

GCE 2005

January Series



Mark Scheme

English Literature B

LTB5

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Dr Michael Cresswell Director General

January 2005**LTB5**

Unit 5 requires students to study one poetry text from before 1900 and one drama text from before 1770. They must answer on one of the six texts specified in each section. Teachers and students may see Unit 5 as a “traditional” A level paper as texts on offer are from the accepted literary canon. The unit is the natural development from AS Unit 2 and complements the flexibility of Unit 4, “Comparing Texts”. The skills required for Unit 5 will again be tested in the differing format of the synoptic module, Unit 6. Unit 5 is a closed book examination.

This unit requires candidates to address the following assessment objectives with the weightings and mark allocations indicated:

This module requires candidates to:

- AO1 Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate, coherent written expression.
- AO3 Show detailed understanding of the ways in which writers’ choices of form, structure and language shape meaning.
- AO4 Articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers.
- AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.

In this Unit the Assessment Objectives are tested as follows:

Poetry:	AO3	2 ½ %
	AO4	5%
Drama:	AO1	2 ½ %
	AO5ii	5%

- The Poetry Section question is worth 30 marks.
- The Drama Section question is worth 30 marks.

The Sections will be marked out of 30 to make a total of 60 marks for the paper.

Different assessment objectives, it will be noted, are targeted in each section of the paper. The first section, Poetry, has to combine analysis of poetic language and techniques with multiple readings of texts. This means that questions will require candidates to focus on the presentation of ideas and may offer an opportunity for close analysis of a specific extract. There will generally be a prompt towards one or more possible textual interpretations.

The second section, Drama, has to combine contextual exploration and communication skills. Questions may focus on any type of context, for example, historical, social, political, literary or generic. The testing of all aspects of AO1 will always be inherent in responses to this section but the way in which arguments are structured is likely to be of prime importance.

Skills Descriptors
Poetry

BAND 1: MARK RANGE 0 – 5

- AO3 very little understanding of language features and structural devices /very little discussion of how author’s techniques shape meanings
- AO4 little understanding of different interpretative approaches
- AO4 little personal response based on slender evidence or misreading

BAND 2: MARK RANGE 6 – 10

- AO3 some limited understanding of language features and structural devices / some limited discussion of how author’s techniques shape meanings
- AO4 reference to different interpretations of text
- AO4 some evidence of personal response

BAND 3: MARK RANGE 11 – 15

- AO3 some understanding of language features and structural devices/ some discussion of how author’s techniques shape meanings
- AO4 some consideration of different interpretations of text
- AO4 evidence of personal response with some illustrative support

BAND 4: MARK RANGE 16 – 20

- AO3 consideration of language features and structural devices/consideration of how author’s techniques shape meanings
- AO4 clear consideration of different interpretations of text
- AO4 clear evidence of personal response with illustrative support

BAND 5: MARK RANGE 21 – 25

- AO3 exploration of language features and structural devices/ some evaluation of how author’s techniques shape meanings
- AO4 clear consideration of different interpretations of text and some evaluation of their strengths and weaknesses
- AO4 clear and detailed evidence of personal response with good selection of supportive references

BAND 6: MARK RANGE 26 - 30

- AO3 exploration and analysis of key language features and structural devices/perceptive evaluation of how author’s techniques shape meanings
- AO4 perceptive consideration of different interpretations of text with evaluation of their strengths and weaknesses
- AO4 clear and detailed evidence of confident personal response with excellent selection of supportive reference

**Skills Descriptors
Drama****BAND 1: MARK RANGE 0 – 5**

- AO1 technical weaknesses which impede the communication of meaning / unclear line of argument
- AO5ii very limited awareness of context
- AO5ii very limited relevance to text/context/task
-

BAND 2: MARK RANGE 6 – 10

- AO1 simple attempt at structuring argument / some use of critical vocabulary but some technical weakness
- AO5ii some limited awareness of context
- AO5ii some limited awareness of links across text/context/task
-

BAND 3: MARK RANGE 11 – 15

- AO1 use of critical vocabulary and generally clear expression / some structured argument
- AO5ii awareness of the importance of context
- AO5ii awareness of links across text/context/task
-

