forbidding Mourning"; "The Anniversary"; "The Canonization"

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 context information** on the nature of mock-heroic poetry, examine the **methods** which Pope uses to present a mock-heroic view of the rape of Belinda's lock and its consequences.

Canto three, lines 125–162

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 a mock-heroic view of the rape of Belinda's lock and its consequences.

- **Form** and **structure** in relation to Pope's presentation of a mock-heroic view of the rape of Belinda's lock and its consequences:
  - use of the mock epic to question and mock lack of perspective and over-reaction
  - heroic couplets leading to bathos, paradox, deflation and comical incongruity in presenting the rape of the lock and its consequences
  - the Cave of Spleen episode highlighting the consequences of a lack of proportion and exposing confused moral values
  - the uselessness of Ariel and the sylphs as Belinda's protectors: they are forced to withdraw when confronted with an "earthly lover" (extract)
  - mock-heroic treatment of the battle and its aftermath
  - Clarissa's speech of eloquent moral authority calling for good sense and suggesting magnification of trifles
  - the poem's conclusion granting immortality and fame to Belinda and her snatched lock

- **Language** – including **imagery** – in relation to Pope's presentation of a mock ~~ y~~ of the rape of Belinda's lock and its consequences:
  - lofty, inflated, epic diction, e.g. scissors as "engine" and "glitt'ring forfex" unde~~r~~ presence of an eighteenth-century voice (extract)
  - battle imagery: "two-edg'd weapon"; "stratagems"; "spear" to enforce the satire in t~~he~~ contrast between military battles of the epic and this trivial battle of the sexes (extract)
  - colloquial language to add realism, e.g. " Just then…"; "just behind..." (extract)
  - zeugma highlighting how Belinda reacts in the same way to serious and trivial situations: "When husbands or when lap-dogs breathe their last" (extract)
  - repetition to emphasise the disproportionate reaction to the incident: " for ever and for ever!" (extract)
  - Belinda's disproportionate reaction to the rape of her lock: "screams of horror"; shrieks" (extract)
  - epic parallels, e.g. Belinda's journey up the Thames and the fight for the repossession of the lock to emphasise how the idle pursuits and petty quarrels of the beau monde were unworthy of a literary form firmly associated with heroes.
  - juxtaposition of phrases recalling the grandeur and high ideals of the epic world with colloquial eighteenth century phrases in a chatty tone, creating mockery
  - imbalance between descriptions and what is being described, e.g. "a two edg'd weapon" sounds ferocious until we remember it is a pair of scissors so tiny that the Baron can hardly fit them on his fingers' ends

- **Tone** in relation to Pope's presentation of a mock-heroic view of the rape of Belinda's lock and its consequences.
  - oscillating between irony, mockery and indulgence (extract)
  - pattern of a sombre tone in first lines of couplets followed by an airily dismissive tone in the concluding line creating diminution and under-cutting
  - overall tone of forgiving, indulgent ambivalence – simultaneously hostile and admiring

AO4: Context

- Relevant **external** contextual information on the nature of mock-heroic poetry:
  - satiric and parodic elements of Homeric sources
  - use of the high and serious tone of epic to treat a trivial subject in such a way as to make it ridiculous
  - inflated style to ridicule pretentiousness, pettiness and pomposity
  - subtle balance between close resemblance to the original epic and a deliberate distortion of its principal characteristics
  - implicit contrast with an expansive epic world exposing the limitations of contemporary society

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 Bo~~~~ other appropriately selected parts of the text, and making use of **relevant exter~~~~ual information** on the corrupt moral values of eighteenth-century upper-class society, the poetic **methods** which Pope uses to present those values.

Canto Four, lines 143–176

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

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

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

AO1: Communication

Answers should contain:

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

AO2: Methods

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

- **Form** and **structure** in relation to Pope's presentation of the corrupt moral values of eighteenth-century upper-class society:
  – use of the mock epic to expose society's dubious sense of perspective and corrupt moral values
  – heroic couplets leading to bathos, paradox and comical incongruity to present the corrupt values of the upper class
  – the Cave of Spleen episode exposing corrupt moral values and the consequences of a lack of proportion
  – Thalestris' advice to Belinda highlighting the hypocrisy of upper-class society
  – the way in which Clarissa's speech, calling for a sense of perspective, falls on deaf ears and is followed by renewed fighting between belles and beaux

- **Language** – including **imagery** in relation to Pope's presentation of the corrupt values of eighteenth-century upper-class society:
  - Belinda's lament a parody of Dido's lament for her lover in Virgil's *Aeneid* to emphasise her over-reaction to the loss of a single curl (extract)
  - epic language and humorous exaggeration to mock Belinda's corrupt values: "Forever curs'd be this detested day!" (extract)
  - language of self-deception highlighting lack of self-knowledge: "Oh had I rather un-admir'd remain'd" (extract)
  - alliteration to highlight unnecessary, extreme distress: "And in its fellow's fate foresees its own" (extract)
  - *double entendre* of the final couplet exposing Belinda as a hypocrite who offers to sacrifice the essence of her virtue for its outward appearance (extract)
  - comic inflation to highlight society's corrupt values and skewed perspective
  - Clarissa's language of eloquent moral authority contrasting the superficial with true worth
  - imagery of honour and reputation exposing society's confused moral values, e.g. "and stain her honour – or her new brocade"

