



## **General Certificate of Education**

# **English Literature 6746**

## *Specification B*

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

## **Mark Scheme**

*2008 examination - June 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.

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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

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**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

### **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. Some readers feel that there is a difference between the language of the Tale and that of the Prologue, making the Tale inappropriate for the Wife's character.

What do you think?

**Focus:** Consideration of the view that there is an inappropriate difference between the language of the Prologue and the language of the Tale (AO4). AO3 is addressed in the requirement to look at the language.

#### Possible Content:

- discussion of the language of the Prologue compared with the language of the Tale
- possible view that the language of the Prologue is the Wife's personal speaking voice and is therefore, vigorous, earthy and colloquial
- possible view that the nature of the Tale dictates a more refined style of language- perhaps a different lexis- more direct narrative sequencing
- possible view that both contain digressions and quote authorities and the classics
- some assessment as to whether Prologue and Tale suit the Wife's character- maybe different conclusions about each of them.

1B. Beginning with a close analysis of the extract below, consider the view that, ultimately, men are presented as triumphing over women in *The Wife of Bath's Prologue and Tale*.

**Focus:** Response to the critical view that in the Prologue and Tale, men ultimately triumph over women and not vice versa (AO4). AO3 is addressed by the requirement to analyse the extract and to consider the ways in which the ideas are presented.

#### Possible Content:

- close analysis of the printed extract
- consideration of the ways in which men and women are presented in the Prologue and Tale
- possible view that women always have the upper hand in both- Wife's dominance over her husbands- the Knight's submission to the Lady's maisterie in the Tale
- possible alternative view that, in spite of the Wife's claims, men succeed in escaping her clutches
- possible view that the Knight exerts male dominance by rape, and is rewarded with a beautiful wife in the end and therefore triumphs.

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

2A. It has been suggested that Pope's subject matter in *The Rape of the Lock* is unsuited to its epic style.

What do you think?

**Focus:** Response to the view that Pope's subject matter is unsuited to the epic style (AO4). AO3 is addressed by the requirement to consider the epic style.

**Possible Content:**

- consideration of Pope's use of the epic style, with some reference to specific features
- possible reference to Pope's use of the mock heroic
- possible view that, because the poem is a mock-epic, the trivial subject matter is suited to the style because it is satire/parody
- possible view that the use of epic features is unsuited to the cutting off of a lock of hair-machinery and classical references are made to seem ridiculous
- candidates will probably be well-prepared in their definition of these concepts.

2B. Beginning with a close analysis of the extract below, consider the view that, in spite of Belinda's frivolity and superficiality, women are presented as the more powerful sex.

**Focus:** Consideration of the view that women are presented as the powerful sex, in spite of the fact that Belinda may be seen as superficial and frivolous (AO4). AO3 is addressed by the requirement to analyse the extract and consider the ways in which women are presented.

**Possible Content:**

- close analysis of the printed extract
- consideration of the ways in which women are presented- they may be seen as superficial and vain
- possible view that men have power over women- the Baron is triumphant even if his means are underhand
- women may be seen as objects of and subject to male desire
- possible view that women, ultimately, have more power- Belinda's reaction may be seen as emotionally very powerful and with its own dire consequences
- some candidates may see Belinda as powerless but other women as powerful- Clarissa, for example
- possible view that the power of women lies in their beauty.



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

3A Say how far you agree with the view that the poem gains considerably by Coleridge allowing the Mariner to tell his own story.

**Focus:** Response to the view that the poem gains considerably by employing the Mariner as a first person narrator (AO4). AO3 is addressed by consideration of Coleridge's narrative techniques.

**Possible Content:**

- consideration of Coleridge's use of the Mariner as a first person narrator
- some evaluation of the advantages of using the Mariner as a first person narrator- the personal immediacy, the emotional impact and sympathy etc.
- some possible evaluation of the disadvantages of the first person narrator- the bias, the limited view of events
- possible consideration of the power of the Mariner over his listeners as a first person narrative and the consequential moral function this performs- its power in conveying the ultimate message of the tale.

3B. Beginning with a close analysis of the extract below, say how far you agree with the view that the Christian imagery is central to the meanings of the poem.

**Focus.** Consideration of the view that the Christian imagery is central to the meanings of the poem (AO4). AO3 is addressed by the requirements to analyse the extract and to discuss the imagery.

**Possible Content:**

- close analysis of the extract
- discussion of the imagery of the poem with particular reference to Christian images- eg. Mary Queen, the cross
- possible discussion of the images which are not specifically Christian- eg. The Life-in-Death, the Polar Spirit
- possible view that the Christian imagery is central to the meanings- poem as Christian allegory, albatross as Christ etc. sin, punishment, redemption, perhaps even the reference to the Wandering Jew
- possible view that Christianity is not central to the meanings of the poem, psycho-analytical theories, historicist theories etc.
- possible view that the poem has its own brand of Christianity- pantheism, the One-Life etc.

