



## **General Certificate of Education**

# **English Literature 6746**

## *Specification B*

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

# **Mark Scheme**

*2008 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.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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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.

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**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

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**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

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**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

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**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

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**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

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**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

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#### **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

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#### **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

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#### **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

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#### **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

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#### **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

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### **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 BEFORE 1900

### GEOFFREY CHAUCER: *The Wife of Bath's Prologue and Tale*

**1A.** Do you agree that Chaucer's presentation of the Wife of Bath encourages us to laugh **at** her rather than **with** her?

**Focus:** AO3 is addressed in this question by the requirement to address Chaucer's comic techniques. There are differing possible responses suggested for AO4 in the two words 'at' and 'with'.

#### **Possible Content:**

- examination of Chaucer's comic techniques
- possible view that the Wife is deliberately entertaining her audience by telling stories against her various husbands
- possible view that the Wife herself is a figure of ridicule, without intending to be
- consideration of Chaucer's intentions behind the creation of the Wife's character, with possible acknowledgement of the difference between Chaucer the Pilgrim and Chaucer the Author.

**1B.** Beginning with a close analysis of the extract below, consider the view that *The Wife of Bath's Prologue and Tale* presents the triumph of appetite over morality.

**Focus:** AO3 is addressed in this question by the requirement to analyse the extract closely and by using the trigger word 'present' which is a pointer to writing about style. Candidates are asked to consider whether appetite triumphs over morality (AO4).

#### **Possible Content:**

- close analysis of the printed extract
- consideration of the ways in which the themes are presented in the Prologue and Tale
- possible view that appetite does seem to triumph over morality, Wife thrives through adversity throughout the Prologue, the Knight in the Tale is finally rewarded for rape!
- possible view that the Wife cannot really be seen as triumphant- she keeps messing up marriage! Knight in the Tale is punished and has to submit to female dominance because of his immorality.

**ALEXANDER POPE:** *The Rape of the Lock*

**2A.** It has been suggested that, in *The Rape of the Lock*, Pope made new things familiar and familiar things new.

How far do you agree with this description of Pope's techniques?

**Focus:** The question centres around Pope's poetic techniques and thus addresses AO3. Candidates are required to consider the view that Pope's poetic techniques not only make us look at the commonplace in a new way but also make us feel the unfamiliar is well-known to us (AO4).

**Possible Content:**

- examination of Pope's satirical techniques
- consideration of the ways in which Pope makes the familiar seem new- use of the mock-epic, mock-heroic, inflationary techniques, use of spirit world etc.
- consideration of the ways in which Pope makes everyday, trivial life seem epic
- consideration of the ways in which Pope makes unfamiliar aspects of the poem seem perfectly normal, ordinary and acceptable- there may be discussion of the ways in which royalty and the court circle are made to seem like ordinary, rather petty society or the ways in which the spirit world or the Cave of Spleen and classical figures are presented in human terms
- candidates may agree with one part of the proposition but not the other
- examiners should be flexible about the ways in which candidates choose to interpret 'familiar' and 'new'.

**2B.** Beginning with a close analysis of the extract below, say how you respond to the view that, in *The Rape of the Lock*, Pope's techniques reflect society rather than criticise it.

**Focus:** AO3 is addressed by the close analysis of the extract and the use of the word 'presents'. Candidates are asked to consider whether Pope criticises society or simply presents an accurate picture of it (AO4).

**Possible Content:**

- close analysis of the printed extract
- consideration of the ways in which Pope presents society in the poem
- possible view that Pope clearly satirises society with reference to the satirical techniques that he uses
- possible view that Pope simply presents society as it is and allows the reader to react accordingly- there is some evidence to suggest that there are some things worthy of admiration so we see both the good and the bad.



**SAMUEL TAYLOR COLERIDGE:** *The Rime of the Ancient Mariner*

**3A.** “A rambling poem about exploration and discovery.”

Consider *The Rime of the Ancient Mariner* in the light of this comment.

**Focus:** The question asks candidates to respond to the idea that the poem is ‘rambling’ (AO3). Candidates are asked to consider whether they think it is a rambling poem about exploration and discovery (AO4).

**Possible Content:**

- response to the idea that the poem is ‘rambling’- lacking in structure and coherence of style and/or matter
- consideration of the view that it is a poem about exploration- either geographical or metaphysical
- response to the word ‘discovery’ in the question which suggests that something is either found or learnt- again in any sense and by anyone
- examiners should be prepared to remain flexible with regards to the many possible interpretations of exploration and discovery- it could produce some interesting answers
- there are several parts to this question and candidates should address them all, although not necessarily equally.