- **Tone** in relation to Pope's presentation of the corrupt moral values of eighteenth-century upper-class society:
  - Belinda's complaining, self-pitying tone, e.g. "and Shock was most unkind!" (extract)
  - her melodramatic lamentation, e.g. "O had I stay'd, and said my pray'rs at Home!"…"See the poor remnants of these slighted hairs!" (extract)
  - her pseudo-regretful self-chastisement, e.g. "mystic visions, now believ'd too late!" (extract)
    Clarissa's pragmatic tone of common sense, e.g. "What then remains, but well our power to use…?"
  - light-hearted, gentle exposure of society's false values throughout the poem
  - oscillating between comicality and gentle mockery

AO4: Context

- Relevant **external** contextual information on the corrupt moral values of eighteenth-century upper-class society:
  - preoccupation with the fashionable: theatre, dress, possessions
  - preoccupation with social status, physical appearance, image and reputation
  - vestiges of Restoration values, e.g. Cavalier swagger, promiscuous attitudes to sexual morality, recklessness
  - leisure time spent in idleness and gossip, e.g. the prevalence of coffee houses
  - different sexual standards for males and females in eighteenth-century upper-class society

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*

(a) By referring closely to extract **4(a)** printed in the accompanying Resource Booklet,
other appropriately selected parts of the text, and making use of **relevant external c**
information on the abuse of privilege in eighteenth-century England, examine the **meth**
which Goldsmith uses to present his view of such abuse.

lines 35–62

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 his view of abuse of privilege in eighteenth-century England.

- **Form** and **structure** in relation to Goldsmith's presentation of his view of abuse of privilege in
  eighteenth-century England:
  - use of heroic couplet to emphasise the exploitation of rural life and values by the wealthy
    and powerful, e.g. "Amidst thy bowers thy tyrant's hand is seen,/And Desolation saddens
    all thy green"
  - sustained contrast between the idealised past and the mercenary present
  - dramatisation of the speaker's sense of personal loss as well as public condemnation of
    the abuse of privilege

- **Language** – including **imagery** – in relation to Goldsmith's presentation of his view of the
  abuse of privilege in eighteenth-century England:
  - language of privilege and excess, e.g. "cumbrous pomp", "luxury", "wanton wealth", "rank
    luxuriance"
  - language conveying the abuse of privilege, e.g. "One only master grasps the whole
    domain,/ And half a tillage stints thy smiling plain" (extract)

- use of lists to emphasise the excesses of the wealthy and privileged, "Sp___ ___ ___ year's lake, his park's extended bounds,/…his horses, equipage…hounds"
- references to the transience of trappings of privilege, e.g. "Princes and lords n___ or may fade…" (extract)
- images of self-indulgence contrasted with the poverty of the disenfranchised, e.g. "___ city sped – what waits him there?/To see profusion that he must not share"

- **Tone** in relation to Goldsmith's presentation of his view of the abuse of privilege in eighteenth-century England:
    - range of tone to emphasise the injustice of privilege, e.g. mocking, poignant, angry, satiric
    - sense of passionate appeal to reader's morality, inviting our condemnation of the exploitation of the poor
    - evocation of the hedonism of the privileged, e.g. "The dome where Pleasure holds her midnight reign,/ Here, richly deck'd, admits the gorgeous train"
    - nostalgic recall of rural life before it was destroyed, contrasting with criticism of urban life

AO4: Context

- Relevant external contextual information the abuse of privilege in eighteenth-century England:
    - the rise of a commercial and capitalist class which was ruthless in its exploitation of resources, people, communities, land, etc.
    - emigration as the result of the abuse of privilege by this new exploitative mercantile class
    - the effects on rural communities of abusive landlordism and agricultural enclosure of common land

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~~~~~~ther appropriately selected parts of the text, and making use of **relevant external co**~~~~ **material** on rural poverty in eighteenth-century England, examine the **methods** w~~~~ Goldsmith uses to present his view of such poverty.

lines 97–136

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 his view of rural poverty in eighteenth-century England:

- **Form** and **structure** in relation to Goldsmith's presentation of his view of rural poverty in eighteenth-century England:
    - use of the device of the speaker: interplay between his recall of Auburn, and the impoverishing effect on the rural community after its destruction (extract)
    - arguments in defence of the poor developed through an unfolding series of contrasts/ antitheses: past/present; poor/wealthy; the exploited/the powerful
    - use of heroic couplet throughout to make pointed 'statements' on poverty, e.g. "She, wretched matron, forced in age, for bread,/To strip the brook with mantling cresses spread" (extract)
    - use of verse paragraphs to present Goldsmith's view of rural poverty, e.g. the nostalgic recall of the opening paragraph, ending in the use of climax to abruptly introduce the reality of poverty, "These were thy charms – but all these charms are fled"

- **Language** – including **imagery** in relation to Goldsmith's presentation of his view of rural poverty in eighteenth-century England:
    - language of deprivation and dehumanisation, e.g. "For him no wretches, born to work and weep,/Explore the mine or tempt the dangerous deep" (extract)

- language associated with need. e.g. "imploring famine" (extract); "scourg_____"; "mournful peasant"; "scanty blade"
- contrasting language of wealth and indulgence, e.g. "loads of freighted ore"; "_____ wraps his limbs in silken sloth"
- language describing the exploitation of the land by the wealthy few, e.g. "Space for ___ lake, his park's extended bounds,/Space for his horses, equipage and hounds..."
- use of antithesis to reveal different human experiences of wealth and poverty, e.g. "The rich man's joys increase, the poor's decay"
- use of alliteration to convey the pathos of poverty, e.g. "No busy steps the grass-grown footway tread/But all the bloomy flush of life is fled" (extract)
- language of idealism in evoking a way of life uncorrupted by wealth, e.g. "A time there was, ere England's griefs began,/ When every rood of ground maintain'd its man"
- use of personification to emphasise rural poverty, e.g. "Amidst thy bowers the tyrant's hand is seen,/And Desolation saddens all thy green"