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

4A. "In Tennyson's poetry, all women are temptresses, plotting the downfall of men."

Consider Tennyson's presentation of women in the light of this comment.

**Focus:** Consideration of the ways in which Tennyson presents women in his poetry (AO3). Response to the view that women are all presented as temptresses, plotting the downfall of men (AO4).

**Possible Content:**

- consideration of the ways in which Tennyson presents women in his poetry, including analysis of the diction and imagery used
- possible view that women are generally presented as temptresses- there are plenty of examples from the selection from Vivien to Maud
- some candidates may distinguish between those who are conscious temptresses and those who are unaware of their power!
- consequently some women may be seen as causing the downfall of men without actually plotting it
- possible view that not all women are presented as temptresses- sometimes the men cause the downfall of women- Lady of Shalott for example.

4B. Beginning with an analysis of the extract below, consider the view that Tennyson's poetry is more powerful when he writes about dramatic moments of action than when he writes about emotions.

**Focus:** Response to the view that Tennyson's poetry is more powerful when presenting dramatic action than when it presents emotions (AO4). AO3 is addressed by the requirement to analyse the extract and consider the ways in which Tennyson writes about these two areas of experience.

**Possible Content:**

- close analysis of the printed extract
- discussion of the ways in which Tennyson writes about dramatic action- there are many examples to choose from- the Lady of Shalott's leaving the loom, the charge of the Light Brigade etc.
- discussion of the ways in which in which Tennyson writes about emotion, e.g. pathetic fallacy in 'Mariana', love in 'Crimson Petal' and 'In Memoriam'
- possible view that the moments of drama and action have the most powerful appeal to readers
- possible alternative view that the accounts of intense emotional revelation are the most powerful.

**EMILY DICKINSON:** *Selected Poems*

5A. To what extent do you agree with the view that Emily Dickinson was more interested in presenting human nature than the natural world in her poetry?

**Focus:** Consideration of the view that Emily Dickinson was more interested in writing about human nature than the natural world (AO4). AO3 is addressed by asking candidates to consider the ways in which she presents these subjects.

**Possible Content:**

- consideration of the ways in which Dickinson presents nature and human nature in her poetry- diction, imagery, tone, verse, form etc.
- possible view that Dickinson is most interested in human nature- behaviour, reactions and responses to the world around us
- possible view that Dickinson is particularly interested in her own nature or the nature of life and death
- possible view that she is more interested in nature and the natural world- its possible indifference to human fate
- possible view that the two are intertwined- human life being dependent on nature and nature influencing human life.

5B. Some readers feel that many of Emily Dickinson's images show an underlying fear of men and sex.

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

**Focus:** Response to the view that many of Emily Dickinson's images show an underlying fear of men and sex (AO4). AO3 is addressed by the examination of imagery.

**Possible Content:**

- close analysis of the printed poem
- discussion of imagery selected by the candidate
- possible view that the images do demonstrate an underlying fear of men and sex
- possible view that the images are sufficiently ambiguous to allow a number of different readings
- possible view that the imagery should be read in other ways
- better answers may differentiate between the terms of the question and see 'men' and 'sex' as slightly different issues- sex may be read as Dickinson's fear of her own sexuality
- be alert to candidates who deny the premise of the question and use this as an opportunity to write what they want.

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

6A. To what extent do you agree with the view that Hopkins' poetry presents him as having a closer relationship with nature than with God?

**Focus:** Response to the view that Hopkins' poetry depicts a closer relationship with nature than with God (AO4). AO3 is addressed by the requirement to look at the presentation of these topics.

**Possible Content:**

- consideration of the ways in which Hopkins presents nature in his poetry- the language and his experimentation with it
- possible view that language which Hopkins uses to write about nature reflects his joy and admiration
- view that, consequently, his relationship with nature is more meaningful than his relationship with God
- possible view that Hopkins' poetry does depict a close relationship with God
- some candidates may argue that Hopkins sees nature as a reflection of God and therefore close relationship with one is synonymous with a close relationship with the other.

6B. "Hopkins' poetry is most effective when he uses poetic form to analyse himself rather than the world around him."

Beginning with a close analysis of the poem below, say what you think.

**Focus:** Consideration of the view that Hopkins' poetry is most effective when he uses poetic means to analyse himself and his own thoughts and feelings, rather than when he responds to the world around him (AO4). AO3 is addressed by the close analysis of the printed poem and by the reference to poetic form.

**Possible Content:**

- close analysis of the printed poem
- discussion of Hopkins' use of poetic form
- possible view that Hopkins' poetry is most powerful when introspective and self-analytical- poems about religious doubts are the most obvious examples to use here
- possible view that his poems about nature and the natural world are the most effective
- possible view that the poems about God or people are most effective- both may be seen as 'the world around him'
- possible view that all aspects of both physical and metaphysical life are so interlinked it is impossible to separate them.

