ADVANCED
General Certificate of Education
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English Literature

Assessment Unit A2 1

assessing

The Study of Poetry 1300–1800 *and* Drama

[AL211]

TUESDAY 14 JANUARY, MORNING

MARK SCHEME

English Literature 2014

Mark Schemes

Assessment Objectives (A2 papers)

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

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

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

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

- analyse the poet's use of such poetic methods as form, structure, language (including imagery) 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 contexts in which texts are written and received by drawing on appropriate information from outside the texts (AO4).

Assessing the Responses of Candidates

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

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

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

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

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

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

Section A: The Study of Poetry 1300–1800

Advice to Examiners

1 Description v Analysis/Argument

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

2 Key Terms/Issues

Candidates must take account of key terms and structure their answers accordingly if they are to be relevant and properly focused. Key terms and the relationship amongst them, are of two distinct kinds: those which are **directives** (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 form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded. Reference to other critical opinions should include sufficient information to indicate that the candidate understands the point s/he is citing.

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

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

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

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

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

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

Internal Assessment Matrix for A2 1: Section A

	AO1 *Communication*	AO2 *Methods*	AO4 *Context*
Band 1 (a) 0–13 *VERY LITTLE*	• shows very little understanding of the poem(s) or ability to write about it/them		
Band 1 (b) 14–22 *GENERAL*	• communicates broad or generalised understanding of the poem(s) • 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 with a little sense of order and relevance, using a few appropriate examples **[suggestion of relevance]** • writes with basic accuracy using a few common literary terms	• identifies a few basic aspects of language (including imagery) • may refer to tone • may mention basic aspects of form and structure – with a little 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 limited understanding of the poem(s) • conveys ideas with a developing 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), tone, form and structure – with limited understanding • makes a more deliberate attempt to relate comments on identified methods to the key terms of the question **[emergence of methods]**	• identifies a little relevant **external** contextual information **[emergence of relevant external context]**
Band 4 36–41 *SOME*	• communicates some understanding of the poem(s) • conveys some ideas with some sense of order and relevance, using some appropriate examples • writes with some accuracy, using some literary terms	• identifies some aspects of language (including imagery) • identifies some aspects of tone • shows 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: The Study of Poetry, 1300–1800

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 pardoners, examine the **poetic methods** which Chaucer uses to present his version of a Medieval pardoner.

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 Chaucer's presentation of his version of a medieval pardoner

- **Form** and **structure** in relation to Chaucer's presentation of his version of a Medieval pardoner
  - unconventional medieval *confessio*: rather than contrition, the Pardoner offers a candid and unashamed account of his *modus operandi* (extract)

- Pardoner's use of direct speech – " "Goode men," I seye…" – gives a dramatic sense of his performance (extract)
- manipulation of metre and word order, e.g. the foregrounding of "Ycrammed" through its position at the beginning of the line emphasises the over-abundance of the Pardoner's relics (extract)
- use of the rhyming couplet, e.g. repetition to emphasise the Pardoner's lack of concern for ordinary people: "beried"/"blakeberied"; to emphasise the central contradiction relating to the Pardoner: "For though myself be a ful vicious man/A moral tale yet I yow telle kan"
- presentation of the embedded audience's response to the Pardoner at the end of his tale

- **Language** (including **imagery**) in relation to Chaucer's presentation of his version of a Medieval pardoner
  - use of self-reflexive verb to indicate self-conscious performance: "I peyne me…" (extract)
  - use of ironic simile to emphasise the Pardoner's irreligious attitude: "as gooth a belle" (extract)
  - ironic language used in relation to the Pardoner's activity: "Christes hooly werk" (extract)
  - repetition of personal pronouns – "I….I…my words….my theme" – to emphasise the self regard of Chaucer's Pardoner (extract)) to suggest the Pardoner's manipulativeness
  - use of culinary term to suggest the sermon is concocted to impress the congregation: "to saffron" (extract)
  - the comic non-specificity of his language: ("hooly Jewes sheep"; "thilke hooly Jew" (extract)
  - contemptuous language applied to the congregation - "hem", "lewed peple" – shows the Pardoner's disdainful attitude towards them
  - use of serpent imagery – ("wol I stinge hime with my tonge smerte"; "spitte I out my venym") to emphasise the Pardoner's vicious nature
  - repetition of "I wol" to emphasise the Pardoner's wilful attitude
  - the Pardoner's range of references: (biblical exempla; references to historical figures and the world of classical antiquity) which is intended to demonstrate his learning and authority but which exposes his devious exploitativeness

- Tone in relation to Chaucer's presentation of his version of a Medieval pardoner
  - resolute: "ne man be so boold, ne preest ne clerk" (extract)
  - confident, commanding: "taak of my wordes keep" (extract)
  - derogatory, contemptuous: "to stire hem to devocioun" (extract)
  - manipulative: "Good men and wommen"
  - frank: "Myn entente is not but for to winne"
  - callous: "I rekke nevere"
  - insistent: "Nay, nay, I thoghte it nevere"

AO4: Context

Relevant external contextual information in relation to his version of a Medieval pardoner

- The Treasury of Grace: true penitence and payment in money or goods
- absolution *a poena* (permitted) and absolution *a culpa* (not permitted to a lay pardoner)
- medieval pardoners' abuse of their role by encroaching on the prerogatives of priests: preaching; absolving individuals of their sins
- church concern over pardoners' activity: Pope Boniface IX's letter of 1390 in which he exposed pardoners' abuse of their position
- office of pardoner abolished by the Church at the Council of Trent in 1562

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

(b) By referring closely to extract **1(b)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on Medieval ideas of sin and pardon, examine the **poetic methods** which Chaucer uses to present his view of these ideas.

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 Chaucer's presentation of his view of Medieval ideas of sin and pardon

• **Form** and **structure** in relation to Chaucer's presentation of his view of medieval ideas of sin and pardon
  – placing of the Pardoner's appeal to seek pardon and forgiveness gains impact by coming directly after the concluding section of the tale detailing the deaths of the riotoures (extract)
  – irony of the Pardoner inviting the pilgrims to seek pardon when he has unashamedly detailed his own sins in the prologue (extract)
  – use of the Prologue – an inversion of the medieval *confessio* – to emphasise how the Pardoner exploits people's desire for pardon and forgiveness
  – use of Host as framing device to provide the common man's perspective on the Pardoner's corrupt exploitation of the church's teaching on sin and pardon

- **Language** (including **imagery**) in relation to Chaucer's presentation of his view of Medieval ideas of sin and pardon
  - the Pardoner's use of the language of healing in relation to his pardons and forgiveness: "may you alle warice"; "soules leche" (extract)
  - presentation of the destination of those who have been forgiven: "blisse of hevene" (extract)
  - use of similes to create a vivid sense of the state achieved through pardon: "as clene and eek as cleer/As ye were born" (extract)
  - Pardoner's language of commodification to describe the pardons he offers: "al newe and fressh" (extract)
  - repetition of "assoile" (extract) to indicate the Pardoner's usurping role of priest
  - contrast between simplicity and sincerity of the old man in relation to God's forgiveness and salvation: ("God save yow, that boghte again mankind,/And yow amende") and the manipulativeness and showiness of the Pardoner's language
  - Pardoner's language of trickery ("By this gaude") used to indicate his frivolous attitude to ideas of sin and pardon

- **Tone** in relation to Chaucer's presentation of his view of medieval ideas of sin and pardon
  - momentarily honest in relation to forgiveness? – "I wol yow nat deceive" (extract)
  - reassuring: "It is an honour to everich that is heer…" (extract)
  - eager: "Cometh up, ye wives, offreth of youre wolle!" (extract)
  - manipulative: "Goode men and women, o thing warne I yow"
  - callous: "I rekke nevere, whan that they have been beried…"
  - pious: "Til Crist hadde boght us with his blood again"

AO4: Context

Relevant external contextual information in relation to Medieval ideas about sin and pardon

- Christian forgiveness: Christ took the punishment for human sin, making it possible for individuals to be forgiven.
- the role of the priest was to help people confess their sins and receive assurance of forgiveness.
- sacrament of confession; ritual of absolution; penance; self-mortification
- Church's teachings on Purgatory; sale of Indulgences
- distinction between "venial" and "deadly" sins

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 VII" 'At the round earth's imagined corners' printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external biographical information**, examine the **poetic methods** which Donne uses to present intense religious feelings.