**3B.** The Ancient Mariner says that he has “strange power of speech”.

Beginning with a close analysis of the extract below, say how far you think the Mariner’s speech is both strange and powerful.

**Focus:** The question asks candidates to consider the Mariner’s speech and to undertake a close analysis of the extract (AO3). They are asked to respond to the view that it is “both strange and powerful” (AO4).

**Possible Content:**

- close analysis of the printed extract
- analysis of the speech in the rest of the tale- its diction, imagery, narrative force etc.
- possible view that it does exercise power over the reader and consideration of the ways in which it does so
- possible discussion of the power the Mariner’s speech has over the Wedding Guest and one in every three people!
- possible view that its power is limited- a tedious, rambling story with little coherence
- some candidates may choose to take issue with the word “strange” separately.

**ALFRED LORD TENNYSON:** *Selected Poems* (New 2008 Selection)

**4A.** Do you agree that Tennyson presents nature as being in harmony with human life rather than indifferent to it?

**Focus:** Candidates are asked to consider whether Tennyson presents nature as being in harmony with human life or whether nature seems to be indifferent to it (AO4). AO3 is addressed in asking candidates to discuss the presentation of the subject.

**Possible Content:**

- consideration of the ways in which nature is presented in the selection- natural description, their diction and imagery
- possible view that man and nature are in harmony- pathetic fallacy may be cited as evidence
- possible view that nature is indifferent to men and their suffering and is indeed 'red in tooth and claw'
- possible discussion of the implications of death- man succumbing to nature or nature thwarting human happiness?

**4B.** Starting with a close analysis of the extract from 'The Charge of the Light Brigade' below, consider the view that Tennyson presents true heroism in the acceptance of death.

**Focus:** Consideration of Tennyson's presentation of heroism, including close analysis of the extract (AO3). Response to the view that accepting death is true heroism (AO4).

**Possible Content:**

- close analysis of the printed extract
- consideration of Tennyson's presentation of heroism
- possible view that true heroes accept death as the ultimate challenge to their bravery- e.g. the Light Brigade, Ulysses, Lady of Shalott
- possible view that acceptance of death is the easy way out and true heroism lies in fighting on through life's adversities- Light Brigade's heroism was in facing the cannon, not death, for example.

**EMILY DICKINSON:** *Selected Poems*

**5A.** To what extent do you agree with the view that imagery of the changing seasons is central to Emily Dickinson's poetry?

**Focus:** Response to the view that imagery of the changing seasons is central to Emily Dickinson's poetry (AO4). AO3 is addressed by the requirement to examine imagery.

**Possible Content:**

- consideration of the ways in which Dickinson uses imagery relating to the seasons in her poetry
- possible relation of the changing seasons to the life cycle of man
- possible relation of the imagery of the seasons to the passing of time/death and immortality
- possible view that other types of imagery are more central to Dickinson's writing.

**5B.** "Emily Dickinson presents nature as an enemy rather than a friend."

Beginning with an analysis of the poem below, say to what extent you agree with this view.

**Focus:** Consideration of the view that Emily Dickinson presents nature as an enemy rather than a friend (AO4). AO3 is addressed by the requirement to analyse the printed poem and in the requirement to consider the ways in which Dickinson presents nature.

**Possible Content:**

- close analysis of the printed poem
- consideration of the ways in which Dickinson presents nature- diction, imagery, mood etc.
- possible view that nature is hostile rather than a friend
- possible alternative view that nature is caring- 'the gentlest mother'
- possible view that nature is neither hostile nor caring but indifferent.

**GERARD MANLEY HOPKINS: *Selected Poems***

**6A.** Some readers think that Hopkins' poetry is often over-complicated and unintelligible.

What do you think?

**Focus:** Response to the view that Hopkins' imagery is too complicated and therefore, unintelligible (AO4). AO3 is addressed by the requirement to examine imagery.

**Possible Content:**

- close analysis of some of the imagery used in the poems as selected by the candidate
- possible view that the imagery is too complicated and therefore unintelligible
- possible view that, although the imagery is complicated, it is not unintelligible
- possible view that the imagery is not complicated (perhaps unlikely!)- it could be argued that meaning is intuitive and therefore immediate, without necessarily working out the linguistic and referential complexities
- discussion of the ways in which Hopkins experiments with language to create his complex images.

**6B.** Some readers feel that Hopkins' poetry celebrates the variety of language rather than celebrating God or nature.

Starting with an analysis of the poem below, say how far you agree with this view.

