



General Certificate of Education

English Literature 6746

Specification B

**LTB5 Set Texts: Drama before 1770; Poetry
before 1900**

Mark Scheme

2007 examination - January series

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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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 the 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

Chaucer: The Wife of Bath's Prologue and Tale

1A. FOCUS: Consideration of the ways in which Chaucer reveals the Wife's character (AO3) and the reader's response to it (AO4).

POSSIBLE CONTENT:

- Discussion of the first person narrative technique used in the text
- Consideration of the amount of self-knowledge demonstrated by the wife
- Consideration of the Wife's ability to manipulate her audience
- Possible admiration of the Wife's strength of character, her will and her obvious love of life and sex
- Possible condemnation of her manipulative character, her deceit and her (perhaps inappropriate) lechery
- Accept any point of view the candidate wishes to argue; personal response is invited (AO4)

1B. FOCUS: Analysis of the extract, leading to consideration of the significance of digression to the structure of the Prologue and Tale (AO3). AO4 is addressed in the invitation to candidates to discuss whether the digressions may be considered "unnecessary and irrelevant".

POSSIBLE CONTENT:

- Close analysis of the printed extract
- Possible relation of the content of the extract to the marriage debate within the rest of the Prologue and Tale, and therefore, not "unnecessary" or irrelevant
- Possible view that the narrative style of this digression is lively and immediate and therefore far from "unnecessary"
- Consideration of other digressions within the text
- Examiners should be flexible in accepting the candidate's definition of digression – some may see the whole of the Prologue as a digression!
- Possible view that the digressions are central to the presentation of the Wife's character
- Possible view that the digressions are "unnecessary and irrelevant" as they add little that is new to the interest of the Tale.

Pope: The Rape of the Lock

2A. FOCUS: Examination of Pope's satirical methods (AO3) and consideration of the alternative views that they are simply intended to be comic and entertaining or that there is an underlying vitriolic harshness to them (AO4).

POSSIBLE CONTENT:

- Consideration of Pope's satirical techniques – the mock-heroic, bathos, inflation, figures of speech, mock epic structure etc.
- Possible view that the satire is comic in its use of exaggeration and inflated presentation of the very trivial
- Possible view that the subject matter is indeed too trivial for the text to be anything other than an entertainment
- Possible view that there is an underlying bitterness to the text and that Pope is very severe on certain human weaknesses and vanities – vanity, pride, materialistic and superficial values, moral inversions etc.

2B. FOCUS: Consideration of the view that Pope primarily attacks financial and materialistic values (AO4). AO3 is addressed by the requirement to analyse the extract and to comment on Pope's satirical techniques in the process of supporting a critical view.

POSSIBLE CONTENT:

- Consideration of Pope's satirical techniques
- Possible support of the view that Pope primarily satirises wealth and materialistic values
- Possible alternative view that the chief targets of Pope's satire lie elsewhere – pride, vanity or lack of admirable moral values, for example
- Possible arguments that, although Pope does satirise wealth and materialistic values, they are not the CHIEF targets of his satire.

Coleridge: The Rime of the Ancient Mariner

3A. FOCUS: Consideration of Coleridge's use of opposing images in the poem (AO3) and response to whether this is the most effective technique he employs (AO4).

POSSIBLE CONTENT:

- Discussion of Coleridge's use of binary oppositions in his imagery
- Possible detailed discussion of light/dark, heat/cold, night/day oppositions as these are the ones suggested in the question
- Examiners should be prepared to reward any other oppositions offered by the candidates – sun/moon, male/female, drought/rain, life/death are just a few of the possibilities
- Possible view that these are some of the most powerful techniques employed in the poem
- Possible alternative view that other techniques are more powerful – ballad form, rhyme, metre, other types of imagery etc.
- Candidates may use the opposing imagery as a means to introduce alternative readings
- Less confident answers may well be largely descriptive here, not drawing many critical conclusions about the imagery.

3B. FOCUS: Consideration of the ways in which Coleridge presents the dream world and the real world in the poem (AO3) and response to the view that the dream world is more convincing than the real world (AO4).