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

The following mark scheme should be applied in conjunction with the A2 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 Donne's presentation of intense religious feelings.

*   **Form** and **structure** in relation to Donne's presentation of intense religious feelings:
    *   tightly disciplined sonnet form to express intense religious feelings
    *   octave: public, momentous and dramatic, focusing on the moment of the Last Judgement as predicted in Matthew 25, reflecting intense religious feelings at a universal level
    *   sestet: prayer-like; more personal and inward looking, reflecting the intense religious personal feelings of the speaker
    *   casual break and internal rhyming ("there", "here") in line 12 indicate shift from future events and generalised description to the present and the personal in the last two lines

*   **Language** (including **imagery**) in relation to Donne's presentation of intense religious feelings:
    *   powerful, visual apocalyptic imagery ("scattered bodies"; "flood"; "fire", "agues, tyrannies") conveying the intense religious feelings of the speaker as he contemplates the causes of death of those "numberless infinities/Of souls"

- playful, paradoxical allusion to the "round earth's imagined corners" creating an image of the inescapable all-encompassing nature of the Day of Judgement
- biblical language of sin, damnation and salvation e.g. "my sins abound"; "repent"; "pardon", conveying the speaker's intense religious feelings as he considers his own sinfulness
- biblical allusions conveying Donne's belief in eternal life ("never taste death's woe") and traditional images of Judgement Day ("fire ... war, death, age tyrannies") conveying the speaker's intense religious feelings in relation to salvation
- imagery of vastness and endlessness ("numberless infinities") suggesting the speaker's intense religious feelings as he thinks of the innumerable dead arising to face God's judgement
- use of repetition to convey the miracle of resurrection e.g. "arise, arise", and to highlight the large numbers who will be judged e.g. "all whom…" conveying intense religious feelings of the speaker as he contemplates the Day of Judgement
- biblical language of personal Christian faith, e.g. "shall behold God"; "let them sleep, Lord"; "Thy grace" conveying the speaker's intense religious feelings as he contemplates his own faith
- comparison between repentance and salvation in the last two lines registers confidence which is undercut by "As if" at beginning of last line

- **Tone** in relation to Donne's presentation of intense religious feelings:
  - confident, assured, exuberant contemplation of Judgement Day and general resurrection in the octave, conveying the speakers intense religious feelings
  - shift in the sestet to a humble, penitential, meditative tone conveying the speaker's intense religious feelings on a more personal level

AO4: Context

Relevant external biographical contextual information in relation to Donne's presentation of intense religious feelings:

- 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 reassurance 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 given for the treatment of the given and the selected poem.**
2. **Appropriate second poems might include: "Batter my heart", "Death be not proud" and "Good Friday, 1613. Riding Westward".**

(b) By referring closely to "A Valediction Forbidding Mourning" printed in the accompanying Resource Booklet, and one other appropriately selected poem, and making use of **relevant external contextual information** on the nature of Metaphysical poetry, examine the **poetic methods** which Donne uses to present his ideas about the spiritual unity of lovers.

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) in relation to Donne's presentation about the spiritual unity of lovers.

- **Form** and **structure** in relation to Donne's presentation of the spiritual unity of lovers:
  – nine regular quatrains rhyming ABAB suggest harmony and mutuality
  – valediction in the form of a dramatic monologue in which the speaker uses direct address in relating to the beloved
  – monologue constructed as a formal argument including concession, hypothesis, examples, review of logical links and concluding rhetorical flourish

- **Language** (including **imagery**) in relation to Donne's presentation of the spiritual unity of lovers:
  – mingling of the different kinds of language (scientific, intellectual, emotional, spiritual) the language of tender love ("by'a love so much refined") with technical terms ("twin compasses") to indicate the struggle to convey the mystery of love and the spiritual unity of the lovers
  – imagery of gold beaten out to make gold leaf: "Like gold to airy thinness beat" – his departure will simply expand the area of their spiritually unified soul

- – use of conceit: the compass image e.g. "If they be two, they are two so/As stiff twin compasses are two" conveys the spiritual unity of the lovers – though they are separated while the speaker is travelling abroad, the two lovers are also essentially united
  - – use of analogies to show the spiritual unity of their love, e.g. "Moving of th'earth brings harms and fears…" – lovers' feelings compared to the continual trembling movement which was believed to run through the whole universe
  - – use of alliteration, e.g. "soul is sense", reinforcing the idea that only spiritual unity can withstand physical parting

- • **Tone** in relation to Donne's presentation of the spiritual unity of lovers:
  - – tender but not sentimental, reinforcing the spiritual unity of lovers
  - – intellectual in linking personal emotion with a wider world to emphasise the idea that love is a spiritual union
  - – confidence in the two lovers being spiritually united despite the speaker being absent

AO4: Context

Relevant **external** contextual information on the nature of Metaphysical poetry in relation to Donne's presentation of the spiritual unity of lovers:

- • mingling personal with intellectual and philosophical issues to convey the spiritual unity of lovers
- • preoccupation with analogies between macrocosm and microcosm to reinforce the spiritual unity of lovers
- • arresting and original images and conceits, often from worlds of science, astronomy and cartography to suggest the spiritual unity of lovers in an interesting way
- • use of paradox and dialectical argument to comment on the spiritual unity of lovers
- • wit, ingenuity and skilful use of colloquial speech to reinforce the spiritual unity of lovers
- • tersely compact expression combining passion and wit to comment on spiritual unity of lovers

N.B.
1. **Equal marks are given for the treatment of the given and the selected poem.**
2. **Appropriate second poem might include: "The Good Morrow"**

3   **Pope:** *The Rape of the Lock*

Answer either (a) or (b)

(a)   By referring closely to extract **3(a)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the social rituals of eighteenth-century aristocratic life, examine the **poetic methods** that Pope uses to present these rituals.

Canto three, lines 1–46

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

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

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

AO1: Communication

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in expressing ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) in relation to Pope's presentation of social rituals of eighteenth-century aristocratic life:

- **Form** and **structure** in relation to Pope's presentation of eighteenth-century aristocratic life:
    - the use of mock epic to satirise pretension, pettiness and pomposity of aristocratic life
    - the use of the heroic couplet leading to bathos, paradox and lack of perspective
    - contrast between the pretentious style of the description of Hampton court and the description of the petty gossip that takes place within (extract)
    - contrast between the superficial gossip and conduct of the court and the actions of the "hungry judges" (extract)
    - contrast between the "nymph" Belinda arriving to play *Ombre* and the martial imagery of the card game (extract)