BAND 4: MARK RANGE 16 – 20

- AO1 clear expression and use of accurate critical vocabulary / clear line of argument
- AO5ii clear consideration of context
- AO5ii clear consideration of links across text/context/task
-

BAND 5: MARK RANGE 21 – 25

- AO1 accurate expression and effective use of appropriate critical vocabulary / well structured argument
- AO5ii detailed exploration of context
- AO5ii detailed exploration of links across text/context/task
-

BAND 6: MARK RANGE 26 - 30

- AO1 technically fluent style and use of appropriate critical vocabulary / well structured and coherent argument
- AO5ii excellent understanding and explanation of context
- AO5ii excellent understanding and explanation of links across text/context/task
-

Question Specific Notes

The following question specific notes are intended for use in conjunction with the overall generic band descriptors.

These notes are NOT intended to be prescriptive but are designed to indicate some of the rationale behind the setting of the questions and to demonstrate the links between questions and the designated assessment objectives. Examiners should always be prepared to reward any well-argued, relevant initiatives shown by candidates in their responses.

Section A: Poetry

Question 1(a) GEOFFREY CHAUCER: The General Prologue to the Canterbury Tales

“Chaucer’s characters are so diverse that, in spite of the overall framework of the pilgrimage, *The General Prologue* is disjointed, fragmentary and lacking unity.”

To what extent would you agree with this view?

Focus: Consideration of the structural unity of *The General Prologue*. AO3 is inherent in the question as candidates are asked to consider structure in the text. Assessment of the critical proposition in the question addresses AO4.

Possible Content:

- Possible to see the work as fragmentary, just a collection of character descriptions of people who have little in common
- Equally possible to see framework as a strong, unifying element
- Narrative voice may be seen to give overall coherence
- Cogency of argument should be rewarded, whatever the critical viewpoint
- Possible consideration of the unfinished nature of the text
- Discussion of characters’ varied approaches to concept of pilgrimage
- Discussion of the idea of diversity of characters
- Reference to character of Chaucer the Pilgrim

Question 1(b) GEOFFREY CHAUCER: The General Prologue to the Canterbury Tales

Some readers feel that although Chaucer exposes his characters’ weaknesses, he never judges them.

Do you agree? Begin with an analysis of the extract below and go on to consider **one** or **two** other portraits.

Focus: Examination of the relationship between the narrative voice and the characters in the text. AO3 is again inherent in this question as it is primarily an examination of narrative technique, beginning with an analysis of the printed extract. AO4 is addressed when candidates are asked to express critical judgements.

Possible Content:

- Possible consideration of the difference between Chaucer the Pilgrim and Chaucer the narrator
- Comment on the differences in viewpoint of the above two
- Possible involvement with the idea that the narrator is indulgent of characters’ weaknesses rather than critical of them
- Others may see narrator as more critical
- Discussion of the concept of the naïve narrator
- Close linguistic analysis of the Friar’s portrait
- Consideration of one or two other portraits in the light of this comment

Question 2(a) WILLIAM SHAKESPEARE: Sonnets

“The complex structure of each sonnet is simply a reflection of the complexity of its subject matter.”

To what extent do you agree with this view? You should refer closely to at least **two** sonnets from the selection in your answer.

Focus: Consideration of the relationship between the structure of the sonnets and their subject matter. AO3 is addressed in this question by asking candidates to consider Shakespeare’s use of the sonnet form. AO4 is addressed by the response to the critical proposition in the question.

Possible Content:

- Close analysis of at least two sonnets
- Consideration of both form and subject matter (weaker answers may focus only on content)
- Possible argument that form and subject matter are inextricably linked
- Others may argue that sonnet form attempts to simplify complex subjects logically
- Possible argument that rigours of sonnet form impose unnecessary complexity
- Some candidates may argue against any form of complexity
- Critical proposition in question may be supported or not
- Cogency of argument of a critical view and well-balanced consideration of others may be the discriminators

Question 2(b) WILLIAM SHAKESPEARE: Sonnets

Some readers feel that Shakespeare’s arguments are very persuasive because of his use of metaphorical language.

What do you think? Use the sonnet printed below as a starting point for your discussion and then go on to consider at least **one** other sonnet from the selection.