POSSIBLE CONTENT:

- Close analysis of the printed extract
- Consideration of the surrealist elements within the poem – the supernatural, mingling of extremes, exaggeration etc.
- Discussion of the dreamlike imagery
- Discussion of the presentation of the real world – the wedding feast, the harbour, the hermit's wood etc.
- Personal response with regards to which "world" the candidate finds more convincing
- More sophisticated answers may challenge concepts of "reality" – for Coleridge, was the world of the imagination just as, if not more, "real"?
- Possible equation of the world of dreams and the imagination (self-righteous condemnation of opium addiction may, yet again, feature strongly!)

Tennyson: Selected Poems

4A. FOCUS: Consideration of the presentation of loss and isolation in Tennyson's poetry (AO3). Candidates are asked to assess whether they think these are the central focus of Tennyson's poetry (AO4).

POSSIBLE CONTENT:

- Consideration of the way in which Tennyson presents loss in his poetry
- Examiners should be prepared to reward consideration of any type of loss – loss of love, loss of a friend, loss of youth, loss of freedom, loss of life etc.
- Consideration of the presentation of isolation in Tennyson's poetry – possibly as a result of loss – "Mariana" and "The Lady of Shalott" are likely to feature strongly here
- Candidates should not be expected to treat both concepts of loss and isolation equally but some reference should be made to both
- Response to the idea that loss and isolation are central to Tennyson's poetry
- Possible agreement that they are of primary importance
- Possible view that other themes are equally or more important – love, death, experience etc.

4B. FOCUS: Consideration of how Tennyson uses first person narrators in his poetry (AO3) and whether they are self-obsessed and therefore unsympathetic to the reader (AO4).

POSSIBLE CONTENT:

- Analysis of the extract from "Ulysses" printed on the paper
- Consideration of the way in which Tennyson uses Ulysses as the speaking voice in this poem
- Possible view that Tennyson's use of first person narrators shows lack of originality and a dependence on other sources for poetic inspiration
- Consideration of poems where Tennyson uses a more original speaking voice – "The Brook", "Crossing the Bar", "Locksley Hall" etc.
- Response to the idea that Tennyson's characters are self-obsessed
- Response to the idea that the reader may find the characters unsympathetic.

Dickinson: Selected Poems

5A. FOCUS: Consideration of Emily Dickinson's use of Gothic imagery in her poetry (AO3) and response to the view that this makes her poetry too depressing (AO4)

POSSIBLE CONTENT:

- Discussion of some of the Gothic images in the poems and the effects they create
- Possible consideration of the use of the supernatural – ghosts, speaking voices of those who have died
- Possible discussion of images associated with death – graves, funerals, burials, personification of death etc.
- Possible view that the poems show a morbid obsession with the finality of death, the process of dying, what it is like to be dead and therefore, they are depressing
- Possible view that the response to death is exploratory, intellectual, with investigation into the spiritual and therefore not depressing
- Possible view that eternity and immortality are more central to the poetry than a Gothic obsession with physical decay and dissolution – preoccupations which could be considered more positive.

5B. FOCUS: Consideration of Emily Dickinson's use of ambiguity in her language (AO3) and response to the view that ambiguity adds richness to the experience of reading her poetry (AO4).

POSSIBLE CONTENT:

- Close analysis of the poem printed on the paper
- Consideration of different possible readings of the poem or phrases within it
- Consideration of other poems where interpretation is open to the reader
- Response to the view that the fact that meaning depends on the reader's own personal interpretation of the poems is a positive aspect of Dickinson's poetry and does not necessarily make it obscure or inaccessible
- Response to the idea that there is no one "right" way of reading the poems
- Consideration of the view that perhaps Dickinson implied a number of different readings, all equally intentional and equally valid
- Consideration of ambiguity in individual words and images within the poems is a valid approach here – candidates do not have to consider alternative readings of whole poems
- Examiners should be aware of the challenging nature of this text and question and should be prepared to reward very positively.

Hopkins: Selected Poems

6A. FOCUS: Consideration of Hopkins' use of the effects of the sound of the language in his poetry (AO3) and response to the view that this is a more enjoyable aspect of his poetry than its content (AO4).