- **Language** – including **imagery** in relation to Pope's presentation of social rituals of eighteenth-century aristocratic life:
  - atmospheric description of the meadows at Hampton lends an air of majesty ("meads, for ever crown'd with flow'rs) and magnitude ("Thames with pride surveys his rising tow'rs" to the political setting of Hampton Court and contrasts with the political apathy of the *beau monde* (extract)
  - grandiloquent description of Hampton Court (paralleling Dryden's translation of the Aeneid) as "a structure of majestic frame" is juxtaposed with the frivolous lives of those who meet there (extract)
  - assonance and alliteration create a sense of gravity and significance in "oft the fall foredoom/Of foreign Tyrants" which is neatly undercut by "and of Nymphs at home"; the mock heroic equivalency of "tyrants" and "nymphs" demonstrates the frivolous nature of aristocratic life (extract)
  - zeugma shifts tone from stately epic to sharp wit: Anna "Dost sometimes counsel take – and sometimes tea" (extract) and suggests to reference to the aristocratic "cult of wit" and the aristocratic event of tea drinking
  - irony of the "th' instructive hours they past (in) chat" at Hampton Court emphasises the triviality of the time spent at the palace (extract)
  - imagery of the power of gossip ("At ev'ry word a reputation dies") emphasises the precarious nature of courtly eminence (extract)
  - juxtaposition of the trivial activities of the upper classes' "singing, laughing, ogling" with the casualness of harsh judgement where "wretches hang that jury-men may dine" (extract)
  - satire of the judiciary ("hungry judges soon the sentence sign") suggests the law lacks integrity and the upper classes lack civic responsibility
  - comic parallel of the merchant finishing his day's work with Belinda completing her toilet ("the long labours of the Toilet cease") suggests Belinda's day's work of beautification is equally toiling and of equal gravity (extract)
  - comic inflation where the drawing room becomes the modern equivalent of the epic battlefield and Belinda "encounter(s) two adventurous knights" and "decide(s) their Doom" (extract)
  - imagery of the evening's card game as a sexual battlefield ("swells her breast with conquests yet to come") parallels the rigid courtship rituals of the upper classes
  - sexual symbolism in the quirky alliteration of "four kings ... forky" hints at the wanton hypocrisy under the aristocracy's veneer of morality
  - parodying of God's creative fiat seen in Belinda's first words ("let spades be trumps!" she said and trumps they were") suggests the elevated conceit of the upper classes

- **Tone** in relation to Pope's presentation of social rituals of eighteenth-century aristocratic life
  - imperious tone in the "structure of majestic flame" that describes Hampton Court (extract)
  - a blend of satire and panegyric with respect to Britain's statesmen (extract)
  - fluctuates between grand style and colloquialism "fail/foredoom of foreign Tyrants and of Nymphs at home" (extract)
  - waspish tone of courtly gossip is emphasised in "at every word a reputation dies" (extract)
  - sense of the indolent nature of the lives of the *beau monde* with the dismissive tone of "and all that" (extract)
  - tone oscillates between barbed and comical
  - light-hearted and gently satirical presentation of the ostentatious rituals of courtship

AO4: Context

Relevant external contextual information in relation to Pope's presentation of social rituals of eighteenth-century aristocratic life:

- tightly regulated courtship procedures of the upper classes
- cultivated carelessness and idleness of the *Beau Monde*
- ritualisation of public consumption of tea, coffee and chocolate in salons and coffee houses marking new forms of socialisation among the social elites

- prevalence of flattery, gossip and wit in upper-class society
- upper class equated with "leisure class": card-games, theatre, reading, gossip
- rituals of self-display at court, at balls and the theatre; — the Toilette;
- deployment of status-indicators – sword, fan, snuffbox, cane

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

(b) By referring closely to extract **3(b)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of relevant **external contextual information** about the mock-epic form, examine the **poetic methods** which Pope uses to present the upper classes.

Canto three, lines 79–124

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

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

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

AO1: Communication

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in expressing ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation

AO2: Methods

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

- **Form and structure** in relation to Pope's presentation of the social rituals of the upper classes:
    - the use of mock epic to satirise elaborate social rituals
    - the use of the heroic couplet leading to bathos, paradox, and lack of perspective
    - parodying of battle scenes of great epic poems suggests that the energy and passion once applied to brave and serious purposes are now expended on insignificant games (extract)
    - mock-heroic description of the ritual of cards and coffee magnify the social events as well as ridiculing and diminishing the vanity of the participants (extract)
    - sexual frisson between genders is disguised in the subtle courtship manoeuvring of their social pursuits, e.g. the game of *Ombre*
    - the extract structured as a game of *Ombre* which disguises the courtship manoeuvring and battle of the sexes amongst the upper classes

- **Language** – including **imagery** in relation to Pope's presentation of the upper classes:
  - battle imagery of the card game parodies the battle scenes of great epic poems and suggests a diminution of purpose in the lives of the players when compared to characters of epic literature (extract)
  - the metaphor of the *Ombre* game as a sexual contest ("wild disorder"; "throngs promiscuous"; "pierc'd"; "wily arts"; "shameful chance"; "the Queen of Hearts"; "blood the virgin's cheek forsook"; "She sees, and trembles") suggests sensuality and thinly-veiled desire that is held in check only by social restraints (extract)
  - pun on "one nice <u>trick</u> depends the general fate" implies the cunning and lack of integrity involved in the battle of the sexes (extract)
  - images of Belinda's wily strategy suggested in "unseen/Lurk'd ... springs to vengeance" allude to the coquettish behaviour of the courtly female (extract)
  - basic simile "falls like thunder" suggests the crashing impact of Belinda's *Ombre* victory and emphasises the seriousness of the game to the players (extract)
  - the imagery of Belinda's climactic triumph ("exulting fills with shouts the sky") suggests a victory not only at cards but of her entire personal agency – her toilette, her affected mannerisms, her feminine wiles (extract)
  - conscious imitation of the epic form in the admonishing tone of "Oh thoughtless mortals! ... victorious day" (extract)
  - elevated language of the coffee ritual "the board with cups and spoons is crown'd" (extract) suggests the majesty and splendour of the event
  - imagery of "berries crackle, and the mill turns round ... fiery spirits blaze" (extract) suggests the solemnity and gravity of the beans' grinding and implies a "fiery" supernatural addition; imagery is reminiscent of the myth of the punished Ixion's flaming wheel in hell
  - sacramental imagery of the coffee ritual ("shining Altars"; "fiery spirits blaze"; "smoking tyde"; "fuming liquor") mocks the pretentions involved in the event (extract)
  - exotic and ostentatious imagery of the coffee paraphernalia ("Altars of Japan"; "silver lamp"; "silver spouts"; "China's earth") emphasises the wealth and affectation of those involved (extract)
  - imagery of impatience and indulgence ("At once they gratify their scent and taste") emphasises the egocentric nature of the upper classes (extract)
  - replication of the epic form ("Ah cease, rash youth! ...Fear the just Gods") satirises the Baron's "stratagems" (extract)
  - mock-epic reference to the myth of Scylla emphasises the importance of locks of hair (extract) and elevates the Baron's action to one of legendary importance
  - mock-epic descriptions of the luxuriant and indolent scale of upper-class life shown in Belinda's awakening, her toilette, the Baron's love altar, Hampton Court and events therein

- **Tone** in relation to Pope's presentation of the upper classes:
  - sexual undertone of the game of *Ombre*
  - lofty language and tone between the card game's finale and the coffee ritual echoes warning in the conventional epic (extract)
  - tone of grandeur, mystery and reverence linked to the act of coffee making (extract)
  - the often scandalous tone of court conversation is imitated in the bracketed lines (extract)
  - the solemn and admonishing tone as the powerful coffee vapours give the baron "new stratagems" to cut the lock (extract)
  - pretentious and affected tones describing the lives of the upper classes
  - overall tone is one of ambivalence, a knowing mix of admiration and admonition

AO4: Context

Relevant external contextual information about the nature of the mock heroic form:
- a work in verse which employs a grand lofty manner
- juxtaposition of the seriousness of content in epic poetry against the trivial subject matter of the poem
- incongruous application of the form, style and motifs of epic poetry to elevate the insignificant subject matter to absurd proportions

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- satiric and parodic elements
- Pope's description of *The Rape of the Lock* as an *heroi-comical* poem

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

4   Goldsmith: *The Deserted Village*

Answer either (a) or (b)

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

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) in relation to Goldsmith's presentation of eighteenth-century English village life.