Focus: Use of metaphorical language to present persuasive argument. Sonnet III is reproduced in order to encourage candidates to examine in specific detail, the way in which Shakespeare employs imagery (AO3). Assessment of the critical proposition in the question addresses AO4.

Possible Content:

- Close analysis of the printed sonnet and at least one other
- Discussion of the power of the imagery employed in this and at least one other sonnet
- Commentary on the effect of metaphors used in chosen sonnets
- Consideration of the appropriateness of the imagery
- Possible agreement with the proposition in the question
- Possible argument that the images are too varied and inconsistent
- Some may argue that persuasive powers lie in strength of emotions or intellectual forces at work rather than in metaphorical language

Question 3(a) ALEXANDER POPE: The Rape of the Lock

Pope stated that his intention in writing *The Rape of the Lock* was to laugh two feuding families together again.

Discuss Pope's use of comic elements in the poem in the light of this aim.

Focus: Discussion of the extent to which Pope's use of comic elements in the poem is successful. AO4 is addressed in this question by asking candidates to judge the success of Pope's use of comic elements. AO3 is addressed when considering the stylistic comic devices employed by him.

Possible Content:

- Consideration of the comic elements of the subject matter
- Consideration of the comic stylistic devices Pope employs eg. bathos, irony, zeugma etc. and other forms of verbal wit
- Discussion of Pope's use of the mock-heroic
- Discussion of Pope's use of the epic
- Comment on his employment of Machinery
- Possible support of the critical viewpoint that he would be successful
- Others may feel that the subject is too trivial or the style too inflated to be funny

Question 3(b) ALEXANDER POPE: The Rape of the Lock

Some readers think the Baron is shadowy and insignificant.

Beginning with a consideration of the passage below, discuss how important you think Pope's presentation of the Baron is to the poem as a whole.

Focus: Consideration of Pope's presentation of the Baron and his role within the poem. The word 'presentation' in the question is the key to AO3 here. Candidates are asked to consider Pope's poetic methods and not to write a simple character study. Assessment of the critical view offered in the question addresses AO4.

Possible Content:

- Extract on the Baron encourages comment on the language Pope uses to present the Baron
- Comment on the ways in which the Baron is presented in the rest of the poem
- Possible view that the Baron is shadowy and insignificant
- May be seen purely as a plot mechanism
- Possible view that he is presented as a character motivated by his own nature and impulses
- May be seen as a product of a dissolute beau monde
- Beware answers which state he is not significant and use this as an excuse to discuss another subject!

Question 4(a) SAMUEL TAYLOR COLERIDGE: The Rime of the Ancient Mariner

An early reviewer of *The Rime of the Ancient Mariner* commented that “Coleridge adopts an ancient style and form to great effect.”

To what extent do you agree with this comment?

Focus: Consideration of Coleridge’s use of archaic linguistic and structural devices within the poem. AO3 is inherent in this question. Assessment of the critical proposition within the question addresses AO4.

Possible Content:

- Consideration of Coleridge’s use of the ballad form with possible references to its supposed Medieval origins
- Discussion of the deliberate archaic diction
- Consideration of the possible reasons Coleridge may have had for employing these and their effect
- Well-supported critical viewpoint in response to the proposition in the question
- Possible view that the “ancient style” is an integral and essential part of the poem
- Others may feel that it is unnecessary and affected, perhaps unnecessarily obscure

Question 4(b) SAMUEL TAYLOR COLERIDGE: The Rime of the Ancient Mariner

Some readers think that Coleridge’s use of images of life and death is a central but tedious feature of *The Rime of the Ancient Mariner*.

Beginning with an analysis of the extract below, consider this view.

Focus: Examination of Coleridge’s use of images of life and death within the poem. AO3 is addressed by asking candidates to focus on imagery and AO4 is addressed by asking candidates to assess a critical view.

Possible Content:

- Close analysis of the extract which encourages focus on language
- Discussion of the personification of Death and Life-in-Death
- Discussion of other symbols of life and death used in the poem – plenty of choice – anything from the albatross to the corpses
- Consideration of the significance of these images – the question offers the ideas of centrality and/or tediousness
- Reader response to the imagery
- Appropriate choice of material and a coherent, structured discussion of view(s) likely to provide a better answer than a wealth of unstructured detail.