POSSIBLE CONTENT:

- Consideration of Hopkins' use of the effects of sound in his poetry
- Discussion of Hopkins' use of such literary devices as alliteration
- Discussion of Hopkins' use of metre, particularly sprung rhythm
- Consideration of onomatopoeia
- Response to the view that the sound of Hopkins' poetry is as important, or more important, than the content
- Possible challenge to this critical proposition, expressing the view that ideas and content are more important or enjoyable

6B. FOCUS: Consideration of the ways in which the language of Hopkins' poetry presents the individuality and diversity of creation (AO3). The critical proposition in the question is in the word "celebrates" which suggests that the poetry presents individuality and variety as positive aspects of creation (AO4).

POSSIBLE CONTENT:

- Close analysis of the printed poem
- Consideration of the way in which Hopkins presents variety and individuality in the poem
- Presentation of these themes in other poems – theories of inscape
- Examination of the relationship of a diverse creation to the power of God
- Possible discussion of Hopkins' eulogistic style, both here and elsewhere – eg. "God's Grandeur"
- Possible view that diversity also encompasses flaws, faults and failings and therefore Hopkins' response is not always celebratory.

Chaucer: The General Prologue to the Canterbury Tales

7A. FOCUS: Consideration of the way in which Chaucer presents the characters in the text (AO3) and response to the view that what is implied is more significant than what is openly stated (AO4).

POSSIBLE CONTENT:

- Consideration of the way in which Chaucer presents at least two of the characters in the text
- Discussion of Chaucer's use of physical characteristics to indicate moral worth or the psychology or behaviour of the characters
- Possible discussion of the dual narratives and responses of Chaucer the Pilgrim and Chaucer the author
- Consideration of whether the implied aspects of the characters are as important as those characteristics which are overtly described
- Examiners should be prepared to accept either view as long as it is well-supported by textual evidence.

7B. FOCUS: Response to the critical view that Chaucer's intention is comic rather than corrective or satirical (AO4). AO3 is addressed here by asking candidates to consider Chaucer's "methods" or the ways in which he conveys his intentions.

POSSIBLE CONTENT:

- Close analysis of the printed extract
- Discussion of Chaucer's comic methods
- Consideration of the view that Chaucer satirises the faults in characters – greed, pride, selfishness, hypocrisy etc.
- Consideration that Chaucer satirises the flaws in society – social structure, estates satire, social expectations etc.
- Possible view that Chaucer simply exposes but does not directly criticise
- Discussion of whether Chaucer's comedy impedes a moral, corrective purpose
- Possible view that all Chaucer intended to do was to entertain.

Section B: Drama

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

Marlowe: Edward II

8A. FOCUS: Consideration of Marlowe's presentation of the social order in the play. Social and historical contexts are the focus of this question (AO5).

POSSIBLE CONTENT:

- Discussion of the way in which the social order is presented in the play – possibly strict and hierarchical
- Placement of the king at the top of the social order – Divine Right of Kings
- Discussion of the effects of Edward's indulgence of his favourites
- Position of the church and the barons and their reactions to Gaveston, Spencer etc.
- Possible discussion of the dual time scheme – an Elizabethan play about a Medieval king – implications of this for attitudes to the social order
- Possible reference to Marlowe's contemporary contexts
- Possible view that the play warns against the dangers of disrupting the social order – rewarding favourites, killing a king
- Possible view that it can sometimes be beneficial to disrupt the social order if that order is morally corrupt.

8B. FOCUS: Consideration of Edward's tragic status and the idea that a character must be "great" in order to be tragic. Generic and literacy contexts are addressed in this question (AO5).

POSSIBLE CONTENT:

- Consideration of concepts of kingship
- Consideration of tragedy – definition of tragedy
- Discussion of whether Edward's death is tragic – either in the classical, literary sense or according to a more generally acceptable definition
- Consideration of concepts of heroism and their application to Edward's situation
- Possible view that Edward would not be considered a tragic hero if he had not been king
- Possible view that Edward's character and fate would make him a tragic hero, regardless of his status
- Possible consideration of the difference in the Elizabethan audience's and the modern audience's concepts of the tragic hero.

Shakespeare: Measure for Measure

9A. FOCUS: Consideration of an audience's response to Angelo and Isabella. Dramatic and moral contexts are addressed in this question (AO5).