* **Form** and **structure** in relation to Goldsmith's presentation of eighteenth-century English village life:
    – long reflective poem conveying the speaker's love for a village life that has disappeared and a lament for its decay, e.g. "Sweet was the sound.." (extract)
    – sustained contrast between the pastoral idyll of the village in the past and its current destruction, e.g. "the village murmur rose…/No cheerful murmurs…" (extract)
    – use of the speaker to evoke sentimental feelings for eighteenth-century English village life, e.g. "There, as I passed with careless steps and slow" (extract)
    – structuring of the poem into sections for emotional effect, e.g. the past and present condition of Auburn contrasted: "The playful children just let loose from school…/But now the sounds of population fail" (extract); Auburn in prosperity: Auburn deserted

- the portrayal of traditional "stock characters" (the schoolmaster, the preacher etc.) associated with pastoral poetry – representatives of a bygone era, contrasted with the poor old lady of the extract: "...wretched matron ... weep till morn"
- use throughout of the heroic couplet to elevate the subject matter of eighteenth-century village life

- **Language** – including **imagery** in relation to Goldsmith's presentation of eighteenth-century English village life:
  - use of personification e.g. "…where once the garden smiled" (extract) to evoke sentimental feelings for village life
  - use of alliteration, e.g. "…geese that gabbled" to convey a positive, idealised image of village life, contrasted with the present desolation; "…grass-grown footway" (extract)
  - use of onomatopoeia to convey the gentle sounds of village life, e.g. "murmur", "gabbled", "whisp'ring" (extract), contrasted with the eerie silence of the present, e.g. "No cheerful murmurs" (extract)
  - positive adjectives, e.g. "Sweet", "playful" (extract), contrasted with negative adjectives, e.g. "solitary", "wretched", "pensive" (extract) to convey a sense of loss
  - use of lists to create an image of a teeming village: "The swain…/The sober herd…/The noisy geese" (extract); elsewhere in the text, lists are used to emphasise how the excesses of the wealthy, e.g. "…this year's lake, his park's extended bounds,/...his horses, equipage…hounds"
  - speaker's frequent use of nostalgic, sentimentalised descriptions elsewhere in the text, e.g. the swains, the pastimes of the village "from labour free", the school master, the ale-house scene – evokes a vanished, innocent depiction of eighteenth-century English village life

- **Tone** in relation to Goldsmith's presentation of eighteenth-century English village life:
  - nostalgic, e.g. "Up yonder hill…" (extract)
  - affectionate, e.g. when describing village life representative such as a preacher ("A man he was to all the country dear"), the village master ("… one small head could carry all he knew")
  - regretful, e.g. "Sweet was the sound…" (extract);
  - angry, e.g. "But now the sounds of population fail,/No cheerful murmurs fluctuate in the gale" (extract)
  - tone of moral indignation at the destruction of village life, e.g. "…wretched matron" (extract)
  - grief-stricken, e.g. "I still had hopes, my long vexations past,/Here to return – and die at home at last"

AO4: Social/Historical Context

Relevant external contextual information in relation to Goldsmith's presentation of eighteenth-century English village life:

- the traditional structure of eighteenth-century English village life, e.g. the parson, the schoolmaster etc.
- eighteenth-century industrialisation and its effects on eighteenth-century English village life, e.g. growth of commerce, movement into the cities, emigration
- the rise of a commercial and capitalist class which was ruthless in its exploitation of resources, people, communities, land, customs etc – resulted in the disappearance of traditional eighteenth-century English village life
- the destructive effects of enclosure policy on eighteenth-century English village life, e.g. shortage of labour, families forced away from the land which had supported them into cities to look for alternative employment
- the effects on eighteenth-century English village life of abusive landlordism, e.g. the use of force and the subsequent resistance of rural communities which led to bloodshed

- the forces of change and their effects on eighteenth-century English village life, e.g. increase in commerce; the luxuries of the wealthy; the effect of depopulation/emigration on village life

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

(b) By referring closely to extract **4(b)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on the effects of population movements on eighteenth-century rural England, examine the **poetic methods** which Goldsmith uses to present the effects of such movements on rural communities.

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 the effects of population movements on rural communities.

- **Form** and **structure** in relation to Goldsmith's presentation of the effects of population movements on rural communities:
  – long reflective poem exploring the effects of population movements on rural communities
  – use of sustained contrast between the idealised past and the mercenary present, e.g. "But times are alter'd; trade's unfeeling train/Usurp the land, and dispossess the swain" (extract)
  – use throughout of heroic couplet to elevate the subject matter
  – structuring of the poem into sections for emotional effect, e.g. Auburn deserted: "Sunk are thy bowers in shapeless ruin all" (extract); the poor are driven from their rural communities: "The mournful peasant leads his humble band" (elsewhere); picture of the emigrants leaving home

- **Language** – including **imagery** in relation to Goldsmith's presentation of the effects of population movements on rural communities:
  - frequent use of personification e.g. "Sweet Auburn! Parent of the blissful hour,/Thy glades forlorn confess the tyrant's power" (extract); "trade's unfeeling train/usurp the land" (extract) to suggest the speaker's despair and anger
  - use of metaphor, e.g. "solitary", "desert", "ruined grounds" (extract) to convey the devastating effects of population movements on rural communities
  - use of repetition and internal rhyme, e.g. "Those gentle hours…/Those calm desires…" (extract) to emphasise the speaker's sense of loss
  - use of repetition elsewhere, e.g. "And bless'd the cot… And kiss'd her thoughtless babes… And clas'p them close" to dramatically convey the effects of population movements on rural communities
  - use of metaphor to create positive images of the land: "… light labour spread her wholesome store" (extract) contrasted with images of destruction: "… thy tangling walks, and ruin'd grounds" (extract) to reinforce the negative effects of population movements
  - use of alliteration: "…works its weedy way" (extract) to emphasise the speaker's despair at the desolation of Auburn; elsewhere in the text, alliteration is used to convey the poisonous effects of population movements on rural communities, e.g. "… dark scorpion gathers death around"

- **Tone** in relation to Goldsmith's presentation of the effects of population movements on rural communities:
  - nostalgic, e.g. "No more thy glassy brook reflects the day" (extract)
  - despair, e.g. "A time there was, ere England's griefs began, when every rod of ground maintain'd its man" (extract)
  - tone of moral indignation, e.g. "Unwieldy wealth and cumbrous pomp repose" (extract)

AO4: Social/Historical Context

Relevant external contextual information in relation to Goldsmith's presentation of the effects of population movements on rural communities:

- the move of the rural poor into the cities as a result of the destructive effects of enclosure policy, resulting in homelessness and destitution for many
- eighteenth-century industrialisation and its effects on rural way of life, e.g. growth of commerce, movement into the cities, emigration
- the rise of a commercial and capitalist class which was ruthless in its exploitation of resources, people, communities, land etc. resulted in the disappearance of traditional structures in rural communities and forced people into the cities
- the effects on rural communities of abusive landlordism, e.g. families forced away from the land which had supported them into cities to look for alternative employment

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

Section B: The Study of Drama

Advice to Examiners

1 Description v Analysis/Argument

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

2 Key Terms/Issues

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

3 Assessment Objectives for A2 1: B

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

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

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

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

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

4 Unsubstantiated Assertions

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

5 **Use of Quotation**

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

6 **Observance of Rubric**

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

7 **Length of Answers**

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

8 **Answers in Note Form**

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

9 **Uneven Performance**

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

10 **Implicit/Explicit**

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

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 with a little sense of order and relevance, using a few appropriate examples **[suggestion of relevance]** • writes with basic accuracy using a few common literary terms	• identifies a few basic aspects of character interactions and language (including imagery) • may refer to tone • may mention basic aspects of structure and staging – with a little 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 limited understanding of the texts • conveys ideas with a little sense of order and relevance, using a few appropriate examples **[emergence of relevance]** • writes fairly accurately, using a few common literary terms	• identifies a few basic aspects of character interactions and language (including imagery), tone, structure and staging – 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 • shows 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 • 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*	**AO4** *Context*
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 competent use of relevant external contextual 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 respects			

Section B: Drama

Answer **one** question in this section

1   **Satire**

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

A twenty-first-century audience would find Jonson's satire on greed more relevant than Sheridan's satire on gossip.