**Focus:** Consideration of the view that Hopkins' poetry celebrates the variety of language rather than God or nature and therefore the style is more important than the content (AO4). The reference to language in the question means that AO3 is addressed.

**Possible Content:**

- analysis of the printed poem
- discussion of the variety of language used by Hopkins in his poetry
- view that the language and its effects are more important than the actual content of the writing
- possible view that celebrating God is of primary importance in Hopkins' work
- possible view that celebrating nature is the focus of Hopkins' writing
- candidates may argue that the language is a means to an end, rather than an end in itself.

**ALFRED LORD TENNYSON:** *Selected Poems* (2007 selection)

**7A.** “Tennyson’s greatest skill as a poet lies in his ability to tell a story well.”

How far do you agree with this view?

**Focus:** Consideration of Tennyson’s skill as a narrative poet (AO3). Response to the view that his greatest skill as a poet lies in his narrative abilities (AO4).

**Possible Content:**

- discussion of Tennyson’s narrative skills- structure, verse form, metre, pace, rhyme, diction, imagery may all contribute- also reference to techniques such as omissions in order to create sense of mystery etc.
- possible view that the ability to tell a good story is Tennyson’s greatest skill
- possible alternative views that his greatest skill lies in other areas- his descriptive abilities, his ability to evoke powerful emotion etc.
- some candidates may acknowledge many different skills, including the narrative.

**7B.** “Tennyson presents speakers who are never satisfied and always aspire to lead different lives.”

Beginning with an analysis of the extract from ‘Tithonus’ below, comment on this view.

**Focus:** Response to the view that the speakers in Tennyson’s poems are dissatisfied with their lives and wish to be different (AO4). AO3 is addressed by the requirement to analyse the printed extract and consideration of the ways in which Tennyson presents the speakers’ attitudes.

**Possible Content:**

- close analysis of the printed extract from ‘Tithonus’
- consideration of the variety of different speakers Tennyson uses- use of techniques such as dramatic monologue, first person narrators, use of direct speech etc.
- possible view that many of the speakers are dissatisfied with their lives and wish to change- e.g. Ulysses, Mariana- even though that change may bring death- Tithonus
- possible view that some speakers do not wish for change e.g. Lotus-eaters- some are happy in their unhappiness- some undergo a change- Lady of Shalott is content until she sees Lancelot!
- possible view that they don’t always wish to lead different lives- just to die!

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**SECTION B: DRAMA BEFORE 1770**

The testing of AO1 is inherent in all these questions. Examiners should look to reward well-structured, coherent and cogent argument. Candidates are expected to support their arguments with quotations or close textual references, according to good critical practice, and to use appropriate critical terminology when necessary.

**WILLIAM SHAKESPEARE: *Measure for Measure***

**8A.** Do you agree that, in *Measure for Measure*, mercy is shown to be more important than justice?

**Focus:** Consideration of whether mercy is more important than justice in *Measure for Measure*. Social and moral context are addressed in this question (AO5).

**Possible Content:**

- consideration of the theme of justice in the play- reference to the legal system- there is likely to be much discussion of the results of strict adherence to the law
- consideration of different perceptions of justice- Escalus's view versus Angelo's- Vincentio's inability to mete out justice according to the law and the abnegation of his responsibility
- possible discussion of the implications of the play's title
- possible view that mercy is more important than justice with some analysis of Act V- the mercy shown to Angelo, Claudio, even Barnadine- perhaps the lack of mercy shown to Lucio?!
- good answers are likely to be those that manage to stay on track and construct a relevant, coherent argument!

**8B.** "*Measure for Measure* is essentially a play about self-discovery."

What do you think?

**Focus:** Consideration of the view that *Measure for Measure* is essentially a play about self-discovery. Moral context is the obvious central focus of this question but it is likely to involve some consideration of social and dramatic contexts as well (AO5).

**Possible Content:**

- possible view that self-discovery is one of the central themes of the play
- possible view that other issues are more central to the play- self-discovery may be seen as incidental or not particularly important
- some candidates may talk about discovery, as opposed to self-discovery- only where deliberate differentiation is made is the answer likely to be successful- misunderstanding is an unlikely basis for a good answer
- consideration of the roles of specific characters in the light of this view- Vincentio is an obvious choice but hopefully, candidates will also discuss Isabella, Claudio, Angelo etc.
- examiners should not expect candidates to cover every character in the play but should allow them to select the ones which they think are the most interesting and/or appropriate for discussion.