Question 5(a) ALFRED LORD TENNYSON: Selected Poems

Some readers feel that Tennyson is more successful in presenting human emotions than some aspects of the natural world in his poetry.

What do you think? You should refer closely to at least **two** poems in your answer.

Focus: Examination of Tennyson’s presentation of the natural world as opposed to human experience in his poetry. Candidates are directed towards AO3 by the use of the word ‘presentation’ in this question. AO4 is addressed by asking candidates to express their own views and to assess the critical proposition in the question.

Possible Content:

- Close reference to at least two poems – encouraging focus on AO3
- Possible view that Tennyson is more successful in presenting eg. grief, love, longing, frustration, despair etc.
- Possible discussion of the ways in which Tennyson presents these emotions
- Others may feel that the descriptions of settings are particularly effective eg. in “Mariana”, “The Lady of Shalott”, “The Lotus-Eaters” etc.
- Some may see the two as inextricably linked – pathetic fallacy, metonymy etc.

Question 5(b) ALFRED LORD TENNYSON: Selected Poems

“For Tennyson, to act is vital; there is nothing to be gained by passivity.”

Beginning with an analysis of the extract below, say how far you agree that Tennyson’s poetry presents the advantages of an active life.

Focus: Consideration of Tennyson’s presentation of the active life and an assessment of whether it is more advantageous than passivity (AO4). Once again, the word ‘presents’ in the question directs candidates towards an examination of Tennyson’s poetic methods (AO3).

Possible Content:

- Close textual analysis of the printed extract
- Possible view that Tennyson sees action as vital to human happiness and fulfilment and states of passivity and stasis as primary causes of frustration and misery
- Others may stress the ultimate futility of action, lack of success achieved by many of the speaking voices when they choose to act
- Consideration of the imagery and symbolism used to present both action and inaction
- Discussion of Tennyson’s use of different voices, the monologue, narrative structures etc to present the tensions between active and passive

Question 6(a) EMILY DICKINSON: Selected Poems

“In Emily Dickinson’s poetry, a great love of the natural world is more evident than a great love of God.”

Consider Emily Dickinson’s presentation of her love of the natural world in the light of this comment.

Focus: Consideration of Emily Dickinson’s presentation of the natural world. AO3 is addressed in this question by use of the key word, “presentation”. The critical proposition in the question invites candidates to address AO4.

Possible Content:

- Consideration of the way in which Dickinson presents the natural world
- Examination of evidence that Dickinson’s poetry presents her love of God
- Discussion of language and imagery employed by Dickinson to present her ideas
- Possible view that the poems present her great love of the natural world as something real and tangible
- Possible view that her love of God is less secure and more spiritual
- Others may feel that her admiration of nature is a way of expressing her admiration of its creator
- Critical proposition in the question may be supported or not but examiners should look for well-argued viewpoints with possible evaluation

Question 6(b) EMILY DICKINSON: Selected Poems

Some readers think that Emily Dickinson’s poetry is limited because she presents female experience within the confines of domestic duty.

Beginning with an analysis of the poem below, say to what extent you agree with this view. You should consider at least **two** other poems from the selection.

Focus: Discussion of whether Emily Dickinson’s poetry presents a limited view of a purely feminine, domestic world. The word “presents” guides candidates towards AO3, as does analysis of the printed poem. AO4 is addressed when candidates are asked to give their view of the critical proposition in the question.

Possible Content:

- Analysis of the printed poem
- Consideration of at least two other poems from the selection
- Consideration of the ways in which Dickinson presents experience
- Possible view that her range is limited – only addresses subjects of which she herself has had direct experience, avoiding the social and the political
- Possible view that her subjects are universal, part of all human experience and therefore not limited
- Different possible interpretations of the poem; it may be seen as religious rather than domestic and therefore less limited

Question 7(a) GEORGE HERBERT: Selected Poems

Do you agree with the view that Herbert’s daring use of form and language in his poetry encourages the reader to reconsider familiar ideas?

Focus: Consideration of Herbert’s use of form and language in his poetry. AO3 is inherent in the question as it focuses on form and language. Candidates are required to give their responses to a critical view in the question which directs them towards addressing AO4.