- **Tone** in relation to Goldsmith's presentation of his view of rural poverty in eighteenth-century England:
  - regret for the effects of poverty, e.g. "But now the sounds of population fail,/No cheerful murmurs fluctuate in the gale..." (extract)
  - nostalgia for the edenic world of Auburn, untouched by materialism and greed, e.g. "Sweet was the sound, when oft, at evening's close,/Up yonder hill the village murmur rose" (extract)
  - sense of personal loss at the recollection of rural life before it was destroyed, "How often have I loiter'd o'er thy green,/Where humble happiness endear'd each scene!"
  - sense of passionate appeal to reader's morality, inviting our condemnation of the villagers' fate, e.g. "…Ah, turn thine eyes/Where the poor houseless shivering female lies…"
  - denunciatory, e.g. "O Luxury, thou cursed by Heaven's decree,/How ill exchanged are things like these for thee!"
  - anger at the fate imposed on the villagers, e.g. "But now the sounds of population fail,/No cheerful murmurs fluctuate in the gale..." (extract)

AO4: Context

Relevant **external** contextual information on rural poverty in eighteenth-century England:

- **Social and historical**:
  - changes in land ownership/effects of enclosure policy on rural communities, e.g. shortage of labour, families forced away from the land which supported them into the cities to look for alternative employment
  - forced emigration and its effect on rural communities, e.g. depopulation of old, established rural communities
  - lack of community structure in urban areas – less support for the poor/unemployed; homelessness, destitution
  - increased foreign trade concentrated capital and land in the hands of the few
  - increased wealth of the few brings new zest for luxuries and possessions – the gap between rich and poor increased

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

Section B: The Study of Drama

Advice to Examiners

1 Description v Analysis/Argument
Examiners should be aware of the difference between answers which are basically descriptive/
narrative and those which offer the higher skills of analysis and argument. Guidance on placing
answers in the appropriate band is provided in the grid on pages 24 and 25. For example, answers
with a suggestion of AO3 (comparison/argument) and AO4 (context) will be placed in Band 2. Top
Band answers will address key terms in an explicit and sustained way and engage cogently with the
question's stimulus statement.

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

3 Assessment Objectives for A2 1: B
AO1 This globalising Objective emphasises three essential qualities:
  (i) communication appropriate to literary studies (which is also reflected in the paper's
  general rubric: "Quality of written communication will be assessed in all questions");
  (ii) the coherent organisation of material in response to the question; and
  (iii) knowledge and understanding.

AO2 This objective is concerned with the writers' methods used to achieve certain effects,
requiring candidates to consider language, tone, character interaction, staging in
responding to the given stimulus statement.

AO3 The emphasis of this objective should be on the candidate's ability to respond to a given
reading or readings of the plays and develop an argument conveying his/her opinion.
Where candidates refer to other critic's opinions, they should integrate these into their own
arguments and acknowledge their source. Candidates can still reach the top of Band 6
without reference to named critical opinion(s) other than that/those of the stimulus
statement. Examiners should not, therefore, comment adversely on the absence of such
references. This AO also involves drawing comparisons and contrasts between the two
plays. The answer should be constructed in a comparative way.

AO4 No specific sources are prescribed or recommended. Nevertheless, as the given readings
of the text address a contextual issue – whether social, cultural, historical, biographical,
literary – candidates will be expected to provide appropriate information from outside the
text. Such information must be applied to the terms of the question. Little credit should
be given for contextual information that is introduced merely for its own sake.

Candidates who demonstrate significant strengths in AO1 and AO3 but who provide **no**
external contextual information cannot be rewarded beyond a mark of 41. Candidates who
demonstrate significant strengths in AO1 and AO3 but who provide only **limited** external
contextual information cannot be rewarded beyond a mark of 47. "Limited" contextual
information would include: simple assertions and generalisation; or contextual information
that is not completely relevant (but could have been argued into relevance).

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

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

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

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

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

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

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

Internal Assessment Matrix for A2 1: Section B

	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 • writes with very little sense of order and relevance and with limited accuracy			
Band 2 23–29 *SUGGESTION*	• 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	• 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	• 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]**	• may mention little external contextual information **[suggestion of context]**
Band 3 30–35 *EMERGENCE*	• 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	• identifies a few basic aspects of character interactions and language (including imagery) **[emergence of relevance argument]** • identifies tone • may have some basic aspects of structure and staging but with limited understanding • offers a few comments on identified methods **[emergence of methods]**	• 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 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 • conveys some ideas with some sense of order and relevance, using some appropriate examples • writes with some accuracy using some literary terms	• 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	• offers some comments on similarities and difference 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 her/his opinion	• offers some relevant external contextual information in answering the question

	AO1 *Communication*	AO2 *Methods*	AO3 *Comparison/ Argument*	
Band 5 **42–47** *COMPETENT*	• 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	• identifies a competent selection of methods – i.e. character interactions and language (including imagery), tone, structure, staging • explains in a competent way how these methods create meaning	• 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 her/his opinion	• makes a ⬚ use of releva⬚ external conte⬚ information in answering the question
Band 6(a) **48–54** *GOOD*	• 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	• identifies a good range of aspects of methods – i.e. character interactions, language (including imagery), tone, structure, staging • explores in good detail how these methods create meaning	• comments well on similarities and differences between texts • reaches a good personal conclusion • addresses key terms well • offers good reasoning in support of her/his opinion	• makes good use of relevant external contextual information in answering the question
Band 6(b) **55–60** *EXCELLENT*	• excellent in all aspects			

Section B: Drama

Answer **one** question in this section

1 Satire

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

Both *volpone* and *The School for Scandal* have lost their satirical appeal to a modern audience because their comedy no longer entertains and their moral messages are no longer relevant.