**WILLIAM SHAKESPEARE:** *The Winter's Tale*

**9A.** Consider the ways in which Shakespeare uses the two worlds of Sicilia and Bohemia in the play.

**Focus:** Consideration of the ways in which Shakespeare uses the two worlds of Bohemia and Sicilia in the play. Dramatic context is the focus of this question but social context may also be brought into play (AO5).

**Possible Content:**

- candidates may see Leontes as representing Sicilia, of which he is king, and Polixenes as representing Bohemia, and see the differences embodied in their actions and attitudes
- Sicilia is the world of the court- could be seen as a sophisticated social structure but also the seat of jealousy, suspicion and complex relationships- with tragic potential
- Bohemia could be seen as more rural- pastoral- from the comic, idyllic rural life of sheep shearing to the abandonment of Perdita in 'the deserts of Bohemia' and the bear- it has an untamed side
- candidates may discuss the dramatic implications of the differences
- possible discussion of the dramatic implications of the transitions between two worlds
- possible discussion of the significance of the two settings to the play's structure
- possible view that Sicilia is the setting for the play's potential tragedy whilst Bohemia is the setting for resolution, restitution and forgiveness.

**9B.** "Paulina can be seen as both a bringer of justice and an interfering troublemaker."

How do you see Paulina's role in the play?

**Focus:** Discussion of Paulina's role in the play. Dramatic context is the focus of this question but social and moral contexts may also be addressed (AO5).

**Possible Content:**

- discussion of the significance of Paulina's role in the play as a whole
- possible view that Paulina is the key to the bringing about of justice at the end of the play- Hermione's friend and support- looks after her in hiding- she tells Leontes some home truths
- possible view that Paulina steps out of line in the concealment of Hermione and the punishment of Leontes- is she too harsh and unforgiving?
- possible view that Paulina is merely the agent of greater forces which are at work in the play.

**BEN JONSON:** *Volpone*

**10A.** Can either Volpone or Mosca be seen as the hero of the play?

**Focus:** Consideration of Mosca's and Volpone's roles in the play. Dramatic and generic contexts are the focus of this question (AO5).

**Possible Content:**

- some consideration of what constitutes a 'hero' is probably essential in constructing an effective answer to this question
- possible reference to the difference between a 'hero' and an 'anti-hero'
- consideration of Mosca's role in the play and some assessment of whether he possesses heroic qualities- intelligence, for example, his ability to mastermind complex operations
- consideration of Volpone's comparative status as the play's hero (or, again, anti-hero)- some candidates may consider Volpone to possess a charisma, bravado, panache which Mosca can not claim
- there could be some interesting discussion of who is the dominant force in the relationship- or is it teamwork?

**10B.** Consider the ways in which Jonson depicts the treatment of women within the world of the play.

**Focus:** Consideration of the treatment of women within the world of the play. Social context is the focus of this question (AO5).

**Possible Content:**

- consideration of the ways in which women are presented in the play and the ways in which they are treated
- discussion of the treatment of Celia- it is likely that she will be seen as a victim- to be used as a piece of property by her husband and as an object to satiate Volpone's lust
- probable sympathy for Celia for her imprisonment and lack of freedom and independence- she is sent back to her father at the end, still under male domination
- discussion of the role of Lady Politic- a comic figure- a virago with a sharp tongue- is she more dominant than her husband?
- there may be some useful comparison of the two opposing characters of the women and conclusions may consequently be drawn from this about the ways in which women were perceived and treated.



**MIDDLETON AND ROWLEY: *The Changeling***

**11A.** Consider the ways in which Middleton and Rowley explore aspects of sexual desire in *The Changeling*.

**Focus:** Consideration of the presentation of sexual desire in the play. Social context is the focus of this question (AO5).

**Possible Content:**

- some analysis of the different relationships in the play which are dominated by the presence of sexual desire
- there is likely to be much discussion of Beatrice and her changing desires- possibly some consideration of the fact that the play acknowledges the power of female sexual desire and does not see desire as only a male prerogative
- there is also likely to be much discussion of De Flores and the fact that sexual desire does not necessarily conform to boundaries imposed by station
- possible discussion of the subplot- Alibius' jealousy, Isabella's position and the lengths Antonio goes to in order to gain access- is sexual desire the stuff of comedy or tragedy?
- possible related discussion of marriage, the importance of virginity etc.

**11B.** In what ways is *The Changeling* a revenge tragedy?

**Focus:** Consideration of the play as an example of a revenge tragedy. Generic and literary contexts are the focus of this question (AO5).