By **comparing** and **contrasting** appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **relevant external contextual material** on satire and the twenty-first century 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 to highlight their monstrous greed – this relationship would still hold relevance for a twenty-first-century audience

- use of character contrast: the greedy and corrupt nature of Volpone and Mosca compared with the one-dimensional, virtuous characters of Bonario and Celia – whilst the lively nature of the interactions between Volpone and Mosca would provide humour for a twenty first-century audience, the characters of Bonario and Celia may appear too "good" and unrealistic for a twenty-first-century audience
- interactions between family members, e.g. Corbaccio and his son, Corvino and his wife – perversion of family relationships to convey the greed of the characters, e.g. Corbaccio is so greedy that is he is willing to betray and destroy his son; Jonson is highlighting the effect of greed on traditional values which, it may be argued, is also relevant for a twenty first-century audience
- use of caricature, i.e. exaggerated, simplified characters, e.g. Mosca, Volpone, the "birds of prey" – clearly embodies the satirical target of excessive greed, a timeless theme which holds relevance for a twenty-first-century audience
- interactions between Mosca and the gulls, e.g. once Mosca presents Corvino with the opportunity to prostitute his wife for monetary gain, the former is quick to lose his honour in exchange for the inheritance – may appear unrealistic to a twenty-first-century audience
- interactions in Volpone's lair, e.g. despite the gulls being wealthy already, their visits to Volpone's lair emphasises their obsession with money ("Greedy, and full of expectation"), perhaps reflecting twenty-first-century materialistic values (bankers, land-owners, capitalist society etc.)
- interaction between Mosca and Voltore in Act I, Scene iii – satirical attack on greedy lawyers: "… that would not wag, nor scarce /Lie still, without a fee; when every word/Your worship but lets fall, is a chequin" – relevance for a twenty-first-century audience who may consider certain occupations to be driven by greed for money
- interactions between Volpone and Mosca expose their selfishness and greed and their sheer enjoyment of manipulating the gulls for their own ends, e.g. "What a rare punishment/Is avarice, to itself!" (Act 1, Scene iv) – this may have little relevance for a twenty-first-century audience as it may be deemed over-dramatic and unrealistic
- towards the end of the play, Mosca's interactions with Volpone and his subsequent betrayal of Volpone suggest how his motivations throughout are driven by greed: "Will you gi' me half? (Mosca)/"First I'll be hanged" (Volpone) – a twenty-first-century audience may find relevance in this selfishness and manipulation in order to gain as much money as possible

The School for Scandal
- interactions between Lady Sneerwell, Snake, Crabtree, Backbite – energetic, gleeful malice of their gossiping perhaps reflects the twenty-first-century's obsession with celebrity gossip and scandal; their malicious anecdotes usually have females as their victims – relevance to twenty-first century audience who live in a society obsessed with appearance and reputation
- interactions between the gossips reveal a competitiveness that makes them more and more ridiculous, culminating in Act V in their elaborate fantasies of a "duel" – this may be deemed entertaining, if not wholly relevant, for a twenty-first-century audience who may view it as over-dramatic and unrealistic
- use of character contrast to clearly convey the satirical target of gossip: Maria who abhors the gossiping coterie and who reminds us of the hurt scandal can cause, e.g. "Their malice is intolerable… I'm not very well" (Act I, Scene i) and Lady Teazle who avidly joins in the gossip. e.g. "They have been so censorious – and Lady Teazle as bad as anyone" (Act II, Scene ii) – the twenty-first-century audience may deem this to be a realistic portrayal of differing attitudes towards gossip
- use of character contrast within the Scandal School, e.g. Lady Sneerwell, the "tale-maker" and Mrs Candour, the "tale-bearer": a twenty-first-century audience might relate to the hypocrisy/double-standards
- use of caricature to represent gossip, e.g. Sir Benjamin Backbite's unwavering dedication to gossip – may appear over-exaggerated and unrealistic for a twenty-first-century audience

–   through the interactions between Lady Teazle and the gossip-mongers, Sheridan shows that no-one can completely escape the lure of malicious gossip – this may be relevant to a twenty-first-century audience who live in a society where gossip and scandal are easily accessible
–   Maria's interactions with Joseph e.g. her resentment of the "contemptible" gossip of Sir Benjamin Backbite and his "odious" Uncle Crabtree – perhaps an unrealistic, naïve view which may not be relevant for a twenty-first-century audience

- **Structure:**

    Volpone
    –   opening scene: Volpone's prayer to his gold, emphasising the theme of greed from the very beginning - this might hold relevance for a twenty-first-century audience as it reflects the idea that money is the new 'God' for many in twenty-first-century society
    –   intricate plot ("weaves/Other cross-plots") which elucidates the greed of most of the characters as well as the enjoyment with which Mosca and Volpone derive from their scam; even within the sub-plot, Lady Would-Be can be deemed as a greedy character with high aspirations – this may be likened to twenty-first-century society where few people are immune from the lure of money and material possessions
    –   use of a moral ending where the wrong-doers are punished may hold a relevant message for a twenty-first-century audience who wish to see wrong-doers punished

    The School for Scandal
    –   opening scene: focus on the gossip mongers and 18th century gossip columns; the scheming of the vengeful Lady Sneerwell, damaged by gossip herself, takes pleasure in damaging others ("Wounded myself… by the envenomed tongue of slander…") – may hold some relevance for a twenty-first-century audience who live in a society where the tabloid press/alternative media thrive on gossip
    –   use of contrast, e.g. 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 simpler, more generous standard of morality in showing greater restraint in making judgements about people – may hold relevance for a twenty-first-century audience
    –   use of Epilogue: scandal is not ultimately defeated: Joseph is "moral to the end"; London is still corrupt – a twenty-first-century audience may find this realistic though they may not wholly agree with Sheridan's advice that women (not men) should avoid vice and folly

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

    Volpone
    –   use of naming to suggest character types, e.g. Mosca, the parasitic fly; Volpone, the cunning fox – helps to simply convey the characters' greed and manipulative natures and makes the satirical target clear for the twenty-first-century audience
    –   use of predatory imagery to reflect corruption, moral degeneration, greed etc. – relevance for a twenty-first-century audience who may consider their society to be corrupt and immoral
    –   use of animal imagery to present the gulls as birds of prey, circling around the dying carcass – obsessed with greed; this may hold relevance for a twenty-first-century audience
    –   lyrical language ironically addressed to gold and materialism: greed is glorified – may hold relevance for a twenty-first-century audience who live in a society which is driven by greed and a desire for materialistic items
    –   Volpone and Mosca use extravagant imagery to express their greed, reiterating the obsessive nature of their wealth and thirst for power – may hold relevance for a twenty-first-century audience who can relate to this obsessive desire for wealth
    –   use of religious language in the opening scene where Volpone is seen worshiping his gold: "Hail the world's soul, and mine" (Act I, Scene i) – may hold relevance for a twenty-first-century audience who may relate to money as the new God

- Volpone's soliloquy in Act One where he invites the audience to admire his skills at manipulating human greed – may hold relevance for a twenty-first-century audience who may be reminded of the manipulative and greedy nature of the corporate world
- medicinal imagery, e.g. "This is true physic, this is your sacred medicine,/No talk of opiates, to this great elixir" (Act I, Scene iv) – the greed for gold is linked to the 'philosopher's stone' which was rumoured to bestow eternal life – a twenty-first-century audience may find relevance in a society that still believes money can buy everything

The School for Scandal
- use of naming to suggest character types, e.g. Lady Sneerwell, Sir Benjamin Backbite – helps to clearly and simply convey Sheridan's satirical target, the malilcious nature of gossip, for a twenty-first-century audience
- shift from gossip, false "sentiment" and bickering to language of forgiveness, reconciliation and resolution in the latter scenes – may lack relevance for a twenty-first-century audience who might find this sentimental ending unrealistic
- waspish and venomous language of the gossip-mongers, e.g. "…let me tell you a woman labours under many disadvantages who tries to pass for a girl at six and thirty" (Act II, Scene ii) – may hold relevance for a twenty-first-century audience who might find comparisons with the tabloid press/sometimes vitriolic nature of alternative media
- characterising through speech, e.g. Mrs Candour's breathless sentences suggesting that she cannot wait to divulge the latest gossip – may lack relevance for a twenty-first-century audience who might find this unrealistic
- use of ellipses, e.g. in Act II, Scene ii: "Caledonian locks… Dutch nose… Austrian lip…" – gossip-mongers trying to 'outdo' each other – may create humour for a twenty-first-century audience
- use of comic irony, e.g. Backbite, Crabtree and Mrs Candour are unaware that their gossiping companions, Lady Sneerwell and Joseph, are using gossip for their own ends – may hold relevance for a twenty-first-century audience who may relate to both 'innocent' gossip and the more dangerous, character-damaging gossip
- illness imagery, e.g. "… a tale of scandal is as fatal to the credit of a prudent lady of her stamp as a fever is generally to those of the strongest constitutions" (Act 1, Scene i) – suggests that gossip is a disease in this society, one which doesn't spread beyond the upper-class – a twenty-first-century audience may recognise that gossip transcends all classes, but that society does take more delight in scandalous stories about high-profile celebrities/upper-class society
- school imagery in Act V, Scene iii: "…you make my respects to the scandalous college of which you are president, and inform them, that Lady Teazle, licentiate, begs leave to return the diploma they gave her, as she leaves off practice and kills characters no longer" – a twenty-first-century audience may find this entertaining but unrealistic