Possible Content:

- Discussion of Herbert’s use of form and language
- Consideration of the view that Herbert’s use of these is, in some way, ‘daring’
- Possible agreement or disagreement with this view, supported by textual evidence
- Consideration of the view that the ideas in Herbert’s poetry are ‘familiar’ – again, possible agreement or disagreement with this view
- Discussion of whether Herbert’s form and language defamiliarize his subjects sufficiently to enforce reconsideration
- Discussion of possible reader responses to Herbert’s style

Question 7(b) GEORGE HERBERT: Selected Poems

“Herbert’s writing uses everyday human experience to enable the reader to understand spiritual matters.”

What do you think? Begin with a close analysis of the poem below and go on to consider at least **two** other poems.

Focus: Consideration of the ways in which Herbert uses everyday human experience to understand more complex, spiritual matters. AO3 is addressed in that candidates are asked to discuss Herbert’s poetic methods, beginning with a close analysis of the printed poem. Candidates are asked to respond to a critical viewpoint in the question which invites them to address AO4.

Possible Content:

- Close analysis of the printed poem
- Consideration of at least two other poems from the selection
- Discussion of Herbert’s use of symbolism and imagery
- Analysis of the ways in which Herbert presents spiritual experience
- Possible view that much of Herbert’s imagery is “everyday”
- Possible view that the complex spiritual subject matter still dominates the text
- Consideration of reader response to the imagery – possible view that understanding is not enhanced
- A good answer may interrogate whose understanding – Herbert’s or the reader’s?

Section B: Drama

Testing of AO1 is inherent in all the questions. Examiners should particularly look to reward well-structured, coherent and cogent argument.

Question 8(a) CHRISTOPHER MARLOWE: Edward II

To what extent do you think *Edward II* is a play about political ambition?

Focus: Consideration of the extent to which *Edward II* is a play about political ambition. Political and social contexts are addressed in this question (AO5).

Possible Content:

- Candidates may consider any characters in relation to this question but there is likely to be considerable focus on Edward himself – Mortimer, Gaveston, Isabella etc are equally appropriate.
- Possible discussion of methods used by characters to fulfil their ambition
- Possible view that not all ambitions are political
- Discussion of means by which characters attempt to gain political power
- Discussion of relationship between church and state
- Possible argument that political ambition is not the central focus but arguments should be cogent and not just an excuse to write about something else!

Question 8(b) CHRISTOPHER MARLOWE: Edward II

Do you think that justice has been done at the end of the play?

Focus: Assessment of the ending of the play in relation to preceding events, judging whether justice has been done. The concept of justice addresses social context but the main contextual thrust of this question is dramatic context.

Possible Content:

- Examination of whether characters get the fate they deserve at the end of the play or not
- Successful answers do not have to go through each character in turn but may be judiciously selective
- Depth and detail rather than range may be the hallmark of strong answers
- Some assessment of actions and motivations of characters earlier in the play in relation to their final fate
- Consideration of various forms of justice – social and moral within the play and poetic/literary justice at the play's outcome
- Consideration of possible audience responses to the ending of the play – dramatic context

Question 9(a) WILLIAM SHAKESPEARE: Measure for Measure

Vincentio comments that “power changes purpose”.

To what extent do you think that Shakespeare presents political power as the central source of corruption in society?

Focus: Consideration of whether political power is the central source of corruption in the play. AO5 is addressed by discussion of social, political and moral contexts.

Possible Content:

- Possible consideration of the quotation and Vincentio’s role as a lead into the topic
- Possible argument with the idea that political power is the central source of corruption in society – Vincentio and Angelo may be cited as evidence
- Consideration of other forms of corruption in society
- Possible view that political power is not the central source of corruption – indulgence of personal pleasures and desires may be seen as a more obvious source
- Possible extensive discussion of moral corruption
- Discussion of the development or change that some characters undergo – the effects of power
- Coherent, cogent argument of the view presented should be rewarded

Question 9(b) WILLIAM SHAKESPEARE: Measure for Measure

What purpose do you think the low-life characters serve in the play?

Focus: Consideration of the function of low-life characters within the play. The question is concerned with dramatic context (AO5).

