



Rewarding Learning

ADVANCED
General Certificate of Education
2016

English Literature

Assessment Unit A2 1

assessing

The Study of Poetry 1300–1800

and Drama

[AL211]

MONDAY 16 MAY, AFTERNOON

**MARK
SCHEME**

English Literature 2016

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 and 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);
- explore connections and comparisons between literary texts and construct a response to a particular reading of the texts (AO3); and
- 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 thus 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 relationships amongst them are of two distinct kinds: those which are in **directives** (examples will be provided from the current examination paper) and those which are included in the question's stimulus statement (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 of the text.
- (b) **AO2** This objective is at the heart of A2 1 and requires candidates to **identify, illustrate** and **explore** such poetic methods as form, structure, language (including imagery) and tone.
- (c) **AO4** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.
- Candidates who demonstrate significant strengths in AO1 and AO2 but who provide no external contextual information cannot be rewarded beyond a mark of **41**. Candidates who demonstrate significant strengths in AO1 and AO2 but who provide only limited external contextual information cannot be rewarded beyond a mark of **47**. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

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 a 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 Supervising 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.

	AO1 Communication	AO2 Methods	AO4 Context
Band 1 (a) 0–13 VERY LITTLE	<ul style="list-style-type: none"> shows very little understanding of the poem(s) or ability to write about it/them 		
Band 1 (b) 14–22 GENERAL	<ul style="list-style-type: none"> communicates broad or generalised understanding of the poem(s) writes with very little sense of order and relevance and with limited accuracy 		
Band 2 23–29 SUGGESTION	<ul style="list-style-type: none"> communicates basic understanding of the poem(s) conveys basic 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 	<ul style="list-style-type: none"> identifies a few basic aspects of language (including imagery), and tone identifies form and structure – with basic understanding [suggestion of methods] occasionally comments on identified methods 	<ul style="list-style-type: none"> may mention a little basic external contextual information [suggestion of context]
Band 3 30–35 EMERGENCE	<ul style="list-style-type: none"> communicates limited understanding of the poem(s) conveys ideas with a limited sense of order and relevance, using limited appropriate examples [emergence of relevance] writes fairly accurately, using a few common literary terms 	<ul style="list-style-type: none"> identifies a limited range of aspects of language (including imagery), and tone identifies 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] 	<ul style="list-style-type: none"> identifies limited relevant external contextual information [emergence of relevant external context]
Band 4 36–41 SOME	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> considers some aspects of language (including imagery), and tone considers form and structure – with some understanding makes some attempt to relate comments on methods to the key terms of the question 	<ul style="list-style-type: none"> offers some relevant external contextual information in answering the question
Band 5 42–47 COMPETENT	<ul style="list-style-type: none"> communicates competent understanding of the poem(s) conveys ideas with a competent sense of order and relevance, using competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> explains a competent selection of methods – i.e. language (including imagery), tone, form and structure explains in a competent way how these methods create meaning 	<ul style="list-style-type: none"> makes a competent use of relevant external contextual information in answering the question
Band 6(a) 48–54 GOOD	<ul style="list-style-type: none"> communicates a good understanding of the poem(s) conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> explores a good range of aspects of methods – i.e. language (including imagery), tone, form and structure explores in good detail how these methods create meaning 	<ul style="list-style-type: none"> makes a good use of relevant external contextual information in answering the question
Band 6(b) 55–60 EXCELLENT	<ul style="list-style-type: none"> excellent in all respects 		

Section A: Poetry

Answer **one** question in this section

1 Chaucer: *The Pardoner's 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 attitudes to death, examine the **poetic methods** which Chaucer uses to present these attitudes.

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

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

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

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** poetic methods in relation to Chaucer's presentation of medieval attitudes to death.

- **Form** and **structure** in relation to Chaucer's presentation of medieval attitudes to death:
 - use of juxtaposition and contrast to convey strikingly different attitudes to death: the direct speech of the taverner and the young boy conveys respect for death whereas the direct speech of the "riotour" conveys contempt (extract);
 - the direct speech of the old man reveals he wants death to take his life whereas the direct speech of the "riotour" shows that he and his friends want to take Death's life
 - temporal structure: the pace of the denouement of the Tale emphasises how the "riotoures'" behaviour precipitates their death
 - use of subordinate clause in the presentation of the deaths of two of the "riotoures", emphasising the idea that the meaning of the Tale rests in the "riotoures'" sinful behaviour, rather than their eventual deaths

- **Language** – including **imagery** – in relation to Chaucer’s presentation of medieval attitudes to death:
 - personification – a “privee theef men clepeth Deeth” – presents death as a figure of stealth (extract)
 - use of onomatopoeia – “ they herde a belle clynke/Biforn a cors” – emphasises the closeness of death to the three riotours (extract)
 - use of listing, with repetition of “and” and inclusion of commas – “Bothe man and womman, child, and hine, and page” – to emphasise death’s extensive and various victims (extract)
 - imagery – the exchange of a “cheste” for a “heyre clowt” – to present death and the old man’s desire for it
 - use of symbolism of the “croked wey” associates the path of sin with the way to death for the riotours

- **Tone** in relation to Chaucer’s presentation of medieval attitudes to death:
 - awed: “in this contree al the peple sleeth” (extract)
 - wary: “For to be war of swich an adversarie” (extract)
 - dismissive: “Is it swich peril with him for to meete?” (extract)
 - confident: “We wol sleen this false traitour Deeth” (extract)
 - lamenting: “Ne Deeth, allas, ne wol nat han my lyf”
 - plaintive: “Leeve mooder, leet me in!”
 - speculative: “Paraventure ther may fallen oon or two...”

AO4: Context

Relevant external contextual information in relation to medieval ideas about death:

- numerous devotional manuals on death: the *Ars Moriendi* arose from the Council of Constance
- violent or sudden death was particularly feared because it gave no time to prepare to meet God, e.g. “the dance of death”
- death was an important theme in medieval art, literature and drama, with frequent personification and a familiar iconography, e.g. “the dance of death”, church decoration, use of the “memento mori”
- Great Famine of 1315–1317 caused millions of deaths in Northern Europe; Black Death of 1348–1349 killed between a third and a half of the population

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 about the sins of gluttony and drunkenness, examine the **poetic methods** which Chaucer uses to present these sins.

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

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

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

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 poetic methods in relation to Chaucer’s presentation of the medieval sins of gluttony and drunkenness.