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 material** on the nature of satire and the modern audience.

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

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
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
  – interactions between Volpone and Mosca stemming from standard literary master/slave relationships are used both to entertain (by including the relish they display in their conspiratorial duplicity) and to highlight their moral depravity (their monstrous greed)
  – use of character contrast: the vitality of Volpone and Mosca makes them more entertaining characters than the "good" characters of Bonario and Celia, who are insipid and of less dramatic interest

- use of caricature, i.e. exaggerated, simplified characters who are therefore able [to] amusement and to embody in sharp outline the targets of the playwright's satire ([e.]. Volpone, Peregrine and the "birds of prey")
- use of naming to suggest character types, e.g. Mosca, the parasitic fly; Bonario, the "go[] both entertains and helps to simplify the moral message
- interactions in court scene both entertaining, (e.g. the attempts by Mosca to outdo Volpone) [] to underline the moral message of the play (e.g. punishments meted out to Volpone, Mosca an[] the "birds of prey" enforce the sense of justice done)
- interactions mostly characterised by deceit and abuse: arguably, the playwright is ultimately more concerned with conveying a moral message than in simply entertaining an audience

The School for Scandal
- interactions between Sir Peter and Lady Teazle, where the latter's vitality and wit, arguably, soften the audience's judgement of her
- Lady Sneerwell and Joseph Surface's partnership based on scandal and deceit: arguably, stronger criticism of Lady Sneerwell and Joseph surface than of sir Peter and Lady Teazle, though much less virulent than the criticisms in *Volpone*; more light-hearted entertainment in the treatment of Lady Sneerwell and Joseph Surface than anywhere in *Volpone*
- use of character contrast to provide both entertainment and a moral message, e.g. Joseph Surface's unchanging duplicity contrasted with Charles' moral development
- use of caricature, i.e. exaggerated, simplified characters who are therefore able to provide amusement and to embody in sharp outline the targets of the playwright's satire, e.g. the depiction of members of the Scandal School as comic types
- use of naming to suggest character types, e.g. Lady Sneerwell, Mrs Candour, Sir Benjamin Backbite: both entertains and helps to simplify the moral message
- interactions mostly involving light-hearted ridicule, but at times conveying the potentially dangerous effects of gossip, i.e. arguably, the playwright is more interested in providing entertainment than in offering a moral message

- **Structure:**

Volpone
- Act V consists of a series of rapidly changing scenes and location creating sense of rush towards denouement: entertaining build up of tension and eventual punishment of wrongdoing enforcing the moral message
- the subplot involving Lady Would-Be's relationship with Volpone, and the intrigue involving Sir Politic and Perigrine extends both the play's entertainment value and moral comment
- the use of parallel scenes, e.g. Mosca's 'rescue' of Volpone from Lady Would-Be in Act III Scene 5 farcically anticipates the much more morally scandalous scene in which Bonario rescues Celia from Volpone
- the punishment of the wrongdoers at the ending of the play enforces the moral message that evil will not go unpunished

The School for Scandal
- use of contrast, e.g. the juxtaposition of the entertaining display of malicious wit at the Scandal School in Act II Scene II and the following short intimate Scene III in which Sir Oliver presents a different kind of morality in showing greater restraint in making judgements about people
- Charles Surface's role as moral hero compromised by his first comic appearance in Act III, Scene 3 where he displays an entertaining lack of self-awareness
- the inclusion of events which indicate the play's clear moral intentions, e.g. Charles's moral development illustrated Act IV, Scene 3 where he proves his goodness to Sir Oliver, Joseph's 'comeuppance'
- morally ambiguous ending: Charles allowed to emerge as a moral hero while the scandalmongers go unpunished

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

  Volpone
  – the energy and vitality of the language used by Volpone entertains the audience even
    exposes his arrogance and greed, e.g. blasphemous use of religious imagery to express
    adoration of gold
  – the variety of tones used by Volpone and Mosca both entertains and unsettles the audience's
    moral sensibilities, e.g. lyrical, ironic, savage, seductive and humorous
  – variety of kinds of entertainment and moral comment, e.g. the contrast between the foolish
    chatter of Sir Politic and Lady Would-be, and the viciousness of the three "birds of prey"
  – language of morality, e.g. Celia's use of "honour", "modesty" "innocence"; Bonario's blunt
    honesty in comparison with clever deceitfulness of Volpone and Mosca