Possible Content:

- Examination of the roles played by characters such as Elbow and Mistress Overdone but examiners should be prepared to accept the candidate’s own relevant choice of characters for discussion.
- Consideration of the dramatic function of such characters and their relationship with other characters in the play
- Possible view that they serve little purpose other than a comic one, possibly leading to discussion of the comic genre (generic context)
- Social context may be addressed – discussion of concepts of social status and rank
- Discussion of the ways in which different attitudes are embodied by those of different status and rank
- Consideration of audience response to low-life characters

Question 10(a) JOHN WEBSTER: The White Devil

How important are the Italian setting and the structure of Italian society to the events of the play?

Focus: Consideration of the significance of the Italian setting and social structure within the context of the drama. Social context (AO5) is the obvious focus of this question.

Possible Content:

- Discussion of the significance of the Italian setting for the play
- Discussion of the ways in which setting – the country and the court – affect the behaviour of the characters
- Possible view that the corruption and intrigue that are at the heart of the play are specifically perceived as characteristics of Italian society
- Possible view that setting the play in Italy removes it from English social mores, making it more acceptable to the contemporary English audience
- Other possible view that play is a microcosm of political corruption with much greater, universal significance
- Possible view that the rigid sense of social hierarchy is the central source of dissatisfaction and frustration for some characters
- Possible view that there is really little difference between the structure of Italian and English society

Question 10(b) JOHN WEBSTER: The White Devil

To what extent do you think Brachiano could be considered a tragic hero?

Focus: Consideration of whether Brachiano could be seen as a tragic hero. The contexts addressed here are literary and generic (AO5).

Possible Content:

- Discussion of the concept of heroism within a literary framework
- Consideration of whether the concept could be applied to Brachiano in any sense
- Discussion of the concept of tragedy and, more specifically, the idea of the tragic hero
- Consideration of the character of Brachiano in the light of these concepts
- Examination of Brachiano's character, his actions and motivations
- Differing critical viewpoints are acceptable but cogent argument is essential
- Answers which do not consider both key concepts here are likely to be self-limiting

Question 11(a) APHRA BEHN: The Rover

To what extent do you think that in *The Rover*, Aphra Behn presents a society governed by financial rather than moral values?

Focus: Discussion of the importance of financial over moral values within the play. Social and moral contexts are both addressed in this question (AO5).

Possible Content:

- Consideration of the influence of financial matters on the behaviour of the characters in the play
- Discussion of the extent to which moral values are subservient to financial considerations
- Possible view that decisions are made and actions carried out purely on basis of financial gain
- Consideration whether such decisions are driven by greed or financial necessity
- Other possible view that emotional happiness and personal fulfilment are ultimately triumphant
- Likely to be much discussion of issues such as prostitution, marriage and the financial influences on sexual favours

Question 11(b) APHRA BEHN: The Rover

It has been suggested that Hellena rather than Willmore is the rover of the play's title. Who do you think is the rover?

Focus: Consideration of the play's title in relation to the presentation of the characters of Willmore and Hellena. Dramatic and social contexts are both addressed here (AO5).

Possible Content:

- Consideration of the implications of the play's title – what is implied by 'The Rover'
- Possible discussion of the themes of freedom and restriction within the context of the play
- Relative positions of men and women in response to these concepts – notions of accepted behaviour for men and women – gender stereotyping and double standards etc.
- Consideration of possible application of these ideas to Willmore
- Consideration of possible application of these ideas to Hellena
- Other possible explanations of who may be a 'rover'

Question 12(a) WILLIAM CONGREVE: The Way of the World

Is it possible to see Sir Wilfull Witwoud as anything more than the stock comic character of the country bumpkin?

Focus: Consideration of whether the role of Sir Wilfull Witwoud within the play could be seen as anything more than that of the stock comic character of the country bumpkin. Dramatic and literary contexts are addressed by this question (AO5).

Possible Content:

- An assessment of the audience’s reaction to Sir Wilfull Witwoud
- Discussion of stereotypical comic characters
- Dramatic expectations of the role of the country bumpkin
- Discussion of the comic aspects of Sir Wilfull’s behaviour
- Possible view that audience may feel more engagement with him than would normally be the case for such stock characters
- Discussions of notions of comedy
- Possible discussion of the town/country opposition, characteristic of Restoration drama

Question 12(b) WILLIAM CONGREVE: The Way of the World

Millamant sees cruelty as a source of power. In Act II, she comments “one’s cruelty is one’s power”.