- **Form and structure** in relation to Chaucer’s presentation of the medieval sins of gluttony and drunkenness:
 - Chaucer’s use of the Pardoner’s lengthy digression on sin to include a consideration of the sins of gluttony and drunkenness (extract)
 - sequencing of narrative: prior to the Tale which condemns gluttony and drunkenness, the prologue presents the Pardoner as guilty of these sins
 - use of setting – the tavern – as a place associated with the sins of gluttony and drunkenness
 - use of denouement to make explicit the connection between the “riotours” death and the sins of gluttony and drunkenness: “Now lat us sitte and drinke, and make us merie”
- **Language** – including **imagery** – in relation to Chaucer’s presentation of the medieval sins of gluttony and drunkenness:
 - use of biblical exemplum and classical allusion – “Lo, how that drunken Looth”; “Senec seith a good word..” – to illustrate the perils of the sin of drunkenness (extract)
 - use of apostrophe and exclamation – “O glotonye, ful of cursedness!/O cause first of oure confusioun!” – to stress the wickedness of the sin of gluttony (extract)

- use of antithesis – “Paradis”/“woe and peyne” – to foreground the serious repercussions of the sin of gluttony (extract)
 - use of listing, together with the repetition of conjunctions and prepositions – “that est and weste and north and south,/In erthe, in eir, in water” – to stress the ubiquity of the sin of gluttony (extract)
 - use of a cloacal image – “of his throte he maketh his privee” – to inculcate disgust for the sin of drunkenness
 - use of repetition – “I wol noon of the apostles contrefete”; “I wol have...chese and whete”; “I wol drinke licour” – emphasises the Pardoner’s unashamed indulgence in the sins of gluttony and drunkenness and determination to persist in them
 - use of devil imagery – “doon the devel sacrificise”; “develes temple” – emphasises the sinfulness of the tavern and the activities of its patrons
 - use of scholastic image – “turnen substaunce into accident” – to stress cooks’ dedication to the service of gluttony
 - use of sibilant sounds – “caste noght away...softe and swoote” – to present the physical dimension of the sin of gluttony
 - use of apostrophe – “O dronke man, disfigured is thy face” – to foreground the repulsive effects of drunkenness
- **Tone** in relation to Chaucer’s presentation of the medieval sins of gluttony and drunkenness:
 - confident, assured: “Senec seith a good word, doutelees” (extract)
 - appalled: “Original of oure dampnacioun,/Til Crist hadde boght us with his blood again!” (extract)
 - lamenting: “Allas, the shorte throte...” (extract)
 - disgusted: “Thurgh thilke cursed superfluitee” (extract)
 - knowing: “Now kepe yow fro the white wyn of Lepe”
 - pitiful: “I seye it now weping...”
 - pious: “Thurgh verray God, that is omnipotent”

AO4: Context

Relevant external contextual information in relation to medieval ideas about the sins of gluttony and drunkenness:

- sins were seen as interconnected; gluttony (which was considered to incorporate drunkenness) was viewed as one of the Seven Deadly Sins
- temperance was regarded by Thomas Aquinas as a virtue which balanced sin; a subdivision of temperance was abstinence, the opposite of gluttony and drunkenness
- sins of the body (lechery and gluttony) were considered less serious than spiritual sins such as envy and pride
- gluttony was seen as sinful because it involved the indulgence of the self
- the eating of the forbidden fruit in the garden of Eden was considered as an act of gluttony in St Jerome’s *Adversus Jovinianum*
- monks and nuns were supposed to eat simple, plain food and fasting was enjoined
- fasting could be used as a type of penance and was therefore oppositional to the sins of gluttony and drunkenness
- medieval philosophy regarded reason as the highest aspect of man, above emotions and senses: drunkenness which took away the powers of reason was regarded as sinful

2 Donne: Selected Poems

Answer either (a) or (b)

- (a) By referring closely to “The Good Morrow” 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 explore feelings of being in love.

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

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

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

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 poetic methods in relation to Donne’s writing about feelings of being in love.

- **Form** and **structure** in relation to Donne’s exploring feelings of being in love:
 - Donne’s use of aubade form – the lover awakens and directly addresses his beloved
 - use of emphatic rhyming triplets and regular stanzas strive to contain a range of feelings associated with being in love, from disbelief to satisfied possession
 - use of irregular rhythms suggesting modulation of feelings of being in love
 - use of forms of purposeful argument, developing through recognition and negation of the past, to the lovers’ present and future
- **Language** – including **imagery** – in relation to Donne’s exploring feelings of being in love:
 - use of central image of lovers waking up into a new dawn of spiritual love and a perfect contentment
 - use of direct address and indirect question (“I wonder, by my troth, what thou and I/Did till we loved?”) to allow the speaker to describe to his lover the vastness of their love
 - use of imagery of breast-feeding (“weaned”), childishness (“sucked on country pleasures, childishly”) and somnolence (“snorted we in the Seven Sleepers’ den?”) juxtaposed with the world of mature love the lovers are currently experiencing

- use of personal pronouns (“we”, “our”) emphasising joint experience and highlighting mutual love
 - use of allusion to Christian legend (“Seven Sleepers’ den”) implying a feeling of having been reborn as a mature lover
 - use of imagery of exploration, astronomy and discovery, and of mysticism (“And makes one little room an everywhere”) suggesting the liberating and fulfilling nature of the lovers’ spiritual love
 - use of exhortation and anaphora (“Let sea-discoverers... Let maps to other... Let us possess one world”) conveying the lovers’ denial of the outside world
 - use of eyes motif (“My face in thine eye, thine in mine appears”) emphasising the way in which the lovers might contain one another, forming complete, perfect worlds
 - use of unconventional conceit (“hemispheres/Without sharp north, without declining west”) conveying the Platonic idea of the lovers as two halves of one sphere, embodying a perfect love
 - use of reference to medieval science in final lines to convey the feelings of indivisibility and power over time experienced by the lovers
- **Tone** in relation to Donne’s exploring feelings of being in love:
 - tone of contemplative candour (“I wonder...”)
 - confident tone; assured affirmation of, and delight in, the magnificence of the lovers’ love

AO4: Context

- Use of relevant **external** information on the nature of Metaphysical poetry:
 - fondness for dramatic monologue, with its opportunities for self-dramatisation and role-play
 - fondness for exercises in ingenuity and paradox
 - clearly perceptible, logical structure preferred to descriptive/reflective modes
 - frequent adoption of language and attitudes which flout the conventional
 - fondness for colloquial cadences and turns of phrase
 - fondness for unconventional imagery and conceits

Appropriate second poems: “The Sun Rising”, “A Valediction Forbidding Mourning”, “The Anniversary”, “The Canonization”.

- (b) 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 write about the speaker’s religious attitudes.

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

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

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

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 poetic methods in relation to Donne’s writing about the speaker’s religious attitudes.