- **Staging:**

Volpone
- opening mock-aubade scene where Volpone reveres his gold as his saint; perverted act of worship: "Open the shrine, that I may see my saint" (Act I, Scene i) – relevance for a twenty-first-century audience who can relate to a society which has replaced spiritualism with materialism
- eavesdropping as a means of displaying how disgusting the characters are for betraying their values for money, e.g. the scene in which Bonario eavesdrops on Corvino's prostituting his wife – a twenty-first century audience may not personally relate to such deprivation but it does show the extreme corruption that can occur if greed consumes
- use of dramatic irony as a way of commenting on the characters' greed, e.g. the audience is aware of Volpone's feigned sickness in order to attain more riches – may hold relevance for a twenty-first-century audience who may be aware of this age-old trick which may still be used today
- Volpone's 'sick-bed' scenes reveal the gulls' greed – they will do anything to achieve more riches – may hold relevance for a twenty-first-century audience who may be aware of the extremes people will go to in order to achieve more money

- use of symbolic setting: Venice used as a symbol of moral decadence, immorality and greed – may hold relevance for a twenty-first-century audience who may view Venice as a symbol of their own society's corruption and greed
- use of soliloquy as a means of commentating on the nature of the greedy gulls: "With hope that when I die, which they expect/Each greedy minute, it shall return/Tenfold upon them" (Act I, Scene i) – a twenty-first-century audience might admire Volpone's candidness about his deceptions and delight in his duping of the gulls (rogue sentiment)
- the court-room scene in Act V, Scene xii reveals the mercenary nature of the Avocatore: "A proper man! And, were Volpone dead,/A fit match for my daughter" – a twenty-first-century audience may find this far-fetched, or they may relate it to the corrupt aspects of their society

The School for Scandal
- opening stage direction establishes the gossiping coterie and sets up an atmosphere of conspiracy, intimacy and intrigue: "Discovered… at the dressing table" – a twenty-first-century audience can relate to Lady Sneerwell and Snake plotting their latest scandalmongering
- use of asides as a means of commentating on the malicious nature of gossip, e.g. Sir Peter's satirical commentary on the gossips' malice: "Mercy on me, here is the whole set. A character dead at every word" (Act II, Scene ii) – a twenty-first-century audience may relate to Peter's sentiments
- use of Prologue: the actor playing Sir Peter Teazle points out that we don't need to be taught gossip ("Needs there a school this modish art to teach you?") which may hold relevance for a twenty-first-century audience who may agree that the propensity to gossip is inherent within their society
- the screen-scene (Act IV, Scene iii) physically enacts the exposing of truth behind illusion and relates to the falseness of the social dealings in the play, especially among the scandalmongers – a twenty-first-century audience may find the revelations satisfying
- use of Epilogue: the play ends on a sententious note with advice to women to avoid gossip ("No more in vice or error to engage/Or play the fool at large on life's great stage") – a twenty-first-century audience may view these sentiments as quite sexist against women

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. "**twenty-first-century audience**", "**satire on greed**", "**more relevant than**", "**Sheridan's satire on gossip**"
- 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 a twenty-first-century audience would find Sheridan's satire on gossip just as relevant as Jonson's satire on greed due to the proliferation of alternative media, gossip magazines, trial by media etc.**

AO4: Context

Candidates should use relevant **external** contextual information in relation to satire and the twenty-first-century audience.

- the popularity and ubiquity of satire in the twenty-first century as a genre on the Internet (BB Spot, The Onion, Uncyclopedia), TV ("Mock the Week", "Have I Got News for You", "The Thick of It", "South Park"), film ("Farenheit 9/11", "Sicko") and other forms of popular culture, e.g. *Private Eye*, Ben Elton's *Gridlock*, Terry Pratchett's *Discworld* book series

- the continued popularity in the twenty-first century of satire as a form of drama, i.e. drama which combines comedy with serious social purpose
- satirical targets: relevance of Jonson's target of greed to the twenty-first-century audience (bankers' bonuses, MPs' expenses, sensational tabloid stories of greed, capitalist society, corruption etc.), and relevance of Sheridan's target of malicious gossip-mongering to a twenty-first-century audience who are part of a culture in which reputations are destroyed by an intrusive media, both mainstream and alternative
- satire's capacity to transcend its own historical moment through, for example, its use of stock characters, timeless theme of greed
- continued appeal of common forms of satirical comedy, e.g. "black comedy", farce, comedy of manners
- twenty-first-century audience may find eighteenth-century satire grounded in the social conditions and language of the time (e.g. rigid class structures, convention of fops, conventions of marriage) lacking in relevance

2   Historical Drama

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

History never makes good drama because the audience already knows what is going to happen.

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

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

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

Responses should demonstrate the following:

AO1: Communication

Answers should contain:

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

AO2: Methods

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

- Character interactions:

  Murder in the Cathedral
  – Becket's interactions with the Tempters: Tempters presented as both external historical and political forces and timeless internal psychological forces acting on Becket
  – Becket's interactions with the Knights: Knights, though based on actual historical personages, are given minimal individualising characterisation so that they can act as universal symbols of the coercive power of the state

- limited characterisation of Becket who is presented more symbolically than More: Becket is made into a universal figure of religious martyrdom whose story is interesting because it transcends its particular historical moment

A Man for all Seasons
- More interacts with a wider range of characters from all levels of society, including family, friends and enemies (Cromwell, Wolsey, King, Norfolk, Rich, Alice, Meg), which makes him a more rounded and engaging character, seen in a carefully detailed social context, and in both personal and public situations
- More's interactions dramatise the conflict between the individual and the external political world – a conflict of timeless, universal relevance
- More and other characters are able to speak to a modern audience as a result of their broadly human, personal and dramatic, as opposed to their strictly historical interest

- **Structure:**

  Murder in the Cathedral
  - two parts, divided by an Interlude consisting of a short sermon, which a modern audience may find dull or inaccessible
  - use of suspense (the Chorus' premonition, speeches of the four Tempters, the priests' attempt to prevent the Knights from attacking Becket) in the lead-up to the inevitable climax, the murder of Becket, engages the audience's interest
  - denouement and closing "Te Deum" end the play on a liturgical and religious note which the audience may find moving and thought-provoking or which they may find inaccessible or uninteresting or anti-climactic, especially if they know the actual historical circumstances of Becket's death

  A Man for all Seasons
  - two acts, with Act Two presenting More's fall (imprisonment, trial and execution) in a dramatic and suspenseful manner even for those who know what is going to happen
  - gradual build-up towards More's inevitable execution engages the audience
  - Brechtian structure with Common Man bridging distance between sixteenth-century religious and political history and modern audience, ensuring accessibility and dramatic impact
  - alternation of scenes between public (political and religious) and domestic situations helps to maintain audience interest, even for those members of the audience who know the actual historical circumstances of More's death