  The School for Scandal
  – the outrageous gossip of the Scandal School simultaneously entertains the audience and
    exposes human folly
  – the entertaining use of language as smokescreen, e.g. Joseph's distinctively moralising speech
    which reveals rather than conceals his hypocrisy; his excessive civility reveals his insincerity; his
    deft combination of rhetorical questions and plausible maxims used to deceive
  – the highly entertaining repartee between Lady Teazle and Sir Peter which reveals the folly
    of both; their plainer speaking and sincere tone towards the end of the play indicating their
    redemption
  – the language of morality, e.g. Sir Oliver's wise and measured language used in his interactions
    with Charles; Maria's consistently plainer speech suggesting her moral worth; Charles's
    exuberance, giving way to more obvious sincerity at the end of the play

- **Staging:**

  Volpone
  – visual imagery as both a source of comedy and a means of displaying the folly and vice of the
    characters, e.g. the manipulation of the "birds of prey" by Volpone and Mosca; the contrasting
    goodness (and, arguably, dullness) of Bonario and Celia as they stand, helpless, accused of
    trumped-up charges
  – use of disguise as both source of comedy and a means of displaying or commenting on vice
    and folly, e.g. the farcical scene in which Lady Would-be mistakes Peregrine from the courtesan;
    Volpone's disguise as Scoto Mantura the mountebank to impress Celia; his final unmasking
    which leads to the uncovering of duplicity and the restoration of moral order
  – eavesdropping as both source of comic intrigue and a means of displaying vice and folly, e.g. the
    scene in which Bonario eavesdrops on Volpone's plan to disinherit him
  – use of dramatic irony as both source of comedy and a means of commenting on vice and folly,
    e.g. the audience's awareness of Volpone's feigned sickness
  – use of symbolic setting: Venice used as symbol of moral decadence and immorality

  The School for Scandal
  – use of disguise as both source of comedy and a means of displaying or commenting on vice and
    folly, e.g. Sir Oliver's guise as a moneylender in order to test the two brothers shows Charles
    ultimately as the worthier
  – use of asides as both source of comedy and a means of commenting on vice and folly, e.g. Sir
    Oliver's frequently wise comments on the virtues and follies of those he observes; his comments
    as the standard by which the audience measures degrees of virtue and vice
  – use of soliloquy as both source of comedy and a means of displaying vice and folly, e.g. Joseph's
    smug 'confession' to the audience in Act V Scene I that he is offering Stanley "sentimental French
    plate" as opposed to real monetary help reveals his duplicity, but is immensely entertaining to the
    audience
  – use of dramatic irony as both a source of comedy and a means of displaying vice and folly, e.g.
    the farcical screen scene which reveals Joseph's duplicity and Lady Teazle's flirtatiousness and
    her willingness to compromise her moral integrity and reputation
  – use of prologue and epilogue: reminder to the audience that events in the play reflect their own
    lives and failings

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. "lost their satirical appeal", "modern audience", "comedy no longer entertains", "moral messages . . . no longer relevant"**
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement, e.g. **that the plays are still popular because they still entertain and they are sill relevant**

AO4: Context

Candidates should use relevant external contextual material in relation to the nature of satire and the modern audience in each play:
- the modern popularity and ubiquity of satire as a genre in theatre, TV ("West Wing", "Have I Got news for You", "The Thick of It"), film ("Farenheit 9/11", "Sicko") and other forms of popular culture, e.g. *Private eye*, Ben Elton's *Gridlock*
- satirical targets: relevance of Jonson's targets of greed and lust to modern life (bankers' bonuses, MPs' expenses, sensational tabloid stories of sexual excess), and relevance of Sheridan's target of malicious gossip-mongering to a modern culture in which reputations are destroyed by an intrusive media
- the continued popularity of satire as a form of drama, i.e. drama which combines comedy with serious social purpose
- satire's capacity to transcend its own historical moment through, for example, its use of stock characters, timeless themes of greed and lust
- continued appeal of common forms of satirical comedy, e.g. "black comedy", farce, comedy of manners
- modern audience may find eighteenth-century satire grounded in the social conditions and language of the time (rigid class structures, conventions of gulls and fops, etc., conventions of marriage) lacking in relevance to today's world

2   Historical Drama

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

It is only by taking liberties with historical facts that these dramatists have been able to create interes
and exciting dramas.

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

The following mark scheme should be applied in conjunction with the A2 1 Section B mark 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
   – Tempters as stylised objectifications (rather than historical personages) of both external historical
      and internal psychological forces acting on Becket, e.g. Second Tempter represents temptation
      of compromise (the Constitutions of Clarendon and Northampton (11640, and then the attempt to
      induce Thomas to change his attitude and accept the King's view at Montmirail (1169))
   – the Knights as both historical figures (the assassins Reginald Fitz Urse, William de Traci,
      High de Morville and richard Brito) and symbolic figures representing the power of king and
      state; Becket's interactions with Knights presented as both symbolic externalisations of the
      psychodrama going on within Becket's conscience and historical fact
   – limited characterisation of Becket who is presented more symbolically than More, e.g. Eliot's
      omission of historical details which detract from the intense focus on Becket's martyrdom