- **Form and structure** in relation to Donne’s writing about the speaker’s religious attitudes:
 - structural advantages of the sonnet form exploited: octave to convey public shared attitudes, and sestet to convey a more private and confessional utterance
 - use of repetition (“arise, arise ...”) conveying the speaker’s religious and triumphant attitude to the miracle of resurrection
- **Language** – including **imagery** – in relation to Donne’s writing about the speaker’s religious attitudes:
 - use of powerful, apocalyptic imagery (“scattered bodies”, “flood”, “fire”, “agues, tyrannies”) conveying the traditional, medieval religious attitude of the speaker
 - use of playful, paradoxical allusion to the “round earth’s imagined corners” creating an image of the inescapable all-encompassing nature of the Day of Judgement
 - use of biblical language of sin, damnation and salvation (“my sins abound”, “repent”, “pardon”) conveying the speaker’s religious attitude as he considers his own sinfulness
 - use of metaphor (“never taste death’s woe”) conveying Donne’s belief in eternal life
 - use of pleonasm (“numberless infinities”) suggesting the speaker’s traditional religious attitude as he thinks of the innumerable dead arising to face God’s judgement

- use of conventional language of Christian discourse (“shall behold God”, “let them sleep, Lord”, “Thy grace”) conveying the speaker’s orthodox religious attitude as he contemplates his own faith
- **Tone** in relation to Donne’s writing about the speaker’s religious attitudes:
 - confident, assured, exuberant contemplation of Judgement Day and general resurrection in the octave
 - shift in the sestet to a humble, penitential, meditative tone

AO4: Context

- Use of relevant **external** biographical material:
 - Donne was born in London in 1572 to a prosperous Roman Catholic family at a precarious time when anti-Catholic sentiment was rife in England
 - Donne came of age during a time when religious belief was passionately debated and politically fraught
 - Donne’s mother’s family was very strongly Roman Catholic – two of her brothers were Jesuits; her father, John Heywood, was a staunch Catholic writer; the martyr, Sir Thomas More was an ancestor
 - in 1593 Donne’s brother Henry died of a fever in prison after being arrested for giving sanctuary to a proscribed Catholic priest
 - the death of his brother caused Donne to question his own faith
 - early years as a libertine ended by his marriage. Isaac Walton saw him as a sinner who repented of his rakish immoral youth
 - in 1611, Donne published two anti-Catholic polemical pamphlets, public testimony of his renunciation of the Catholic faith
 - after resisting prolonged pressure from King James, Donne reluctantly entered the Anglican ministry in 1615
 - as Dean of St. Paul’s, a preaching post, he soon established himself as one of the great preachers of the era
 - his printed sermons deal repeatedly with the ideas of religious faith, including repentance, though at times he could doubt its efficacy: “I am still the same desperate sinner; He is still the same terrible God.”

Appropriate second poems: “Batter my heart”; “Death be not proud”; “Good Friday, 1613. Riding Westward”.

3 Pope: *The Rape of the Lock*

Answer either (a) or (b)

- (a) By referring closely to extract **3(a)** printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external contextual information** on eighteenth-century upper-class English society's views of women, examine the **poetic methods** which Pope uses to present these views.

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

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

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

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 poetic methods in relation to the methods that Pope uses to present eighteenth-century upper-class English society's views of women.

- **Form and structure** in relation to Pope's presentation of eighteenth-century upper-class society's view of women:
 - Pope's use of mock-epic framework to facilitate comic inflation of eighteenth-century society's view of women's emotionality, as illustrated in parody of Aeneas's journey to the underworld (extract)
 - setting of Cave of Spleen (extract) contrasts with the prevalent setting of eighteenth-century upper-class society and provides us with a dark alternative view of women
- **Language** – including **imagery** – in relation to Pope's presentation of eighteenth-century upper-class English society's view of women:
 - use of personification of Spleen as a "wayward Queen" who rules "the sex to fifty from fifteen" reinforces society's view that for the extent of their sexually reproductive years, women are victim to irrational impulses (extract)

- use of metonymy (rumped Petticoats, or tumbled Beds...discompos'd the Headdress of a Prude) to emphasise the importance of reputation in eighteenth-century society and the threat of Hampton Court gossip for an eighteenth-century upper-class woman's character (extract)
 - use of sibilance and alliteration of "A vial next she fills with fainting fears/Soft sorrows, melting griefs, and flowing tears" conveys and perhaps ridicules upper-class society's view that women were inclined to affectedly give way to sorrows and griefs (extract)
 - use of personification of "Ill-Nature" and "Affectation" as handmaids provides a view of the fashionable eighteenth-century women who affected so many aspects of their demeanour (extract)
 - use of imagery of Belinda's "unfix'd" eyes and "lively looks" which "shine on all alike" suggests an eighteenth-century view of woman as changeable and inconstant but also powerfully attractive
 - use of the zeugma "stain her honour, or her new brocade" emphasises a view in society that the belles' world was superficial and underlines the moral hypocrisy amongst upper-class women
- **Tone** in relation to Pope's presentation of eighteenth-century upper-class English society's views of women:
 - mock-heroic tone in dealing with Umbriel's journey (extract)
 - humorous, light-hearted ("costive lap-dog") but also perhaps condescending presentation of women's emotional reactions ("sighs, sobs and passions") (extract)
 - admiring and laudatory tone to describe Belinda's splendour and stylishness
 - patronising tone to convey a view of women as commodities to be admired and used

AO4: Context

Relevant external contextual information on eighteenth-century upper-class English society's views of women:

- women, marginalised in the patriarchal eighteenth century and constrained by social custom and law, endured strictly enforced gender roles and social mores; they were viewed as weak, passive, dependent and frivolous: "melting maids"
- men viewed women as frail of body and mind, prone to excessive emotion and hysteria, and victims of the spleen
- women's dependence on their looks to attract men; the vulnerable position of unmarried women in eighteenth-century society ("she who scorns a man must die a maid"); strict high-society courtship rituals
- requirement for women to repress emotions and behave with decorum in the polite, formal, limited and constraining eighteenth century aristocratic society
- the reputation of chastity was more important than the reality
- medical opinion of the time that the spleen gave rise to migraine, depression, hysteria and a range of other female ailments

- (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** on the nature of mock-heroic poetry, examine the **poetic methods** which Pope uses to present a mock-heroic view of the encounters between Belinda and the Baron.

Canto III lines 155–170 and Canto V lines 75–102

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

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

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

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 poetic methods in relation to Pope's presentation of the encounters between Belinda and the Baron.