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

  Murder in the Cathedral
  - complex verse with wide stylistic and rhythmic variety, and with ritualistic, liturgical and biblical elements, may either seem challenging and inaccessible to a modern audience or may be appreciated for its ability to intensify the drama
  - Becket's language, rooted in the idiom and imagery of the sixteenth century, e.g. the recurring image of the wheel of time, or the image of the struggle with shadows may be found to be both intensely dramatic and historically interesting, or unable to maintain the attention of an audience which already knows what is going to happen
  - Chorus's natural, homely imagery of everyday life (ploughing, harvest, seasonal change, light and darkness, growth and decay, doubt, corruption and pollution progressing to final image patterns of new spiritual and intellectual awareness) may be found to be both intensely dramatic and historically interesting, or unable to maintain the attention of an audience which already knows what is going to happen
  - Tempters' language: persuasive, engaging

A Man for all Seasons
- – colloquial prose combining sixteenth-century and modern-day diction – more accessible than Eliot's verse drama?
- – characters' language is individualised, interesting and accessible, e.g. More's urbane and witty speech: its irony and sarcasm contrasted with Norfolk's bluntness, Wolsey's coarseness, Cromwell's cunning and the Common Man's earthy self-preservation and cynical humour and affability, thus creating human interest apart from plot interest
- – imagery of land to imply steadfastness and certainty; water imagery to suggest inconstancy and instability; images of mud, silt and quicksands suggesting danger, deception, treachery – all help to enrich the dramatic experience beyond simple considerations of plot development and outcome

- **Staging:**

Murder in the Cathedral
- – strongly indebted to Greek tragedy, especially use of Chorus, minimal scenery: audience may find this approach remote and unhelpful in bringing twelfth-century issues alive, or may find it dramatically interesting and engaging
- – elements of pageant and ritual, and the ritualistic rather than realistic treatment of the murder, may seem inaccessible to a modern audience
- – lack of action in Part 1 may be perceived as less interesting and more intellectually demanding than Bolt's play
- – impact of the Knights' apologia/direct address to the audience – an interesting defence of their political action?
- – use of music – introits, the "Dies Irae" and "Te Deum" creating a cathedral atmosphere which some may find remote rather than dramatically interesting and emotionally engaging

A Man for all Seasons
- – influence of Brechtian theatre seen in the use of a narrator/commentator and non naturalistic set, which some may find off-putting or inaccessible, while others may find helpful in making sixteenth-century setting and issues relevant to modern audience
- – use of Common Man as chorus to directly address and implicate audience in More's struggle – a way of ensuring audience engagement and interest in sixteenth-century issues
- – human interest aroused through staging of final scenes showing reversal of More's fortunes and his execution

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. **"history", "never", "good drama", "audience already knows what is going to happen"**
- 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 (or one or other of them) use dramatic methods in ways that give new life and meaning to stories that may already be known**

AO4: Context

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

Literary context: characteristics of historical drama

    – reflects historical facts but not necessarily in a completely accurate or reliable manner ("We don't go to Macbeth for history", Brian Friel)
    – the dramatic imperative always supercedes the claims of historical accuracy or reliability, e.g. time periods may be compressed, events conflated, exaggerated or distorted in order to highlight certain points of meaning or to create suspense, or for other dramatic purposes
    – good historical drama transcends its historical moment and aims to deal in timeless truths, universal themes and issues

3   Drama of Social Realism

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

Today's audience finds it easier to relate to Nora's protest against society in the 1870s than to Jimmy's protest against society 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 **dramatic methods** and **relevant external contextual information** on the differences between societies in the 1870s, 1950s, and today.

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 Nora and Helmer which demonstrate her initial acceptance of her subservient position, her gradual dissatisfaction, and eventual outright protest
  – Nora's interaction with the nursemaid Anne-Marie, and her playing of "hide and seek", emphasise her loving concern for her children and recognition of the hardships of life outside the doll's house, thus increasing the dramatic value of her final protest when she leaves husband and family

- interaction between Nora and Mrs Linde, in which Nora expresses her pleasure in "working and earning money . . . like being a man", hints at the discontents which fuel her final protests against patriarchal restriction
- the final interactions between Nora and Helmer reveal the insubstantiality and ridiculousness of patriarchy, and thus make Nora's protests all the more acceptable to today's audience

Look Back in Anger
- Jimmy's interactions with Alison, Helena and Cliff show the complexities of his character: on the one hand, today's audience may relate to the anger inherent in his antiheroic idealism; his search for belief and conviction, his refusal to gratefully accept the status quo, his quest for enthusiasm and "good, brave causes"; conversely, his uncontrolled outrage, the confusion and uncertainty demonstrated in his railing tirades, may simply cause alienation
- Contrast between Cliff's indifference and Jimmy's constant urge to protest against what he perceives as the evils of society
- Jimmy's interactions with Alison and Helena, used to highlight his protest against middle-class values, the loss of empire, Americanisation, conventional religion – just about everything: today's audience may find this constant need to protest understandable or a source of irritation
- contrast between the aggression of Jimmy's constant protesting and the comic pathos of his retreat into the world of bears and squirrels – audience may find this retreat to be either the sign of Jimmy's vulnerability or the sign of the absurdity of his protest

- **Structure:**

A Doll's House
- tightly concentrated timescale gives Nora's protest at the end of the play added dramatic impact
- conforms to conventions of Scribean "well made play" until Nora's final protests against the social order: the absence of a conventional resolution shocked a nineteenth-century audience but may be less likely to do so today
- climactic dialogue between Nora and Torvald at the end of Act 3 in which the expression of her protest is made explicit: while it shocked audiences in the 1870s, may be less likely to do so today

Look Back in Anger
- cyclical structure suggests that despite the vigour of Jimmy's protest, he is caught in a position of social status and cannot progress
- use of recall in Alison's conversations with Helena which may be seen to glamorise the figure of the protestor

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

A Doll's House
- contrast between Nora's language of the dutiful, loving wife and her final language of protest which shows her unwavering determination: today's audience likely to relate more easily to her language of protest than her language of coy endearment
- contrast between Torvald's language of ownership ("my skylark"; "my little frightened songbird"; "my squirrel") and Nora's rational language of independence ("No. Never. You mustn't do that")
- stark tone of "Yes, Torvald. I've changed" signals Nora's realisation of the necessity to face the realities of her life in her "cage"
- Nora's tone in the "serious talk" represents a reversal of their previous roles – she is in charge and she forces Helmer to look at their marriage from another prespective
- symbolism of Nora returning her wedding ring representing her claim for an independence free from society's strictures and may be seen by a twenty-first century audience as a bold and final statement of her desire for self-liberation

Look Back in Anger
- Jimmy's angry yet dynamic language emphasises both his education and his social entrapment
- Jimmy's tone of embittered cynicism hides his anguish and despair at the world around him ("I learnt at an early age what it was to be angry – angry and helpless")
- use of paradox in the opening description of Jimmy draws attention to his nature ("a disconcerting mixture of sincerity and cheerful malice . . . tenderness and freebooting cruelty") and suggests a more complex character than perhaps first imagined
- Jimmy's tendencies towards exaggeration and abuse (e.g. Alison's mother is "as rough as a night in a Bombay brothel"; Nigel's "medal" is "For Vaguary in the field") may affect his credibility for a twenty-first century audience
- martial imagery of Jimmy as a knight in armour "with his axe swinging round his head . . . full of fire" coupled with Helena's suggestion that Jimmy should have lived during the "French Revolution" underlines both his valiant fury and his anachronous position in a modern world where people "aren't able to die for good causes any longer"
- Jimmy's misogynistic language which some twenty-first century audiences may find offensive – "(Alison) has the passion of a python"; Alison's mother is "an old bitch and should be dead!"; "Thank God they don't have many women surgeons! Those primitive hands would have your guts out in no time!"
- Use of the bear and squirrel imagery to symbolise hope and reconciliation ("We'll be together in our bear's cave, and our squirrels' drey, and we'll live on honey, and nuts . . ."); allows Jimmy and Alison to express a love when social, intellectual and personal differences are visible to each other and may allow a modern audience to relate to their expression of affection