POSSIBLE CONTENT:

- Discussion of an audience's response to Angelo's character
- Possible reference to difference in attitudes between a modern and a Jacobean audience
- Possible view that Angelo is hypocritical and therefore there is little sympathy for him
- Possible alternative view that the audience may sympathise with Angelo's passion – some may see Isabella at fault for "tempting" him
- Possible sympathy for Isabella's morally upright intentions and strict Christian principals
- Possible lack of sympathy for Isabella's refusal to sacrifice her virginity to save her brother's life
- Possible discussion of difference in Isabella's religious principals to those of the majority of people today – her lack of chastity would be forgiven because she saved her brother's life.

9B. FOCUS: Consideration of the ending of the play and response to the idea that a sense of order and justice has been restored. Literary context is addressed in this question but social and moral contexts are also significant (AO5).

POSSIBLE CONTENT:

- Consideration of the ending of the play in relation to preceding events – the structure of the play is being considered here and therefore literary context is addressed
- Discussion of the idea that order is restored at the end of the play – "order restored" implies that disorder had preceded it
- Possible consideration of different types of order – social order, moral order
- Response to the idea that justice is also restored
- Possible view that justice is restored because the Duke is once again in charge and rewards and punishments are meted out
- Possible view that these rewards and punishments are not just – should Isabella marry Vincentio? Should Angelo receive a harsher fate and Lucio a lighter one?

Shakespeare: The Winter's Tale

10A. FOCUS: Consideration of the audience's reaction to Leontes throughout the play. Dramatic context is the focus of this question (AO5).

POSSIBLE CONTENT:

- Discussion of the audience's reactions to Leontes at different points in the play
- Discussion of the differing reactions of a Jacobean and a modern audience
- Possible lack of sympathy with Leontes at the opening of the play – he is unjustified in his suspicions and is solely responsible for bringing grief upon himself and others
- Possible view that he simply misinterprets situations because of his love for his wife or his obsessive jealousy which he cannot help – therefore it is possible to sympathise with him
- Possible view that the audience become more sympathetic to him as the play progresses – he suffers for his mistakes for a long time!
- Possible view that he gets what he deserves
- Reference to other characters who may be more worthy of our sympathy because Leontes is the author of their suffering.

10B. FOCUS: Consideration of the play's genre and assessment of its comic element. Generic context is the focus of this question (AO).

POSSIBLE CONTENT:

- Consideration of the comic elements of the play
- Definition of comedy
- Some definitions may be very general; others may be more literary with an awareness of the specific features of Shakespearean comedy
- Discussion of whether the play fits these definitions
- Possible consideration of obviously comic characters or scenes – Autolycus and the shepherd scenes, for example
- Some candidates may note that the first half of the play is much darker than the second half
- Discussion of the deaths of the two "innocent characters" – Antigonus and Mamillius and response to the idea that these deaths are more tragic than comic
- Possible view that the play's ending is certainly comic – reconciliation, restoration and marriage.

Middleton and Rowley: The Changeling

11A. FOCUS: Consideration of the play's genre and whether there are comic elements in spite of its definition as a tragedy. Generic and literary contexts are addressed by this question (AO5).

POSSIBLE CONTENT:

- Consideration of the tragic elements in the play
- Possible definition of tragedy
- Discussion of the moral corruption, murder, death and relentless pursuit of selfish ends presented within the play
- Possible view that some of the deaths are deserved and therefore not tragic
- Discussion of the elements in the play
- Possible discussion of the sub-plot – Alibius, the mad scenes etc.
- Possible view that the supposedly “comic” scenes are not truly comic because of their slightly disturbed and sinister nature – black comedy?
- Some candidates today may find the comedy “politically incorrect”.

11B. FOCUS: Consideration of the ways in which the family relationships are presented in the play. Social context is the focus of this question (AO5).

POSSIBLE CONTENT:

- Discussion of the different types of family relationships within the play and their importance
- Consideration of relationships between parents and children – Vermandero and the way in which he tries to influence Beatrice
- Consideration of sibling relationships – the relationship between Alonzo and Tomazo de Piracquo
- Consideration of relationships between husbands and wives – Alibius and Isabella, Alsemero and Beatrice
- Possible discussion of gender relationships within these familial contexts
- Possible view that these family relationships are nearly all presented as dysfunctional in some way – the selfish pursuit of personal empowerment and self-gratification leave little room for genuine love and affection.