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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 quotation or close textual references, according to good critical practice, and to use appropriate critical terminology when necessary.

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

7A. "In spite of the fact that men govern Vienna, it is the women who have the real power."

To what extent do you agree with this view of *Measure for Measure*?

**Focus:** Consideration of the amount of power possessed by the women in the play. Social and political contexts are addressed in this question (AO5).

**Possible Content:**

- examination of the roles of women within the play within the context of male political leadership
- discussion of the power possessed by Isabella- possible view that she is powerful because of her beauty/virtue/sexuality- both Angelo and Vincentio fall under her spell
- possible argument that, ultimately, she is powerless because she is subject to male desires and male decisions
- discussion of the roles of the other women- Mariana and Juliet- are men essentially subject to their influence because of sexual desire? Honour? Social convention?
- some candidates may look at the role of Mistress Overdone and the prostitutes- perhaps not powerful other than as service-providers?

7B. *Measure for Measure* has been variously described as a 'tragi-comedy', 'a romance' and 'a problem play'.

Do you find any of these terms useful in your understanding of the play?

**Focus:** Consideration of the play's genre and whether certain definitions may be useful to an understanding of the play. Literary and generic contexts are the focus of this question (AO5).

**Possible Content:**

- discussion of the definition of a tragi-comedy with some examination of both the tragic and the comic elements in the play
- consideration of the term 'romance'- examiners should be open-minded about the ways in which candidates interpret this term and look for some reasonable generic sense
- discussion of the term 'problem play' and its implications (likely to be much debate here)
- examiners should again, be open to different definitions of 'problem play'- a problem because it is generically difficult to define, or a problem because the play poses many problems which it does not definitely solve.

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

8A. How important do you think the relationship between Perdita and Florizel is to the play as a whole?

**Focus:** Consideration of the relationship between Perdita and Florizel and its significance to the play as a whole. Dramatic and, possibly, social contexts are addressed here (AO5).

**Possible Content:**

- consideration of the dramatic significance of the relationship between Perdita and Florizel
- possible view that they mend the rift between the members of the preceding generation and therefore represent healing, forgiveness, resolution etc.
- consideration of the dramatic function of the antithesis between youth and age, cynicism and suspicion versus youth and innocence
- view that the relationship signifies union and new hope
- consideration of the two as representatives of the two worlds of Bohemia and Sicilia- political union, union of town and country, the marriage of pastoral innocence with urban sophistication
- consideration of them as the representatives of the comic as opposed to tragic genre- the happy ending
- possible view that out of innocence comes wisdom.

8B. Consider Shakespeare's exploration of friendship in *The Winter's Tale*.

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

**Possible Content:**

- discussion of the various friendships presented in the play
- consideration of the relationship between Leontes and Polixenes- some examination of the causes of the break up of the friendship
- possible consideration of the friendship between Paulina and Hermione- are there significant differences between male and female friendships?
- some candidates may discuss the low-life characters- Dorcas and Mopsa, for example and how their friendship may be seen as a comic reflection of the high-life characters
- some candidates may wish to discuss the rescue of Perdita by the old shepherd and his son as an example of them befriending an abandoned babe- the generosity of simple characters helps to compensate for the sins of their so-called superiors.

**BEN JONSON:** *Volpone*

9A. How far would you agree that, in *Volpone*, Jonson presents self-deception as a more serious fault than the deception of others?

**Focus:** Consideration of the roles of deception and self-deception in the play. Social context is addressed in this question (AO5).

**Possible Content:**

- consideration of the various forms of deception in operation in the play
- some evaluation of the results of deception
- most characters could be seen as practising some form of deception in order to achieve their own ends
- probable discussion of the different deceptions operated by Volpone and Mosca
- discussion of the different types of deception operated by minor characters- Sir Politic and Lady Would-be, Corvino, Voltore, Corbaccio
- discussion of the ways in which some characters may be seen to be deceiving themselves in their lack of self-awareness- are Volpone and Mosca really deceiving themselves about their own abilities and does this have more disastrous consequences than deceiving others?

9B. To what extent do you think *Volpone* is essentially about theatre and the art of acting?

**Focus:** Consideration of the importance of acting and role-play to the play as a whole. Social and dramatic contexts are the focus of this question (AO5).

**Possible Content:**

- theatre may be taken in its broadest sense- the art of performance
- most characters may be seen as acting a part at some point in the play, in order to achieve their own ends
- some examination of Volpone's many roles from dying invalid to mountebank
- possible discussion of the roles acted out by Mosca- is he just a supporting role for Volpone or is he a leading character in his own right?
- discussion of the significance of disguise in the play, not forgetting Sir Politic's disguise as a tortoise
- possible conclusion that society is seen throughout as greedy, hypocritical and insincere- are just punishments meted out for insincerity?