- **Staging:**

A Doll's House
- Nora's ringing of the house-bell implies that Torvald feels she is not to be trusted to possess a key for her home and emphasises her child-like dependency; an early indication of the source of Nora's discontent and ultimate explicit protest
- the living room setting intensifies the claustrophobic atmosphere of Nora's domesticated existence, and increases the dramatic impact of her final explicit protest
- Nora's dancing of the tarantella is an early indication of her incipient protest and revolt
- symbolic staging of Nora returning her wedding ring symbolises her claim to independence: while the gesture shocked an 1870s audience, it may be less likely to have the same effect on today's audience
- dramatic contrast in the finale between Nora's preparing for a journey and Torvald's physical collapse as he "sinks down on a chair and buries his face in his hands" suggesting a reversal of the traditional roles of male and female
- Nora's symbolic slamming of the door – her final act of protest

Look Back in Anger
- the setting of a claustrophobic one-room flat is used as a kind of echo chamber, emphasising the ineffectual, self-contained nature of Jimmy's protest
- the sound of the church bells which trigger Jimmy's protest against hypocritical acceptance of the values of outdated institutions and moral systems: while his protest may have appeared shocking to a 1950s audience, it may not be as shocking to an audience today
- Jimmy's jazz music as symbol of protest: while this may have been understandable to a 1950s audience, it may be less so today
- series of dramatic monologues used as vehicles for Jimmy's protest which may be enjoyed or discounted as mere rhetorical displays rather than appreciated as genuine protest

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. **"twenty-first century audience"; "easier"; "relate to"; "Nora's protest against society in the 1870s"; "Jimmy's protest against society in the 1950s"**
- 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 in today's society of women's liberation Nora's protest may be seen as admirable, whereas to an 1870s audience it appeared shocking; that in today's society where social protest has become commonplace, Jimmy's futile protest may be less easy to accept than Nora's purposeful and self-realising protest**

AO4: Context

Candidates should use **relevant external contextual material** in relation to differences between societies in 1870s, 1950s and today:

Society in the 1870s
- prevalence of patriarchal attitudes which defined gender roles
- rise of women's movement
- class divisions strongly entrenched in social attitudes
- the traditional role of wife and mother in the late nineteenth century
- difficulty of obtaining a divorce for women and, if successful, the probable loss of custody of the children

Society in the 1950s
- continued prevalence of patriarchal attitudes, but some post-war loosening of gender roles
- the women's movement gathering strength as a result of their wartime activities and the introduction of universal suffrage in 1927, partly as a result of the Suffragette movement in the early years of the twentieth century
- continued class division despite expectation that such prejudice was being abolished
- perception that the post-war Labour government had failed to effect meaningful change in society
- the Butler Act allowed for those of modest backgrounds to attend university
- a general feeling of disenchantment in post-war England's national consciousness, evidenced by Britain's declining position in the world, its economic depression, the threat of atomic war
- the rise of American global power
- post-war austerity
- the rise of the "angry young man"

Today's society
- continuing vigorous attacks on patriarchy
- continuing influence of the women's movement/feminism
- persistence of class divisions denoted by terms such as "underclass", "squeezed middle", "privileged élite"
- ubiquity of protest in today's society, e.g. globalisation, ecological issues, state intrusion on individual privacy, protests against colonial wars in Iraq/Afghanistan

4   **Tragedy**

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

Tragedy teaches us to obey the will of the gods.

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 unequivocal demonstration of what the will of the gods might be, or belief that they exist at all)
   – Albany and Edgar as agents of justice and restorers of order at the end – attempt to affirm order (the will of the gods?) despite the death of Cordelia

–	productive suffering of Lear and Gloucester which makes them more compassionate, more aware of themselves and their society – have the gods anything to do with this?

The Burial at Thebes
–	interactions between Creon (political authority, law, state control) and Antigone (obedience to the will of the gods, personal and family obligation, respect for tradition)
–	Antigone dies, but has dismissed the need to compromise; Creon changes, but too late to avoid catastrophe – moral issue remains in balance throughout – are the terms of the play's closing strophe (vindication of Antigone's obedience to the will of the gods, condemnation of Creon for defying the gods) earned in dramatic terms? i.e. has the play's teaching been validated by the action?

•	**Structure:**

King Lear
–	movement of Lear's descent into madness, then a counter-movement towards insight and empathy – evidence of the will of the gods?
–	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 will of the gods eventually acknowledged?

The Burial at Thebes
–	"Three Unities" which give focus and intensity, and sense of inevitability, to the story of the disastrous consequences of defying the gods
–	crescendo of Creon's dealings with Guard, then Antigone and Ismene, then son Haemon, and then seer Tiresias, before capitulating to Fate and finally reaching tragic knowledge that he was wrong and the gods are all powerful
–	dramatic irony: Creon's sudden volte-face, followed by Chorus's ironical outburst of joy at Creon's repentance, followed by the news of Antigone's, Haemon's and Eurydice's deaths – used to enforce the terrible consequences of disobeying the will of the gods

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

King Lear
–	frequent references to pagan and Christian deities, reflecting conflicting views: different characters' attitudes towards the gods reflect their natures, and keep alive questions as to whether the gods are just, indifferent, destructive or non-existent; yet the violence is largely caused by man, not by the gods or nature
–	religious imagery used to describe Cordelia in IV 6 identifies her as an example of Christian goodness, yet she, like the other good character Edgar, is sacrificed: powerlessness of the gods?
–	Gloucester's image of 'flies to wanton boys' conveys his sense of the gods as sadistic
–	images of sight and blindness associated with Lear and Gloucester suggest productive (albeit disproportionate) suffering: through suffering they attain heroism, but have the gods anything to do with this?
–	Edgar's faith in the justice of divine retribution – "The gods are just, and of our pleasant vices/Make instruments to plague us" – is turned into irony when Cordelia is hanged: powerlessness of the gods?
–	tone of exhaustion and muted hope for the future at end: no enthusiastic faith in the gods

The Burial at Thebes
–	Creon's tone at the end speaks of grief, regret and anguish at having defied the will of the gods
–	play closes on admonitory words and tone of Chorus

- **Staging:**

  King Lear
  – storm as as deus ex machina; Lear's imprecations against the gods
  – Cordelia's body carried on stage directly after Albany says "The gods defend her": irony suggests the gods are capricious and sadistic, if they exist at all
  – Lear with Cordelia dead in his arms: pietà image – contradicts Edgar's belief that the gods are just
  – Edmund's evil is eventually stopped by two god-fearing characters, Edgar and Albany: the atheist is not allowed to defeat the faithful

  The Burial at Thebes
  – use of Chorus to teach the play's lesson about the need to honour the gods: "Wise conduct is the key to happiness/Always rule by the gods and reverence them/Those who overbear will be brought to grief"

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. **"tragedy", "teaches us", "obey", "will of the gods"**
- Make an attempt at reasoning in support of his/her opinion
- Povide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement, e.g. **that, while *Burial at Thebes* ends with explicit advice to obey the will of the gods, *King Lear* is much more equivocal about the nature, and even the existence, of the gods**

AO4: Context

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

Literary context on the nature of Tragedy

Aspects of Classical Tragedy:
– the royal persona who has freedom to make moral decisions
– the flawed character who is guilty of hubris
– the tragic fall (peripeteia)
– attainment of tragic knowledge (anagnorisis)
– purgation of pity and fear (catharsis) thus allowing the audience a sense of relief and exaltation, whereby they are reconciled to the nature of their human condition
– Classical Tragedy rooted in religion not entertainment: ritual and teaching function
– ritualistic: performed at festivals of tragedy in celebration of the god Dionysus
– performed in open-air arena seating 15 000–20 000
– followed a set structure ("Three Unities")

Aspects of Shakespearian Tragedy:
– Divine Right of Kings as expression of the will of the gods
– primary aim to entertain rather than teach
– where Classical Tragedy could assume an agreed moral and divine order, Shakespearean Tragedy reflects a more questioning attitude regarding such matters: Classical Tragedy reflected an age of monolithic belief, Shakespearean Tragedy belonged to an era of new discovery, individualism, intellectual curiosity, fragmentation of old certainties.