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A Man for All Seasons
–   Bolt's use of More's conversations with the other characters in the play to present the situation in which More finds himself, e.g. his loving relationship with his own family; close friendship with King Henry VIII; his resistance to Henry VIII's wish to divorce Catherine of Aragon; his appointment as Chancellor in 1529 and his resignation from this office in 1532; his imprisonment in the Tower (April 1534) and execution on 6 July 1535 for High Treason, having refused to swear the Oath of Supremacy; his humour and humanity as a husband, father, friend, politician, lawyer
–   Bolt's taking liberties with the actual historical More: omission of any reference to More's extreme asceticism; his persecution of Protestant dissenters; the fact that he was married twice and that Margaret was his daughter by his first wife and not by Alice; his serious interest in the education of women and his determination to give Alice and Margaret a good education in literature and music; the fact that Alice had a reputation as a "hooked-nosed harpy"; the fact that he had a son by his first wife; his refusal to attend the coronation of Ann Boleyn
–   Bolt takes liberties with historical facts by introducing the character of the Common Man who is used to point up the significance of the situation in which More finds himself, and the significance of More's attitudes and actions
–   Bolt both uses historical facts and takes liberties with them in order to create a character who transcends his historical moment

•   **Structure**

Murder in the Cathedral
–   Eliot takes liberties with historical facts by including the Chorus which is used to: foreshadow the coming violence; comment on the action and provide a link between audience and play; concentrate audience attention more on symbolic death and martyrdom rather than on the physical fate of the historical Becket
–   use of the four Tempters as stylised objectifications (rather than historical personages) of both external historical forces and internal psychological forces acting on Becket
–   use of the interlude to reproduce an actual sermon given by Becket on Christmas morning (1170)

A Man for All Seasons
–   Bolt takes liberties with historical facts by punctuating the action with the comments of the Common Man, who takes on different roles and guides the reactions of the audience; acts as a bridge between the action of the play in the sixteenth century and the modern audience
–   the juxtaposition of "public" More (as Chancellor) and "private" More (as husband/father and with friends), drawing on historical facts and the imaginative interpretation of those facts to present a more rounded, interesting character

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

Murder in the Cathedral
–   Eliot incorporates some of Becket's actual words, e.g. in the sermon, and combines them with a stylised, elevated language, which is abstract, paradoxical, symbolic, liturgical, and is used to lift the play out of its historical moment and give it a more universal and philosophical aspect

A Man for All Seasons
–   Bolt uses a wider variety of language: More's actual words, e.g. in the trial; More's elevated, dignified language, which reflects More's legalistic, moral and philosophical concerns; the intimate, domestic language of family life; the Common Man's demotic
–   Bolt telescopes time for dramatic purposes: Act 1 begins in May 1530; Act 2 in May 1532 and concludes in July 1535

- **Staging**:

  Murder in the Cathedral
  – Eliot's desire to incorporate historical reality by using parts of the actual sermon to show attitudes towards martyrdom
  – the use of the liturgical elements, e.g. *Dies irae* and *Te Deum* to suggest the religious, symbolic aspect of the play
  – Eliot taking liberties with historical facts in presenting formal, set-piece confrontations between Becket and Tempters, Becket and Knights

  A Man for All Seasons
  – role of the Common Man as choric "alienation device" providing commentary on both the dramatised More and the actual historical More
  – the combination of historical fact and stylised dramatic presentation, e.g. fluid scene changing, special sound and lighting effects in the trial scene

AO3

Candidates should:
- sustain a comparison/contrast of the plays in relation to the terms of the question;
- **e.g. "taking liberties", "historical facts", "interesting", "exciting'**
- 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 the combination of their actual historical content and their dramatic presentation which gives the dramas their interest and excitement**

AO4: Context

Candidates should use appropriate **external** contextual information on the nature of historical drama:
  – reflects historical facts but not necessarily in a completely accurate or reliable manner
  – the dramatic imperative always supersedes the claims of historical reliability and accuracy, e.g. time periods may be compressed, events conflated, exaggerated or distorted in order to highlight certain points of meaning, create suspense, or for other dramatic purposes
  – good historical drama transcends its historical moment and aims to deal in timeless truths, universal themes and concerns

3　Drama of Social Realism

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

The crippling effect of social attitudes is more clearly reflected in the presentation of Torvald Helmer the 1870s than in the presentation of Jimmy Porter in the 1950s.

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 social attitudes 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
  – interactions between Helmer and Nora which show the crippling effects of social attitudes on Helmer: the patriarchal attitudes of his society reflected in his authoritarian treatment of Nora, in spite of his genuine feelings for her, his complacency that blinds him to Nora's feelings, his confidence that he can educate her, and his belief in conventional gender roles, such as the role of the husband as breadwinner and the wife as "angel of the house"; society's attitudes to heredity and money reflected in his rebuke of Nora's frivolous attitude to money, and his view of heredity as something which determines individual personality
  – Helmer's emotional response to Nora's plan to leave him, arguably, frees him for the first time from conforming to society's expectations

Look Back in Anger
– interactions with Alison, Helena and Cliff which show how Jimmy, like Helmer, is c̶̶̶̶̶ ̶̶̶y society – but only up to a point; he **reflects** the crippling effect of working-class attitu̶̶̶ ̶̶̶a a university education he works on a sweet stall), society's attitudes regarding gender ̶̶̶̶ reflected in his interactions with both Alison and Helena), and the complexity and confusio̶̶̶ modern social attitudes (as seen in his retreat into a fantasy world of squirrels and bears)
– interactions with Alison, Helena and Cliff which show how Jimmy also **opposes** what he perceives as the crippling effect of certain social attitudes, e.g. the sterility, complacency and conservatism of his society, its devotion to religion, its lack of patriotism
– interactions with Alison and Cliff which show how Jimmy is a confused character who both **simultaneously reflects and opposes** certain crippling social attitudes of his time, e.g. he both shares society's crippling nostalgia for Edwardian ideals and is at the same time repelled by such nostalgia; he both shares and rails against the inertia he perceives in society
– interactions with Alison, Helena and Cliff which show how Jimmy is crippled not only by attitudes he has absorbed from his society but by his own personality, e.g. his aggression, his intolerance, his uncompromising passion, his self-destructive idealism, his blinkered view of society which means he sees only the crippling effect of social attitudes and not any of the positive or progressive post-war developments (e.g. the inauguration of the welfare state, improvements in education, rising employment opportunities)