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

10A. Consider the importance of disguise in *The Changeling*.

**Focus:** Consideration of the importance of disguise in the play. Social and dramatic contexts are addressed by this question (AO5).

**Possible Content:**

- consideration of the significance of the different examples of disguise in the play
- discussion of the sub-plot where Antonio disguises himself as a madman
- discussion of Diaphanta's disguise and her participation in the bed trick
- consideration of Isabella's disguise as a madwoman
- possible discussion of the deception practised by some of the characters as a form of disguise.

10B. "Although evil is condemned, its attractions are never ignored."

How helpful do you find this comment to your understanding of *The Changeling*?

**Focus:** Consideration of the view that, although evil is condemned, it is nevertheless, attractive. Social and moral contexts are addressed by this question (AO5).

**Possible Content:**

- examination of the different types of evil in the play, from murder to deception and adultery
- exploration of the ways in which evil is condemned- audience reaction to evil characters- evil characters getting their just desserts
- consideration of the ways in which evil is made to seem attractive- characters unable to sustain virtuous behaviour as their natural desires are too strong- battle between morality and the attractions of sin
- probable discussion of De Flores as a representative of evil, yet his obvious attractions, especially to Beatrice
- some candidates may find Beatrice equally attractive, although not good.



**APHRA BEHN: *The Rover***

11A. Do you agree that in *The Rover*, the aim of the women is to marry but the aim of the men is to avoid marriage?

**Focus:** consideration of different attitudes to marriage in the play according to gender. Social context is the focus of the question (AO5).

**Possible Content:**

- consideration of the attitudes of the different female characters towards marriage
- discussion of Florinda's desire to marry Belvile
- consideration of Hellena's desire for freedom and her attitude towards men and marriage
- discussion of the prostitutes' roles- Angellica and Lucetta do not envisage marriage
- consideration of the attitudes of the male characters to marriage
- probable discussion of Willmore's desire to get as much as possible for nothing and his caution about the storms of the marriage bed
- some possible consideration of the minor characters such as Don Pedro and Blunt and their differing attitudes.

11B. "In the world of the play, the possession of money is essential to human happiness."

To what extent do you agree with this view?

**Focus:** Consideration of the view that, in the world of the play, money is seen as essential to human happiness. Social and moral contexts are the focus of this question (AO5).

**Possible Content:**

- candidates will select appropriate characters to discuss in relation to this question but do not have to cover them all
- probable discussion of the attitudes of Angellica and Lucetta to money- their methods of obtaining it and some possible sympathy for their way of life- consideration of whether having money makes them happy
- some consideration of the connections between marriage and money and a comparison of marriages of convenience and marriage for love
- discussion of the way in which Blunt is conned out of his money
- possible consideration of the cavaliers' lack of money- does this prevent Willmore from being happy?
- some discussion of the play's resolution- who has money and who is happy? Is there a correlation?

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

12A. “Whilst Kate Hardcastle is an attractive heroine, Marlow is an unattractive hero.”

How far do you agree with this view?

**Focus:** Consideration of Kate Hardcastle as a heroine and Marlowe as a hero. Dramatic and literary contexts are the focus of this question (AO5).

**Possible Content:**

- possible definition of the literary concepts of a hero and heroine
- consideration of Kate Hardcastle’s character in the light of this concept
- some candidates may find her intelligent, spirited, lively and attractive and possessing qualities of the play’s heroine
- consideration of Marlowe’s character in the light of the concept of a hero
- some candidates may see him as upright, intelligent and able to overcome his character flaw by the end of the play
- other candidates may find him weak in comparison to Kate and his lack of confidence as ‘unheroic’
- some candidates may feel he changes during the course of the play and becomes more heroic.

12B. “In *She Stoops to Conquer*, Goldsmith presents English country life as traditional, old-fashioned and very dull.”

Do you agree?

**Focus:** Consideration of the presentation of English country life within the play. Social context is the focus of this question (AO5).

**Possible Content:**

- discussion of the ways in which English country life may be seen as traditional as presented in this play- customary pursuits and long-standing attitudes held by the country characters
- possible view that these traditions may be seen as old-fashioned, particularly in contrast to the habits and attitudes of those characters from the town- is the country seen as old-fashioned by the play’s characters and is this necessarily pejorative?
- response to the idea that country life is dull, perhaps because of its lack of sophistication- even the food is dull- ‘damn your prune sauce’
- possible view that country amusements are equally dull
- some candidates may see the portrait of English country life in the play as not unattractive- it has its comic side after all and the resolution of the play suggests that, the world and its values are in their proper order.