Would you agree that the society shown in the play is presented as cruel?

Focus: Examination of elements of cruelty present within the society of the play. The contextual focuses of this question are social and moral (AO5).

Possible Content:

- Possible discussion of the links between cruelty and power in response to the invitation in the quotation in the question
- Examiners should note that the question is actually on cruelty so this consideration is not mandatory
- Discussion of different forms of cruelty
- Possible view that the behaviour of many characters is cruel and uncaring, even towards those whom they profess to love
- World of the play may be seen as harsh and indifferent where the moral axis is self-advancement
- Probable discussion of forms of mental and emotional cruelty rather than physical

Question 13(a) OLIVER GOLDSMITH: *She Stoops to Conquer*

In Act I, Constance Neville describes Tony Lumpkin as “a good-natured creature at bottom” but Mr Hardcastle describes him as “a mere composition of tricks and mischief”.

Which is closer to your own view of Tony Lumpkin’s character and his role in the play?

Focus: Consideration of Tony Lumpkin’s role within the play. Dramatic context is the obvious contextual focus of this question but it is likely that the social and moral contexts will also be brought into play (AO5).

Possible Content:

- Discussion of the two opposing views of Tony Lumpkin’s character offered by the quotations in the question
- Possible view that Tony is essentially a harmless, comic character
- Other view that he is selfish, careless and scheming
- Consideration of Tony’s role within the context of the play
- Possible discussion of demands of the comic genre and how Tony fits into this context
- Possible focus on Tony’s role as a son and/or brother, looking at social and moral contexts
- Possible focus on Tony’s position in society, examining social and moral contexts
- Consideration of possible audience responses to Tony

Question 13(b) OLIVER GOLDSMITH: *She Stoops to Conquer*

Do you agree that in *She Stoops to Conquer* Goldsmith presents mutual attraction as a more secure basis for marriage than parental choice?

Focus: Consideration of the basis for marriage presented in the play. The question focuses on social context (AO5).

Possible Content:

- Consideration of the merits of marriage based on personal preference and emotional involvement, as presented in the play
- Consideration of the possible effects of marriage based on parental choice – the relative merits of these choices
- Discussion of the way in which dramatic tension is created by these conflicting views
- Discussion of the relationships between parents and children
- Consideration of the effects of the generation gap
- Astute answers may note the fortuitous and gratifying coincidence of parental choice and personal attraction at the end of the play!

Question 14(a) THOMAS MIDDLETON: Women Beware Women

“An innocent victim.”

“A cruel, manipulative woman.”

Write about the role played by Isabella in the light of these two opposing views of her.

Focus: Consideration of the role played by Isabella in the play. Social and dramatic contexts are both addressed here (AO5).

Possible Content:

- Consideration of Isabella’s dramatic function within the text
- Possible view that Isabella is an innocent victim and therefore should not be blamed
- Other possible view that Isabella is cruel, manipulative and designing
- Consideration of possible audience responses to her character
- Arguments may be balanced or favour one particular view – examiners should look for cogency and coherence of argument.

Question 14(b) THOMAS MIDDLETON: Women Beware Women

Towards the end of the play, the Cardinal asks the Duke,

“why should lust
Bring man to lasting pain, for rotten dust?”

To what extent do you think lust and uncontrolled sexual appetite are the primary causes of the play’s tragic ending?

Focus: Consideration of lust and uncontrolled sexual appetite as causes of tragedy within the play. The question addresses social, moral and literary contexts (AO5).

Possible Content:

- Consideration of the play’s definition as a tragedy
- Discussion of the effects of lust and uncontrolled sexual appetite on the action of the play
- Consideration of other possible causes of tragedy within the play.
- Discussion of appropriate selection of characters in response to the question – answers do not have to be confined to or discuss the Cardinal and the Duke
- Possible differentiation between lust and love
- More wide-ranging discussion of sources of corruption within the society in the play
- Possible discussion of audience response to the play’s conclusion