• **Structure:**

A Doll's House
– the conventions of the Scribean "well-made play" are overturned in that, instead of restoring order at the end of the play, Ibsen concentrates on Nora's defiance of conventional order; climax without denouement
– dramatic contrast at the end between Nora's defining act of self-determination and Helmer's continued embeddedness in traditional attitudes
– structuring of scenes to highlight Helmer's crippling lack of insight, e.g. the way Helmer's patriarchal enforcement is juxtaposed with his manipulative cajoling
– the structuring of scenes to create a sense of threat posed to the monolith of Helmer's social attitudes, e.g. Nora's action in going behind her husband's back in attempting to secure a loan from Krogstadt

Look Back in Anger
– use of basic three-act structure but in an unconventional way: exposition, complication, climax (alison's departure) but no denouement because the play ends with a return to Jimmy's fantasy world of squirrels and bears
– cyclical pattern is reflective of both Jimmy's and his society's lack of forward movement
– the play is punctuated by set-piece diatribes in which Jimmy rants against various aspects of society, highlighting crippling aspects of both his society and his own personality (intolerance, aggression)

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

A Doll's House
– the crippling effects of patriarchy displayed in Helmer's repeated condescending comparison of Nora to animals, "squirrel", "skylark"
– the patronising, paternalistic language Helmer employs in speaking to Nora (e.g. his use of the reductive term "little") reflects his desire to conform to society's expectations of the husband as authority figure
– Helmer's use of imperatives highlighting his role as patriarchal enforcer
– variety of tone which reveals Helmer's sense of complacency, e.g. indulgent, lecturing, imperative, smug; contrasted with occasional moments of tenderness, and arguably real anguish when Nora leaves him at the end of the play
– image of the doll's house – suggesting Nora's entrapment by Helmer

Look Back in Anger
–   Jimmy's vituperative attacks on 'society' people, e.g. Alison, her mother, Nigel and
    'intellectuals' who read 'posh' sunday papers, reflects his sense of social alienation
–   mixture of sentimental, nostalgic language and vituperative denunciation in referring to
    of a bygone era, e.g. he both idealises and expresses disillusionment with the causes for
    his father died
–   contrasts between Cliff's measured and balanced speech and Jimmy's passionate verbal
    performances; sense of Cliff's compliancy with the restrictions imposed on him, contrasted with
    Jimmy's protest against the crippling effects of contemporary social attitudes
–   tone of bitterness, anger and disillusion in most of Jimmy's speech as he struggles against what
    he sees as the crippling effects of contemporary social attitudes
–   contrast between the harsh vitality of Jimmy's tirades against the crippling effect of society's
    attitudes and the passivity and indifference shown by Alison, Helena and Cliff in their complicity
    with the status quo

•   **Staging:**

A Doll's House
–   visual symbolism of the tarantella: Helmer exerts his control by demanding Nora dances in a
    certain way, while Nora resists his control by performing the tarantella in her own way
–   use of space to suggest Helmer's unthinking acceptance of the barriers imposed by
    contemporary social attitudes, e.g. Helmer's study off-stage is off limits to Nora in the opening
    scene, "(She . . . goes cautiously to her husband's door and listens.)"; Nora largely confined to
    the domestic space of the living room throughout the play
–   climactic moment when Helmer destroys the bond and letters, and expresses his relief that he is
    "saved" from ignominy – reveals the crippling effect on him of contemporary social attitudes and
    his blindness to Nora's discovery that their marriage has been a sham

Look Back in Anger
–   use of setting, e.g. a flat in a small Midland town emphasises the dull, purposeless claustrophobic
    lives the characters are trapped in
–   use of symbols to explore the effects on Jimmy of contemporary social attitudes, e.g. his playing
    of the jazz trumpet symbolises his defiance of the outdated moral systems symbolised by the
    church bells
–   use of parallel costume, setting and grouping of characters in Acts 1 and 3 to suggest the small
    world in which the characters are trapped

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. **"crippling effect",
    "social attitudes", "more clearly reflected", "presentation of Torvald Helmer in the 1870s",
    "presentation of Jimmy Porter in the 1950s"**
•   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 the
    crippling effects of the social attitudes of their time are clearly seen in the presentation
    of both Torvald Helmer and Jimmy Porter, or that while Torvald Helmer is a product of his
    society, Jimmy Porter is crippled by his own personality**

AO4: Context

Candidates should use **relevant external contextual information on social attitudes in th**
and 1950s

A Doll's House: social attitudes of the 1870s
– prevalence of patriarchal attitudes which define gender roles
– rise of women's movement
– class divisions strongly entrenched in social attitudes
– rise of industrial capitalism and the importance of bourgeois culture (the "dog eat dog" world
   which Helmer inhabits; the cult of success and the importance of reputation and conventional
   morality; the conflict between interests of society and those of the individual
– crippling ideas about heredity and determinism, and of a fixed, hierarchical system of society
   which was inimical to the desire for self-determination and individual freedom
– the traditional role of husband and provider in the late nineteenth century