- **Form** and **structure** in relation to Pope's presentation of the encounters between Belinda and the Baron:
 - Pope's use of suspension: dramatic introduction of theme followed by digression and culminating in series of encounters between Belinda and the Baron
 - use of parody of epic descriptions of battle and weaponry in relation to encounters between Belinda and the Baron (extract)
 - use of bathos as structural principle in Pope's use of mock-heroic form to trivialise the encounters between Belinda and the Baron
- **Language** – including **imagery** – in relation to Pope's presentation of the encounters between Belinda and the Baron:
 - use of listing ("While fish in streams, or birds delight in air...As long as *Atalantis* shall be read...While nymphs take treats or assignations give,/So long my honour, name, and praise shall live!") to suggest the scale of the Baron's triumph over Belinda (extract)
 - use of dramatic personification in "flash'd the living lightning from her eyes/ And screams of horror rend the affrighted skies" emphasises the affectation and melodrama in Belinda's response to the Baron's assault (extract)

- use of double entendres in the Baron’s wish “no more than on his foe to die” and in his cautioning that Belinda “by some other shall be laid as low” emphasises that the encounter has a sexual connotation for the Baron which may be absent for Belinda (extract)
 - use of mock-phallic imagery of Belinda’s bodkin suggests the reappropriation of her original dominance over the Baron (extract)
 - use of the metaphor of the game of Ombre (“pierc’d battalions; prostrate Ace; The knave of Diamonds tries his wily arts,/And wins (oh shameful chance!) the Queen of Hearts”) to convey the sexual frisson between Belinda and the Baron
 - use of hyperbole to magnify the tension and emotionality of both the Baron and Belinda in their encounter at the card table
 - use of martial imagery in Belinda’s and the Baron’s preparations for the card game suggests that what is being described is a skirmish in the battle of the sexes
 - use of an ostentatious accumulation of epic allusions and echoes (to Virgil, Milton, Cowley) in the lines describing the climax of the poem – The Cutting of the Lock
- **Tone** in relation to Pope’s presentation of the encounters between Belinda and the Baron:
 - Belinda’s histrionic tone at the loss of her lock (extract)
 - Baron’s jubilant tone as he seizes his prize evolves into a suggestion of a more sympathetic tone at his realisation that he has lost Belinda (extract)
 - overall tone of indulgent ambivalence – simultaneously sharp and admiring

AO4: Context

Relevant external contextual information on the nature of mock-heroic poetry:

- a work in verse which employs a lofty style for satirical purposes
- use of epic high-serious tone in trivial contexts in order to ridicule society’s misplaced values
- subtle balance between close resemblance to the “original” epic and a deliberate distortion of its principal characteristics
- satiric and parodic elements
- Pope’s description of *The Rape of the Lock* as an “Heroi-comical” poem

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 biographical information**, examine the **poetic methods** which Goldsmith uses to present the speaker's thoughts and feelings in the poem.

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

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

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

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** poetic methods in relation to Goldsmith's presentation of the speaker's thoughts and feelings in the poem.

- **Form** and **structure** in relation to Goldsmith's presentation of the speaker's thoughts and feelings in the poem:
 - Goldsmith's use of a long, pastoral elegy allows the speaker to explore the various changes which have impacted upon Auburn, contrasting its decline with the speaker's experience of its previous glory
 - use of the heroic couplet as an appropriate medium in eighteenth-century poetry to present in a serious way the speaker's thoughts and feelings
 - use of direct address to the village to emphasise the speaker's bond with Auburn, e.g. "These were thy charms, sweet village" (extract)
 - use of caesura, e.g. "These were thy charms – But all these charms are fled" (extract) to convey the speaker's sense of the gap between past and present
- **Language** – including **imagery** – in relation to Goldsmith's presentation of the speaker's thoughts and feelings in the poem:
 - use of personification, e.g. "Where smiling spring its earliest visit paid,/And parting summer's lingering blooms delayed" (extract) to reflect the speaker's delight in the pastoral landscape

- use of anaphora , e.g. “How often have I loitered o’er thy green.../How often have I paused on every charm.../How often have I blest the coming day...” (extract) to convey the speaker’s attachment to rural life
 - use of alliteration, e.g. “Where humble happiness endeared each scene!” (extract) to reinforce the speaker’s satisfaction in finding happiness in the unobtrusive life of the village
 - use of list (adjectivally embellished), e.g. “The sheltered cot, the cultivated farm,/The never-failing brook, the busy mill” (extract) to reflect the speaker’s relish of elements of the rural landscape
 - use of images of isolation and destruction, e.g. “choaked the sedges”; “the hollow-sounding bittern guards its nest”; “Sunk are thy bowers, in shapeless ruin”; “thy glades forlorn” to highlight how urbanisation and depopulation have impacted on the speaker’s beloved rural landscape and nature
 - use of parenthesis to convey the speaker as more measured and mature than his former self, e.g. “In all my griefs – and God has given my share –/I still had hopes...”
- **Tone** in relation to Goldsmith’s presentation of the speaker’s thoughts and feelings in the poem:
 - nostalgic tone created by the habitual use of the past tense to reflect the affection which the speaker has for the bygone attraction of Auburn, e.g. “These were thy charms, sweet village” (extract)
 - use of sentimental tone created by the employment of eighteenth-century pastoral diction to reflect the speaker’s idealising affection, e.g. “And parting summer’s lingering blooms delayed”(extract)
 - disapproving tone created by the contrasting diction used for the urban setting, e.g. “...the long pomp, the midnight masquerade,/With all the freaks of wanton wealth arrayed...” to convey the speaker’s indignation
 - tone of warning created by inversion and antithesis, e.g. “Ill fares the land.../Where wealth accumulates, and men decay:/Princes and lords may flourish, or may fade”
 - tone of personal loss created by the imagery of e.g. “Remembrance wakes with all her busy train,/Swells at my breast, and turns the past to pain” reflecting the speaker’s grief at the urbanisation and depopulation

AO4: Biographical Context

- Relevant **external** biographical contextual information in relation to Goldsmith’s presentation of the speaker’s thoughts and feelings in the poem:
 - Goldsmith’s childhood in Lissoy, idealised in the poem as “Sweet Auburn”
 - Goldsmith’s interest in rural issues; his research into rural life “I have taken all possible pains in my country excursions...to be certain of what I allege...In regretting the depopulation of the country, I inveigh against the increase of our luxuries; and here also I expect the shout of modern politicians against me” (dedication); his essay “The Revolution in Low Life” (1761); rural residence in Edgeware, outside London
 - his walking tour of Flanders, France, Switzerland and Northern Italy (1752–55) was reminiscent of the Grand Tour, made popular by middle-class young men who believed it was their obligation to recount the observations of their travels to society at large so as to increase its welfare
 - debates in which Goldsmith was actively involved: the effects of landlordism and enclosures of common land in the eighteenth century; shortages of labour, the increasing problem of poverty; the effects of commerce that led to increased emphasis on powers of acquisition of land/wealth by the few; the effects of luxury
 - the challenge by some of Goldsmith’s contemporaries to his ‘over-sentimentalising’ of rural life

- (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 population movements in eighteenth-century rural England, examine the **poetic methods** which Goldsmith uses to present the effects of these population movements.