Behn: The Rover

12A. FOCUS: Consideration of gender relationships within the play. Social and historical contexts are addressed in this question (AO5).

POSSIBLE CONTENT:

- Discussion of male attitudes to women and the way men treat women
- Possible view that men are shown as seeing women solely as objects of sexual gratification
- Possible view that men seek to dominate the women and use them at will – reference to prostitution – the role of Angellica
- Discussion of female attitudes towards men and their struggle to gain some form of independence and power over their own lives
- Possible discussion of the role played by money in influencing gender relationships
- Response to the view that men and women are ultimately presented as incompatible – possibly because of conflicts of interest
- Possible view that Hellena and Willmore and/or Belvile and Florinda are seen to be compatible at the end of the play.

12B. FOCUS: Consideration of the view that there are no heroes or heroines in the play and that there are no characters who can be totally admired. Literary and dramatic contexts are addressed in this question (AO5).

POSSIBLE CONTENT:

- Possible definition of concepts of heroism – what an audience may expect from a hero or heroine
- Possible view that Belvile and Florinda are a suitable hero and heroine as they are presented as virtuous and loving
- Possible admiration for Hellena's independent spirit or Willmore's urbane charm and wit
- Possible admiration of Angellica's independence, wealth and control
- Candidates may limit their answer to two or three characters – they do not have to consider whether they admire every character in turn
- Simple character studies will not really answer this question – characters should be related to concepts of heroism.

Goldsmith: She Stoops to Conquer

13A. FOCUS: Consideration of Goldsmith's presentation of the characters and the audience's intended reactions to them. Dramatic and literary contexts are addressed in this question (AO5).

POSSIBLE CONTENT:

- Consideration of the audience's response to the characters in the play
- Discussion of comic elements in the characters – Tony Lumpkin's clownish behaviour, Marlow's social ineptitude, for example
- Response to the idea that Goldsmith may intend the audience to criticise some of the characters
- Consideration of possible satirical or corrective intentions
- Possible view that the audience may criticise characters but not identify with them, remaining detached and therefore superior
- Possible view that the audience may like the characters too much to condemn them
- Possible view that the audience may see their own faults in the characters – greed, ignorance, stupidity, gullibility etc.
- Examiners should not expect candidates to discuss every character in the play – they may be selective.

13B. FOCUS: Consideration of the importance of materialistic values in the play. Social context is the focus of this question.

POSSIBLE CONTENT:

- Discussion of the importance of money and property in the play
- Discussion of the extent to which the behaviour of many of the characters is governed by financial considerations
- Consideration of the links between money and social status
- Discussion of the implication of financial considerations in the choice of marriage partners
- Discussion of the significance in the plot of Miss Neville's jewels
- Possible focus on Mrs Hardcastle and her concern with financial considerations
- Discussion of the significance of the ending of the play in response to the importance of materialistic values – are materialistic values ultimately seen to be morally acceptable?
- Alternatively, is anybody left poor?

Congreve: The Way of the World

14A. FOCUS: Consideration of the significance of the title to the play. Dramatic and literary contexts are addressed in this question but it is possible that discussion may also involve social context (AO5).

POSSIBLE CONTENT:

- Discussion of the implications of the title and its relationship with the concerns of the play
- Candidates may make their own decisions as to what they consider the way of the world refers
- Possible view that it refers to social behaviour and social expectations – manners and mores
- Possible view that it refers to the moral structure of society – or indeed its immorality or amorality
- Possible view that it refers to human nature and the way in which that dictates the pattern of human existence and behaviour
- The tenor of the argument will depend entirely on the candidate's interpretation of the title so examiners should be prepared to reward well-reasoned and supported arguments.

14B. FOCUS: Consideration of the presentation of the relationships between servants and their masters and mistresses in the play. Social context is the focus of this question (AO5).

POSSIBLE CONTENT:

- Consideration of the social structure as it is preserved in the play
- Discussion of the ways in which the masters and mistresses treat their servants
- Discussion of the roles played by servants in the lives of their employers
- Probable view that, although servants are treated as inferiors, they have considerable influence over the lives of their employers – Waitwell, Foible and Mincing could each be considered here
- Possible view that servants could be considered as having as much, if not more, wit than their employers.