Look Back in Anger
– a still deeply entrenched class system in English society
– a still deeply entrenched patriarchy in English society
– post-war progressive political developments, e.g. founding of the welfare state, improvements in
   education, full employment, the end of rationing and increase in affluence and embourgeoisement
– the decline of empire and consequent crisis of identity
– international tension and unease: "Red Scare"; Cold War, nuclear disarmament movement;
   Korean war 1950–1953
– disillusionment caused by failure of Atlee's Labour government 1945–1951 to introduce socialism;
   increased economic, financial and foreign policy problems which led to the downfall of the Labour
   government in 1951
– fragmentation of social consensus into a range of competing and conflicting attitudes

4   Tragedy

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

There is a much stronger sense of tragic closure at the end of *The Burial at Thebes* than at the end of *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 the nature of Tragedy.

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

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

Responses should demonstrate the following:

AO1: Communication

Answers should contain:

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

AO2: Methods

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

- **Character interactions:**

    King Lear
    – character interactions which bring about the deaths of Edmund, Cornwall, Gonerill and Regan, Oswald, Gloucester, Cordelia, Lear ("rough justice" – no clear moral message)
    – Albany and Edgar as agents of justice and restorers of order at the end – attempt to affirm order and tragic closure
    – character development of Lear and Gloucester in which they learn compassion for others and self-awareness suggests a moral universe, but the death of Cordelia and Gloucester's speech "As flies to wanton boys . . ." suggest otherwise, i.e. the movement towards denouement and tragic closure undermined by counter currents of scepticism and sense of an unjust universe

The Burial at Thebes
– the balanced nature of the conflict between Creon (political authority, law, state co[...]
Antigone (personal and family obligation, duty to the gods, respect for tradition) crea[...]
throughout, but the play finally asserts a clear moral message in its closing lines in whi[...]
is criticised and Antigone vindicated, thereby enforcing a strong sense of tragic closure
– Antigone dies, but has dismissed the need to compromise; Creon changes, but too late to a[...]
catastrophe – moral issue remains in balance throughout; is the assertion of resolution and
closure in the Chorus' closing lines (vindication of Antigone, condemnation of Creon) earned in
dramatic terms?

- **Structure:**

  King Lear
  – sense of progression towards to potential tragic closure: movement of Lear's descent into
  madness, then a counter-movement towards insight and empathy
  – the similar sub-plot trajectory of Gloucester's career from blindness to insight
  – after upheaval on all levels – personal, social, political and natural – "rough justice" and order
  restored after the "show-down" at end

  The Burial at Thebes
  – "Three Unities" which give focus and intensity to the story of Antigone's and Creon's suffering,
  and the movement towards tragic closure
  – inevitable movement to climax and closure – no possibility of retraction
  – crescendo of Creon's dealings with Guard, then Antigone and Ismene, then son Haemon, and
  then seer Tieresias, before capitulating to Fate and finally reaching tragic knowledge that he was
  wrong and the gods are all powerful

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

  King Lear
  – Lear's and Gloucester's anagnorisis defined in terms of images of sight and blindness: possibility
  of tragic closure suggested
  – frequent references to gods – but no coherent view of the divine or sense of a reliable moral
  order which complicates the possibilities of resolution and closure
  – Lear's final image of life in prison where he and Cordelia will "sing like birds in a cage" connotes
  vulnerability and delusion rather than being a credible vision of future happiness
  – tone of exhaustion and muted hope for the future in the closing speeches of Edgar and Albany at
  end

  The Burial at Thebes
  – Creon's tone at the end speaks of grief, regret and anguish – his anagnorisis preparing fror tragic
  closure
  – play closes on admonitory words and tone of Chorus which enforce a strong sense of tragic
  closure

- **Staging:**

  King Lear
  – Lear's kneeling before Cordelia begging for forgiveness – suggests wisdom restored but the
  movement towards anagnorisis, catharsis and tragic closure undermined by his rash killing of the
  guard and the death of Cordelia
  – use of music with its connotations of harmony in final scene between Lear and Cordelia suggests
  movement towards tragic closure
  – the closing *pieta* image of Lear with Cordelia dead in his arms contradicts Edgar's belief that the
  gods are just and thus complicates our sense of tragic closure
  – Edgar's taking charge at the end – but no final moral message
  – Kent's final assessment failing to provide a reassuring, achieved sense of closure

–   contrast between multiple images of death (both physically on stage and in terms of imagery) and the set-piece speeches from surviving "good" characters (Edgar Kent Albany) who each comes forward to attempt to provide a reassuring sense of tragic closure

The Burial at Thebes
–   the use of messengers to bring information about important off-stage occurrences, e.g. the news of Haemon's, Antigone's and Eurydice's deaths which reverse the sense of joy at Creon's sudden *volte face* and repentance, and lead swiftly to the play's tragic closure
–   use of Chorus to point to the final moral message – "wise conduct is the key to happiness/Always rule by the gods and reverence them/Those who overbear will be brought to grief" – which, along with Creon's anagnorisis and suffering, provides a strong sense of tragic closure

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. **"much stronger", "sense of tragic closure"**
•   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* also contains a sense of "tragic closure" in its final distribution of "rough justice".**

AO4: Context

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

•   **Literary context**
    Classical ideas of tragedy/tragic suffering:
    –   tragic downfall of protagonist (peripeteia)
    –   tragic flaw (harmartia)
    –   catharsis
    –   anagnorisis