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

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

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

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** poetic methods in relation to Goldsmith’s presentation of the effects of population movements in eighteenth-century rural England.

- **Form and structure** in relation to Goldsmith’s presentation of the effects of population movements in eighteenth-century rural England:
 - Goldsmith’s use of a long, reflective poem which allows the complex effects of population movements on English rural communities to be explored
 - use of sustained contrast between an idealised rural life prior to the population movements and the social problems consequent on the forced depopulation
 - use of the individualised speaker to offer judgement on the population movements in the eighteenth-century, and a lament on its effects
- **Language** – including **imagery** – in relation to Goldsmith’s presentation of the effects of population movements in eighteenth-century rural England:
 - use of rhetorical question, e.g. “If to the city sped – What waits thee there?” to suggest the speaker’s anxiety about the population movement from the country to town (extract)
 - use of images of chaos and disorder, e.g. “Tumultuous grandeur crowds the blazing square,/The rattling chariots clash, the torches glare”, “...in whirls the mad tornado flies” (extract) to depict the urban setting which meets the migrant population and the hostile environment which awaits it beyond the shores of England
 - use of repetition, e.g. “blazing square...blazing suns”; “rattling chariots...rattling terrors” to reinforce the alienation caused by the population movement to the urban setting (and beyond) (extract)

- use of the vignette of the “shivering female”, e.g. “She once...in village plenty blest.../ Now lost to all; her friends, her virtue fled,/Near her betrayer’s door she lays her head” (extract) to illustrate the dangers of the urban and the regret of moving from the rural
 - use of images of pastoral harmony starkly contrasted with the savagery of foreign lands and the decadence of London to suggest the trauma of population movements in eighteenth-century rural England
 - use of images of sterility, scarcity and death, e.g. “scourged by famine”, “scanty blade” to emphasise the results of the population movement on rural communities in the eighteenth-century
- **Tone** in relation to Goldsmith’s presentation of the effects of population movement in eighteenth-century rural England:
 - mocking tone created through the repeated use of rhetorical question to denounce the empty promises of the urban environment, e.g. “Sure scenes like these no troubles e’er annoy!/ Sure these denote one universal joy!” (extract)
 - tone of incredulity that migration will fulfil the people’s dreams/ambitions, created by a direct question to the reader, e.g. “Are these thy serious thoughts?” (extract)
 - tone of despair at the loss of rural communities because of population movement, created by the unequivocal phrasing, “And rural mirth and manners are no more”
 - tone of moral indignation at the effects of the population movements, created by the bloated imagery of “Unwieldy wealth and cumbrous pomp repose”
 - tone of nostalgic regret for the loss of people and place following the population movement of the eighteenth century, created by the imagery of “...what sorrows gloom’d that parting day/That called them from their native walks away...”

AO4: Social/Historical Context

- Relevant **external** contextual information in relation to Goldsmith’s presentation of the effects of population movement in eighteenth-century rural England:
 - eighteenth-century industrialisation and its impact on the rural/agrarian way of life
 - abusive landlordism and enclosures left many rural people with no alternative but to seek employment in the cities (poverty, imposed evictions)
 - ruthless exploitation of the rural land, resources and communities by the increasingly dominant commercial and capitalist class forced people into the cities
 - the movement of the rural poor into the cities as a result of the destructive effects of the enclosure policy, resulting in homelessness and destitution for many
 - depopulation of rural communities, increased urbanisation and emigration, especially to America

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 AO2 (methods) 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 relationships amongst them are of two distinct kinds: those which are in **directives** (examples will be provided from the current examination paper) and those which are included in the question's stimulus statement (examples will be provided from the current examination paper).

3 Assessment Objectives for A2 1: Section 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 of the texts.

AO2 This objective is concerned with the writers' methods used to achieve certain effects, requiring candidates to consider language, character interaction and 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, AO2 and AO3 but who provide no external contextual information cannot be rewarded beyond a mark of **41**. Candidates who demonstrate significant strengths in AO1, AO2 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 reference 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 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 may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Supervising 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 <i>Communication</i>	AO2 <i>Methods</i>	AO3 <i>Comparison/ Argument</i>	AO4 <i>Context</i>
Band 1 (a) 0–13 VERY LITTLE	<ul style="list-style-type: none"> shows very little understanding of the texts or ability to write about them 			
Band 1 (b) 14–22 GENERAL	<ul style="list-style-type: none"> communicates broad or generalised understanding of the texts writes with very little sense of order and relevance and with limited accuracy 			
Band 2 23–29 SUGGESTION	<ul style="list-style-type: none"> communicates basic understanding of the texts conveys simple ideas but with little sense of order and relevance, using a few appropriate examples [suggestion of relevance] writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic aspects of character interactions and language (including imagery) and tone may mention basic aspects of structure and staging – but with limited understanding [suggestion of methods] occasionally comments on identified methods 	<ul style="list-style-type: none"> offers simple comments on basic similarities and differences between texts [suggestion of comparison/contrast] takes a little account of key terms shows a very basic attempt at reasoning in support of her/his opinion [suggestion of relevant argument] 	<ul style="list-style-type: none"> may mention a little basic external contextual information [suggestion of context]
Band 3 30–35 EMERGENCE	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> identifies a few limited aspects of character interactions and language (including imagery) and tone identifies form and structure and staging, but with limited understanding offers a few comments on identified methods [emergence of methods] 	<ul style="list-style-type: none"> offers a few limited comments on similarities and differences between texts [emergence of comparison/contrast] takes a limited account of key terms reaches a simplistic personal conclusion shows a more deliberate attempt at reasoning in support of her/his opinion [emergence of relevant argument] 	<ul style="list-style-type: none"> identifies a little relevant external contextual information [emergence of relevant external context]
Band 4 36–41 SOME	<ul style="list-style-type: none"> communicates some understanding of the texts conveys some ideas with some sense of order and relevance, using some appropriate examples writes with some accuracy using some literary terms 	<ul style="list-style-type: none"> considers some aspects of character interactions and language (including imagery) and tone considers form and structure and staging with some understanding makes some comments on identified methods 	<ul style="list-style-type: none"> offers some comments on similarities and difference between texts takes some account of key terms reaches a personal conclusion to some extent makes some attempt at reasoning in support of her/his opinion 	<ul style="list-style-type: none"> offers some relevant external contextual information in answering the question