**Possible Content:**

- some definition of what is understood by the term 'revenge tragedy' is important to the success of an answer to this question
- some candidates may be well-prepared and offer coherent literary definitions of the genre
- examiners should be wary of potted histories of the revenge tragedy as a genre- much of this may be irrelevant
- examiners should note that candidates must not be penalised for what they have not been taught- candidates may score highly by using common sense in their definitions, by understanding 'revenge' and 'tragedy' and applying that understanding to the text
- answers should contain analysis of the text in the light of these concepts.

**APHRA BEHN:** *The Rover*

**12A.** How important do you think family relationships are in the play as a whole?

**Focus:** Consideration of whether family relationships are important to the play as a whole. Social context is the focus of this question (AO5).

**Possible Content:**

- consideration of the different family relationships presented in the play
- consideration of the significance of the fact that Hellena and Florinda are sisters and how Behn uses them as dramatic contrasts
- consideration of the role of the brother in the person of Don Pedro- the influence that brothers expected to be able to exert over their sisters- perhaps the irony of Florinda's potential rape by her brother may be noted
- possible consideration of the results of the absence of secure family relationships, particularly with regards to the protection and security of women- Angellica, for example, who has to fend for herself
- there may be some discussion of the significance of family relationships with regards to the different classes.

**12B.** Do you agree that, in *The Rover*, Aphra Behn shows the problems of a disrupted social order where no one is in their rightful place?

**Focus:** Response to the view that, within the world of the play, the social order has been disrupted and an examination of the consequences of this. Social context is the focus of this question (AO5).

**Possible Content:**

- consideration of the ways in which the social order has been disrupted and the consequences
- discussion of the implications of the carnival setting and the possibilities it offers for freedom and disguise
- consideration of Willmore's role as the Rover, a free spirit
- discussion of Hellena's and Florinda's decision to go out on their own in disguise
- discussion of the possible dangers to women when they are not in their rightful place
- possible discussion of the power of the courtesans
- is the political background of a Naples subjugated to Spanish rule significant here?

**OLIVER GOLDSMITH:** *She Stoops to Conquer*

**13A.** Do you think that *She Stoops to Conquer* can be accurately described as a “sentimental comedy”?

**Focus:** Consideration of the view that ‘sentimental comedy’ is a useful term in defining the play. Generic and literary contexts are the focus of this question (AO5).

**Possible Content:**

- some candidates may be well-prepared with literary definitions of ‘sentimental comedy’ and consider whether the play may accurately fit this genre
- probable discussion of the many comic aspects of the play
- possible view that the play does put emphasis on feelings and the ways in which love triumphs at the end
- some candidates may think in terms of the modern definition of ‘sentimental’ and consider whether the play presents feelings in an over-exaggerated, mawkish way
- examiners should be prepared to reward intelligent, critical discussion.

**13B.** How important is the necessity of doing your duty in *She Stoops to Conquer*?

**Focus:** Consideration of the importance of duty in the play. Social context is the focus of this question (AO5).

**Possible Content:**

- consideration of the social expectations of the day as presented in the play
- consideration of the duties owed by children to their parents- Kate and Mr. Hardcastle, Tony and his mother, Marlowe and his father
- possible consideration of parental responsibilities and the duties of guardianship
- examiners should be open to any types of duty candidates wish to consider- duty to society, responsibility etc.

**CHRISTOPHER MARLOWE: *Edward II***

**14A.** Do you think that *Edward II* can be defined as a morality play?

**Focus:** Response to the view that the play may be usefully defined as a morality play. In addition to literary and generic contexts, social and moral contexts may also be addressed here (AO5).

**Possible Content:**

- possible definition of the literary concept of a morality play- consideration of the play within the parameters of that definition
- candidates who have not been introduced to this literary genre may still construct good answers by considering the play in the terms of the struggle between the forces of good and evil
- possible debate about who actually represents the forces of good and evil in the play
- possible consideration of whether a moral lesson is being taught, and whether it is essentially a Christian one
- possible debate about what is actually presented as being moral in the play.

**14B.** How important do you think the idea of The Wheel of Fortune is to *Edward II*?

**Focus:** Consideration of the significance of the idea of the Wheel of Fortune in the play. Both literary and social contexts are addressed by this question (AO5).

**Possible Content:**

- candidates may use Mortimer's speech referencing the Wheel of Fortune at the end of the play as a starting point of discussion
- possible discussion of the iconography associated with the Wheel
- possible discussion of the relative influence of Fortune in the fates of some of the characters
- possible discussion of the ways in which Fortune is never stable but constantly fluctuates
- possible consideration of free will versus determinism- are the characters responsible for their own fortunes?