	AO1 Communication	AO2 Methods	AO3 Comparison/ Argument	AO4 Context
Band 5 42–47 COMPETENT	<ul style="list-style-type: none"> communicates competent understanding of the texts conveys ideas with a competent sense of order and relevance, using competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> explains 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 	<ul style="list-style-type: none"> offers competent comments on similarities and differences between texts addresses key terms in a competent manner reaches a competent personal conclusion offers competent reasoning in support of her/his opinion 	<ul style="list-style-type: none"> makes a competent use of relevant external contextual information in answering the question
Band 6(a) 48–54 GOOD	<ul style="list-style-type: none"> communicates a good understanding of the texts conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> explores 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 	<ul style="list-style-type: none"> comments well on similarities and differences between texts offers a balanced treatment of the two plays addresses key terms well reaches a good personal conclusion offers good reasoning in support of her/his opinion 	<ul style="list-style-type: none"> makes good use of relevant external contextual information in answering the question
Band 6(b) 55–60 EXCELLENT	<ul style="list-style-type: none"> excellent in all respects 			

Section B: Drama

1 Satire

Jonson: *Volpone*

Sheridan: *The School for Scandal*

It is in the nature of satire always to provide a clear moral message.

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 and purpose of satire.

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

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

Responses should demonstrate the following:

AO1: Communication

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** the dramatic methods used in comparing and contrasting the two plays.

- **Character interactions:**

Volpone

- use of caricature, i.e. the exaggeration and simplification of characters, an essential didactic feature of satire, provides a clear moral message on the consequences of excessive greed
- interactions between Volpone and Mosca to ridicule and expose to moral scrutiny the vices and follies in their relationship, and in so doing provide a clear moral message

The School for Scandal

- use of recognisable stock characters, common in satire, to demonstrate behaviour which is being ridiculed or morally condemned, e.g. the old bachelor turned husband, the flighty wife, the young libertine, which may provide a clear moral message

- use of character interactions involving the Teazles or Charles Surface develop a more indulgent, tolerant and amused form of satire, where the satirical target is mocked only gently and a moral message may be less clear

- **Structure:**

Volpone

- use of plot and subplot allows the satirist to demonstrate the pervasiveness of avarice in society and the damage which it does, thus providing a clear moral message
- denouement: the play's ending offers a more definite sense of moral closure as the satirical interrogation leads to a clear meting out of reward and punishment
- use of parody, a characteristic satiric device, (e.g. Volpone's prayer to his gold parodies literary form of aubade) provides a mixed moral message in that the audience may respond with pleasure to its energy and verbal beauty, and with revulsion to its moral ugliness

The School for Scandal

- use of contrasting but complementary characters (genial Charles and scheming Joseph Surface) enables the satirist to expose and mock the moral failings of one character by reference to the other, without necessarily providing a clear moral message
- use of Epilogue: scandal, the main satiric target, is not ultimately defeated (Joseph is "moral to the end"; London is still corrupt) making any moral message unclear

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

Volpone

- predatory imagery used to provoke disgust at the human vice under satiric interrogation, e.g. avarice, a response which arguably indicates that a clear moral message has been received
- use of naming (as in Animal Fable) which enables the dramatist to suggest in a simple way character types associated with particular vices or follies, thus developing the didactic purpose of satire, e.g. Mosca, the parasitic fly; Volpone, the cunning fox

The School for Scandal

- use of naming, as with Jonson, which enables the dramatist to suggest in a simple way character types associated with particular vices or follies, thus developing the didactic purpose of satire, e.g. Lady Sneerwell, Sir Benjamin Backbite
- Sheridan's use of generalised moral 'sentiments' in Joseph Surface's specious arguments identifies satirical target of hypocrisy, and invites the audience to draw its own moral conclusion

- **Staging:**

Volpone

- use of spectacle in opening scene where Mosca "withdraws the curtain and discovers piles of gold ..." combined with the language of religious adoration acts as a shock tactic, forcing the audience to confront a moral issue (avarice) in accordance with the nature and purpose of satire
- the rapidity of successive scenes of deception as the plotters succumb to hubristic recklessness accords with the nature of satire to combine moral instruction and entertainment

The School for Scandal

- use of stage property in the screen-scene (Act IV, Scene iii) to expose and ridicule the vice of hypocrisy, thus developing a clear moral message
- use of Epilogue: the play ends on a sententious note, "No more in vice or error to engage/ Or play the fool at large on life's great stage" – the closing lines of the epilogue make clearer the moral message of the play

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. “**nature of satire**”, “**always to provide**”, “**clear moral message**”
- 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 these plays are also concerned with social criticism as well as with conveying a clear moral message.**

AO4: Context

Candidates should use **relevant external contextual material** in relation to the nature and purpose of satire.

Nature and purpose of satire:

- purpose of satire: to offer social criticism by mocking vice and folly
- in any kind of satirical writing what is valued is ‘wit’, sharpness of observation and cleverness with language
- satire as a form of drama, i.e. drama which combines comedy with serious social purpose
- kinds of satire: gentle and light-hearted versus dark and cruel
- all satire assumes a redeemable situation or character
- the most consistent satirical target for any period is hypocrisy; the most consistently comic method which satirists employ is irony
- satirical characterisation involves extremism, departure from social norm
- satirical targets: e.g. avarice, hypocrisy
- satire’s capacity to transcend its own historical moment through, for example, its use of stock characters, timeless themes of greed and gossip

Some of the material below might inform an answer.

Juvenalian satire:

- after the Roman satirist Juvenal
- formal satire in which the speaker attacks vice and error with contempt, indignation and abrasiveness
- it addresses social evil through scorn, outrage, and savage ridicule
- is often pessimistic, characterised by irony, sarcasm, moral indignation and personal invective, with less emphasis on humour
- characterised as being savage and critical in tone
- Juvenalian satire in its realism and its harshness is in strong contrast to Horatian satire
- *Volpone* clearly influenced by Juvenal
- strongly polarized political satire is often Juvenalian

Horatian satire:

- after the Roman satirist Horace
- satire in which the voice is indulgent, tolerant, amused, and witty
- the speaker holds up to gentle ridicule the absurdities and follies of human beings, aiming at producing in the reader not the anger of a Juvenal, but a wry smile
- criticizes some social vice through gentle, mild, and light-hearted humour
- it directs wit, exaggeration and self-deprecating humour towards what it identifies as folly, rather than evil
- Horatian satire is usually characterised by a more urbane and witty tone
- didactic value of satire, as in Horace’s formula of *utile dulci* (‘the useful with the beautiful’)
- *The School for Scandal* clearly influenced by Horace

2 Historical Drama

Eliot: *Murder in the Cathedral*

Bolt: *A Man for all Seasons*

We learn little about history from these plays, as the need to engage the audience is always the priority of the dramatist.

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** dramatic methods in comparing and contrasting the two plays.

- **Character interactions:**

Murder in the Cathedral

- use of Becket's interactions with others provides only limited characterization with few references to the historical facts of his past, to facilitate dramatically engaging presentation of theme of martyrdom
- use of Becket's interactions with the Tempters: Tempters presented both as external historical and political forces and as elements of an intense and engaging psychodrama
- use of Becket's interactions with the Knights: Knights are based on actual historical personages but are given minimal individualizing characterization in order that they can act as universal dramatic symbols of the power of the state, so engaging the audience

A Man for all Seasons

- use of More's interactions with a wider range of characters from all levels of society (Cromwell, Wolsey, King, Norfolk, Rich, Alice, Meg), which makes him a more rounded and engaging character, seen in an accurately detailed historical context
- use of More's interactions dramatises the conflict between the individual and the external political world (represented by "real" historical figures) – a conflict of timeless, universal interest likely to engage any audience

• **Structure:**

Murder in the Cathedral

- two-part structure (the "perfecting" of Becket's will/the acceptance of his fate), divided by an interlude consisting of a short sermon, schematises the historical process but provides dramatic variety
- use of suspense (through premonitions, speeches of the four Tempters, the priests' attempt to prevent the Knights from attacking Becket) in the lead-up to the inevitable and historical climax to provide an engaging dramatic experience
- denouement and closing "Te Deum", ending the play on a liturgical and religious note, may be considered to have little to do either with history or audience engagement, and more to do with the dramatist's religious interests

A Man for all Seasons

- alternation between public scenes of historical interest and domestic situations helps to maintain engagement by the audience
- development over two contrasting acts towards the historical fact of More's execution, with Act Two showing More's fall (imprisonment, trial and execution) in a suspenseful and dramatic manner
- Brechtian structure with Common Man bridging distance between sixteenth-century religious and political history and modern audience, ensuring accessibility and dramatic impact

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

Murder in the Cathedral

- use of imagery (e.g. agriculture, hunting, domestic arrangements) to evoke twelfth-century historical realities
- contrasting use of incongruous imagery ("the Catherine Wheel, the pantomime cat") to disconcert and engage the audience in relation to the central theme of martyrdom
- use of ritualistic and liturgical language may be appreciated for its recreation of twelfth-century historical realities, but considered to do little to engage the audience
- use of language, rooted in the imagery and idiom of the twelfth century (e.g. wheel of time) may fail to engage the audience

A Man for all Seasons

- use of colloquial prose, combining sixteenth-century and modern-day diction, and at times dignified by the use of More's own written words: characters' language is individualized, interesting, and engages the audience, e.g. through the contrasts in content and tone between More's urbanity and wit and Norfolk's bluntness, Wolsey's coarseness, Cromwell's cunning, and the Common Man's earthy self-preservation and cynical humour
- use of thematic imagery, e.g. of water, navigation, dry land (as referred to by Bolt in his Preface) to deal with the historical conflict between the law and arbitrary power in an engaging, economical and accessible way
- pervasive use of dramatic irony to exploit the audience's greater knowledge of particular historical moments, e.g. More's words to Cromwell just before the verdict: "It is a long road you have opened..."

- **Staging:**

Murder in the Cathedral

- original designated setting for the play in Canterbury Cathedral 1935 has obvious historical and dramatic significance – a return to the scene of the crime
- impact of use of direct address to audience by Knights, and by Becket at end of Part II: engages audience and presents historical situation
- use of music engages audience by both its dramatic timing as accompaniment to the final stages of Becket's career and its historically accurate usage to designate the particular movements of twelfth-century religious life (e.g. the *Te Deum* to accompany the final speech by the Chorus)
- use of conventions associated with Greek Tragedy, e.g. use of Chorus, minimal scenery: may seem to be remote and unhelpful in bringing twelfth-century historical issues alive

A Man for all Seasons

- use of Common Man (as narrator/commentator/chorus) both to inform audience about historical issues – on one occasion reading from an invented history book – and to engage them in More's struggle
- utilisation of a battery of stage resources (props, lighting, music, stage movement) to present historical moments in an engaging and economical fashion, e.g. use of light and sound, costume and movement to show More's execution; the movement and grouping of Cromwell and Chapuys at the end of the play suggest both their reciprocal mistrust and their essential similarity

AO3: Comparison and argument

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. **“We learn little”, “history”, “these plays”, “need to engage the audience”, “always the priority of the dramatist”**
- 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 dramatists' need to engage the audience acts as a teaching tool for the conveying of historical information**

AO4: Context

Candidates should use **relevant external contextual information** on the nature of Historical Drama.

Literary context on the nature of Historical Drama:

- reflects historical facts but not necessarily in a completely accurate or reliable manner, i.e. an audience may engage with a historical drama because of its dramatic impact rather than its historical accuracy
- 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: issues of conscience, resistance to state authority, defence of the personal sphere, the individual and the state, martyrdom – such issues state corruption are likely always to engage an audience
- because the audience always has at least a partial knowledge of the historical facts, the dramatist may have frequent opportunities to make use of dramatic irony

3 Drama of Social Realism

Ibsen: *A Doll's House*

Osborne: *Look Back in Anger*

It is in the nature of Dramas of Social Realism for the characters to blame society rather than themselves for their unhappiness.

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 the Drama of Social Realism.

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

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

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** dramatic methods used to compare and contrast the two plays.

- **Character interactions**

A Doll's House

- character interactions between Nora and Helmer show the development of the main character towards a sudden realisation of where blame should be attributed for the unhappiness she experiences
- character interactions between Nora and Mrs Linde offer a mixture of parallels and contrasts in their reactions to the question of who, if anyone, is to blame for their unhappiness
- interactions involving Helmer present a character who, in contrast to Nora, is so perfectly adapted to social conditions that for most of the play, neither blame nor unhappiness is relevant

Look Back in Anger

- Jimmy's interactions with both Alison and Helena establish a series of contrasts which emphasise his class-driven anger and the blame he directs at society for his insecurities and unhappiness
- interactions between Alison and Helena, where Helena is used as a foil to Alison and as an occasion for reportage in order to illuminate the nature of Alison's unhappiness (domesticity, gender, class) and her unwillingness to attribute blame

• **Structure:**

A Doll's House

- use of suspension of the action for thematic and developmental purposes: at the end of Acts 1 and 2 Nora is unwilling to attribute blame for her unhappiness to society and is in denial of her own unhappiness, in contrast to the ending of Act 3 where the blame for her unhappiness is suddenly directed outwards towards society
- use of Mrs Linde subplot to supply a series of parallels and contrasts to Nora in her dealing with unhappiness and in her extension of or reluctance to extend blame

Look Back in Anger

- use of recurrent motifs (e.g. the newspapers) to convey the stagnant unhappiness of characters' lives, and Jimmy's apportioning of blame to society for that unhappiness
- development of the "bears and squirrels" motif (first described, then enacted) to show an attempt to alleviate unhappiness, and a withdrawal not just from blaming society but from society itself
- frequency of Jimmy's vitriolic monologues show his unhappiness and his indiscriminating determination to find reasons to blame society for this

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

A Doll's House

- use of contrast between Nora's simpering language as a dutiful wife and her language of protest and self-determination in the final scene forces us to scrutinise Nora's character as she makes a realistic reassessment of who/what is to blame for her unhappiness – herself or society
- thematic use of infantilising and dehumanising "doll" and "pet" imagery initially conveys Nora's complicity in a patriarchal system, but also signals at the end of the play her rejection of that system and a full realisation of her own unhappiness and of where blame for it should be justly laid – on both herself and society

Look Back in Anger

- deployment of a range of linguistic methods (imagery, tone, exaggeration, epithet) by Osborne to convey Jimmy's deflection of blame for his unhappiness outwards onto women, the upper class, the political or religious establishment, e.g. "Those worms will need a good dose of salts the day they get through her (Alison's mother)..."
- purposeful economy in the dialogue attributed to Alison conveys her unwillingness to direct blame outward and her acceptance of the unhappiness in the consequences of her own actions

• **Staging:**

A Doll's House

- use of the sound effect of slamming door concludes the dramatic representation of Nora's unhappiness and exploration of who is to blame
- use of stage set designed to intensify the claustrophobic environment in which Nora's unhappiness and struggle to understand who or what is to blame can be represented
- use of stage business involving macaroons conveys Nora's distraction from her unhappiness

Look Back in Anger

- stage set designed to intensify the claustrophobic environment in which the unhappiness of Jimmy and Alison and their ideas about who or what is to blame can be represented
- use of entrances, sound effects and props trigger disruptions in the pattern of life which prompt the characters to express their unhappiness and consider who or what is to blame

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. **“the nature of dramas of social realism”**; **“characters”**; **“blame society rather than themselves”**; **“their unhappiness”**
- 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 while some characters in the texts may apportion responsibility for their unhappiness to society, others blame themselves, such self-blame itself being conditioned by society**

AO4: Context

Candidates should use **relevant external contextual material** on the nature of Dramas of Social Realism.

Aspects of the Drama of Social Realism:

- realistic characters: characters who deal with personal and social issues in a recognisably human way
- realistic plot and situation: social issues presented through believable events and situations
- realistic dialogue: speech which is true to the characters and situation
- realistic setting: setting which contributes believably to the presentation of social issues
- realistic reflections of social conditions
- the fact that the Drama of Social Realism is always a drama of social protest is likely to appeal to a modern audience’s sympathy with the underdog’s struggle for freedom

4 Tragedy

Shakespeare: *King Lear*

Heaney: *The Burial at Thebes*

It is in the nature of Tragedy that it does little more than present the powerlessness of the tragic hero.

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 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** dramatic methods in comparing and contrasting the two plays.

- **Character interactions:**

King Lear

- initial character interactions which show Lear wielding regal power, decisive, and commanding
- series of contrasting interactions as Lear's exercise of power is checked, first gently by Cordelia, then more aggressively by Goneril, Regan and their followers
- interactions which represent the development of Lear's powerlessness (Lear and Poor Tom on the Heath) but which also hint at a transformation in Lear's understanding of the very nature of power

Burial at Thebes

- interactions presenting contrasting views on Antigone's power/powerlessness (Ismene: powerlessness determined by gender; Creon: power resides with the state and not the

- subject; the people of Thebes: Antigone has power as she is regarded as a heroine; Antigone herself: powerful because her actions have divine sanction)
- interactions presenting contrasting views on Creon's power/powerlessness (Antigone: limited power exceeded by divine power; the Chorus: detached commentary as events unfold but culminating in an unequivocal realisation of where true power resides; Creon himself: absolute belief in his own power and legitimacy)

- **Structure:**

- King Lear*

- tragic arc: Lear's fall from power in political and physical terms as consequence of hubris: paradoxically this fall results in an increase in spiritual illumination
 - episodic structure provides constant illustration and questioning of the tragic hero's powerlessness

- Burial at Thebes*

- tragic arc: Creon's fall from power in political terms as consequence of hubris leading to desire for self-obliteration
 - "Three Unities" give focus and intensity to the demonstration of the limits of the power of the tragic hero

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

- King Lear*

- use of various modes of language to express the power/powerlessness of the tragic hero and to undermine pretensions to power: courtly language, animalistic howling, tender lyricism
 - use of thematic imagery of "unaccommodated man" to convey the existential powerlessness of man

- Burial at Thebes*

- loose patterns of contrasting imagery used to enforce fall of Creon from power to powerlessness: the "dragon of Thebes" is finally "clasped like prey in the hungry jaws of death"; initially "right for the city", he becomes "the king of wrong"; he asks to be blindfolded from the sun which had previously drenched his victorious city; imagery of chariots racing in triumph becomes that of Creon "under the wheels"
 - contrasts in tone in Creon's speeches from confidence ("my law") to despairing realization of powerlessness, "I've nobody to turn to. Nowhere I can go"

- **Staging:**

- King Lear*

- use of asides and interruptions by other characters to deflate self-definition by ostensibly powerful Lear in court scene
 - use of setting, costume, lighting and sound effects in storm scenes to create sense of moral convulsion caused by the tragic hero, but in which his powerlessness is revealed; the energetic, malevolent plotting by Edmund, Cornwall etc. interspersed with the storm scenes throws the powerlessness of the tragic hero into relief
 - use of tableau (Cordelia in Lear's arms) to communicate vision of man as powerless creature

- Burial at Thebes*

- compression of events offers brief, illusory hope that Creon can avoid "the blow" (Creon's belated repentance, Chorus's joyfully expectant prayer to the god to "dance the world to rights", immediately followed by entrance of Messenger, revealing Creon's utter powerlessness)

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. **“the nature of tragedy”, “does little more”, “powerlessness”, “tragic hero”**
- 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 Lear’s capacity for moral growth *in extremis* cannot be interpreted as powerlessness; or that Antigone’s single-mindedness demonstrates her power to achieve what she desires.**

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 or exalted persona who has the power to act
- 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 and the limitations of their human condition

The destruction of the tragic hero as a result of his over-reaching was one important strand in Classical Tragedy. A second strand emphasised the ending in transcendence and reconciliation, and the message of human powerlessness in the face of the non-human could be made less harsh. Shakespearian Tragedy reflects an interest in the legitimacy of power and in its exercise in a period of individualism and scepticism.